

Black Phoenix Rising: Death and Resurrection of Black Lives

CHUM 300/SISP 300/AFAM 300

Fall 2017

Thursdays 1:20-4:10pm

Center for the Humanities 106

Instructor: Professor Tony Hatch
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COURSE DESCRIPTION

In the face of violent anti-black forms of institutionalized racism, black people are forced to find new ways to refuse being killed. Yet, in the wake of successful racist killings, the deaths of black people take on new meanings that give life and hope to those who survive. The deaths of black people become sources of collective and symbolic power for the living. Positioning the Black Lives Matter Movement in the context of necropolitics helps renew our collective need to theorize the value and meaning of black lives within a deluge of death and disappearance in black communities. This movement is part of a broader intellectual tradition in black radical praxis that aims to transform scholarly, activist, and public discourse and public policies concerning anti-black racism and the prospects for antiracist futures. By drawing on these broader traditions, this course envisions a black radical praxis that simultaneously recognizes how black people resist death and transform symbolic meanings of death in ways that push back against anti-black racism. This is an experimental seminar that serves as a base of operations for faculty-student research and a larger, culminating, and collaborative creative arts project.

COURSE LEARNING OBJECTIVES

1. Develop broad knowledge of black radical traditions in scholarship and cultural arts;
2. Learn and apply basic research techniques in narrative sociology;
3. Apply knowledge and research techniques to create a collaborative, interdisciplinary creative arts project.

REQUIRED TEXTS

Britt Russert. *Fugitive Science: Empiricism and Freedom in Early African American Culture*. New York: NYU Press, 2017.

Christina Sharpe. 2016. *In the Wake: On Blackness and Being*. Durham: Duke University Press.

Gayle Theresa Johnson and Alex Lubin (editors). *Futures of Black Radicalism*. New York: Verso, 2017.

COURSE REQUIREMENTS

You will be evaluated based on your contributions to making the class experience and our research projects successful for everyone. This is a reading intensive course where you will have to read and be prepared to discuss and apply scholarly texts. This is also a course that values you as a person and respects your lived experience; share your brilliance and experience with everyone. Let your light shine!

Your grade is calculated out of **500 points** distributed across five elements:

Collaborative Arts Research Project	40 percent @ 200 points
Ten (10) Reading to Engage Essays	20 percent @ 100 points
Portfolio & Personal Essay	20 percent @ 100 points
Class Participation & CHUM Lectures	20 percent @ 100 points

Collaborative Arts Research Project (40 percent @ 200 points)

Our seminar is organized around the creation of a research-based collaborative arts project. With generous funding from the Wesleyan Center for the Arts and the Center for the Humanities, our class will feature a Creative Campus Cross-Disciplinary Collaboration with an artist an educator, Mr. Ernesto Cuevas, Jr..

In the words of mythologist Joseph Campbell, “The image carries more reality than the word.” That is the spirit in which I want us to explore black people’s practices of survival in the face of anti-black violence. In fact, black radical traditions cohere through powerful images of African American resistance and survival—like the images of non-violent marchers being hosed by state troopers, the images of protestors facing off against militarized police, and the images of young students quietly studying in a newly desegregated library. Many of those images, rendered in collage form by artists like Romare Bearden and in lyrical/musical form by artists like Tupac Shakur, tell powerful stories of African Americans who entered into a contested relationship with suffering and death.

In my fields of expertise and inquiry (sociology, science and technology studies, and, to a lesser degree, African American studies), there can be an overreliance on the written word (both in numerical and typographic forms) as the best medium for critically interrogating and narrating African Americans’ lives. Wesleyan students’ exposures to critical sociological ideas about racism in the context of African American lives should not be limited to the words written by intellectuals, but should extend into the realms of the cultural, the imaginary, and the auditory. That said, intellectuals’ ideas can be a useful starting point for thinking about survival, transformation, and freedom.

We are going to explore new ways of understanding and representing African Americans’ practices of resistance against racism and the premature death it generates. Based on this pedagogical vision for the intellectual and creative collaboration in this course, we will explore African Americans’ practices of resisting death and the symbolic meanings of death in African American social life and culture.

Over the summer, I reached out to Mr. Ernesto Cuevas (see his bio below) about the possibility of working with us to create a series of physical/digital posters that tell the stories of black people who refused to be killed and what those stories mean for how we make meaning of and survive racism.

This is a starting point for this project. Together, these posters might form a mural that will exhibit on campus in hard form and via social media in digital form. We envision that these posters might form the basis for a book of graphic non-fiction that we co-author together with Wesleyan students. The exact direction and form of our collaborative arts project will unfold and evolve over the semester.

Mr. Cuevas is going to create a title image, posters, and digital art for us; produce an instructional guide for you about how to create your own graphic stories; facilitate students' creation of a series of images for a work of graphic non-fiction; and visit our seminar and co-teaching a module on community art and activism.

Mr. Cuevas and I will co-teach one full in-person seminar on storytelling, community art, and activism on October 19 (tentative). Second, we will hold a second "virtual" seminar in which we consult with Mr. Cuevas about our ongoing primary research as it informs our creative production. Mr. Cuevas will remain engaged with us via a shared private website in which we will be developing our course work (www.ave.na.com).

Estimated Project Timeline

Fall 2017 Develop title images, posters, and preliminary graphic art (Sept-Nov 2017)
 Conduct primary sociological research on storylines (Sept-Nov 2017)
 Co-taught module on community art and activism (October 2017)
 Polish storylines and link them to graphic art (November 2017)
 Organize public exhibition for Wesleyan community (December 2017/February 2018)

Evaluation

You must produce and submit a record of your individual and collective labors on the collaborative arts project. We will likely work in pairs, small groups, and as a whole collective for parts of the project in addition to working independently. I will use these records and my observations to evaluate your work on this assignment. An incomplete record on your part will mean partial credit on mine. The record can be the form of handwritten journal, an essay, or a timeline that chronicles your steps and research/labor process. I will spot check this record as we go—I don't recommend fabricating your efforts in the rear view mirror.

Please work to ensure an equitable distribution of effort throughout the semester. Don't let other students out work you. This project comprises my creative and intellectual focus during my Center for the Humanities fellowship so I will be intimately involved from the cradle to the grave of this production.

Collaborator Biography

Ernesto Cuevas, Jr. is a graphic designer, illustrator, educator, organizer, community and studio artist, and after-school program facilitator. He was born in Harlingen, Texas and raised in Plant City, Florida, a city known for its large migrant community. He holds a B.A. in Studio Art from Dartmouth College. Mr. Cuevas utilizes art as a tool for critical self-expression and community empowerment. Ernesto's mission is to produce art and design through traditional and digital media that impacts society and inspires its audience. He was the founder of a community arts program that

facilitated spaces of self-reflection through collaborative creative experiences. He directed development of an after-school program that utilized arts, culture and leadership as a means for academic success. Recently he served as the Art Instructor of a K-8 art program at a Southside charter school in San Antonio, Texas. Currently, he works as a freelance artist, designer, and illustrator, focused on projects that have a positive impact on community.

Reading to Engage Essays (20 percent @ 100 points)

For each class period where readings are assigned, you will write ten (10) short reading to engage essays that narrate your engagement with the readings and provide ways for us to move from the readings to lively class discussion. These essays are meant to go beyond simply summarizing the content of the reading to providing starting points for class discussion and research. I would like each essay to fit on one page for quick, easy reference in class.

Your essays will, in large part, animate our class meetings in an open and collaborative seminar format. Reflect openly and honestly about the day's readings readings by incorporating and examining your own thoughts, interpretations, feelings, beliefs, practices on the issues raised in the readings. Engage directly with text you found especially compelling, problematic, or inspiring with a goal of providing starting points, questions, and observations that foster class discussion. Ask questions that will generate new lines of inquiry and sites for analysis.

Feel free to use experimental forms of expression as you craft your essays. As you make decisions about what to write about in these essays, consider that you will have the option of incorporating selected text from your essays into any of our other assignments as needed. You might also consider building linkages between essays as you go.

Essays will be evaluated based on their polish, thoughtfulness & completeness, and deepness of engagement with the readings. Email me/upload each reading to engage essay by the start of class and make sure you have access to the essay in class (either digitally or hard copy).

Class Portfolio & Personal Essay (20 percent @ 100 points)

You will assemble a class portfolio that includes:

- a) all of your reading to engage essays;
- b) your record of labor for your collaborative arts project, and;
- c) a 5-page personal essay that frames your overall experience in the class and beyond.

This portfolio is due on the day/time of our final exam: **Wednesday, December 13 at 12pm.**

Formatting

All of your writing needs to be double-spaced, with 1-inch margins, and 12-point font with your name, ordinal response number (e.g., First out of Ten), and the date typed single-spaced at the top of page one. Please include complete references/citations when appropriate.

Class Participation & CHUM Lecture Attendance (20 percent @ 100 points)

In order to do all of this work, you are going to have to participate fully in our seminar. Full participation means different things to different students and professors. Minimally, I expect you to attend every class on time. I expect for you to be an active and attentive, but not domineering, participant in every moment of every class. Be mindful of the collective space we share and do your best to make this seminar excellent for all. Create space for other people to learn and thrive. I will evaluate your participation according to the following criteria.

Exemplary = This means you attended every class (with reasonable exceptions for illness, athletics, verifiable emergencies, etc.), open demonstrated outstanding preparedness for each class, and made significant contributions to our collective learning.

Good = This means you attended most classes, demonstrated consistent preparation for each class, and made substantive contributions to our collective learning.

Fair = This means you missed about 3-4 classes, are generally prepared for each class, and made marginal contributions to our collective learning.

Poor = This means you were chronically late and/or absent from class, were rarely prepared for each class, and either make minimal contributions to our learning or take away from our learning.

Center for the Humanities Lecture Series: “Rethinking Necropolitics”

As part of class participation, you are *required* to attend at least three lectures in the Center for the Humanities lecture series on “Rethinking Necropolitics.” The Thursday following the lectures you are able to attend, you need to submit a one page essay that responds to what you heard in the context of your thinking about our seminar. What are the implications of the speaker’s lecture for how we theorize the black radical tradition? What tools/concepts/ideas does the speaker offer that support or inform black people’s practices of rebellion? These essays will be evaluated as credit/no-credit.

*If, for some reason, you cannot attend the Monday evening lectures, we will identify the speakers’ published work or video lectures to which you can offer a response.

September 18-19	Student Fellow Presentations
September 25-26	Anthony Hatch
October 2-3	Thomas Laqueur
October 9-10	Javier Aurell
October 16-17	Hans Ruin
October 30-31	Axelle Karera
November 6-7	Laura Grappo
November 13-14	Achille Mbembe
November 20-21	Victoria Smolkin
November 27-28	Bert Lott
December 4-5	Victoria Pitts-Taylor

Black Pulp! Exhibit @ Center for the Arts

Our seminar is unfolding during a wonderful black arts exhibition at the CFA. *Black Pulp!* examines the evolving perspectives of black identity in American culture and history from 1912 to 2016 through rare historical printed media shown in dialogue with contemporary art. The exhibition highlights works by artists, graphic designers, writers, and publishers in formats ranging from little known comic books to covers for historic books and magazines, etchings, digital prints, drawings, and media-based works by an intergenerational selection of 21 of today's leading artists from the black diaspora.

We will arrange a field trip to the exhibit during one of our class sessions. Date: TBA.

GRADING SCALE

<u>Percent</u>	<u>Points</u>	<u>Grade</u>
97-100	485-500	A+
93-96	465-484	A
90-92	450-464	A-
87-89	435-449	B+
83-86	415-434	B
80-82	400-414	B-
77-79	385-399	C+
73-76	365-384	C
70-72	350-364	C-
67-69	335-349	D+
63-66	315-334	D
60-62	300-314	D-
57-59	285-299	E+
53-56	265-284	E
50-52	250-264	E-
<50	<249	F

COURSE POLICIES

This course requires a high level of student preparedness, endurance, and creativity. I do not expect this to be an easy course, but I do expect it to be an engaging, enriching, and, if you're open to it, an empowering one. Please review our course policies. You are responsible for all of the information that follows—please consult the syllabus before you email me with questions about course policies.

DISCLAIMER

This syllabus provides a general plan for the course: deviations may be necessary.

HOW TO CONTACT ME

Please email me with any questions or concerns about the class, but please note that I only read and respond to student emails during normal business hours (9-5, M-F) except in rare cases of actual emergency. Please allow 1-2 days for an email response from me for non-urgent issues. Be sure to review the syllabus carefully before emailing me about written course policies.

I would also love to see you during my office hours on Mondays 3:00-4:30pm and by appointment. Please have respect for the fact that I'm a writer and often write in my office everyday; this is especially true this semester (Fall 2017). If you come to my office unannounced, I will politely ask you to come by during office hours or to email me for an appointment. If you would like an appointment, please email me with several days/times that you can meet over the coming week or so.

LATE WORK

I will not hunt you down asking you to make up your work—it is your responsibility to stay on top of your work and progress in the course. I retain the right to offer and/or deny make-ups based on my assessment of your situation and any relevant documentation.

USING MOODLE

I will make regular use of Moodle's "News" and email feature to communicate with the entire class. It is your responsibility to monitor Moodle regularly for any important announcements. I will also post any PDF readings or links to readings on Moodle.

TECHNOLOGY USE IN CLASS

Unless we are engaged in intellectual activities that require our collective use of computers (there will be many such opportunities), you are not permitted to use devices during class without an accommodation through Disability Resources. Do not make a habit of checking your phone during class. Be digitally unavailable during class (that's what I do). If you need to handle your business, please do so by stepping out of class. Be on notice: I favor public humiliation if you violate this norm.

ACADEMIC DISHONESTY IS SERIOUS

I treat all forms of academic honesty with the utmost seriousness and *strongly* encourage you to comply with Wesleyan's Honor Code which you can review within the student handbook (<http://www.wesleyan.edu/studentaffairs/studenthandbook/20152016studenthandbook.pdf>) Violations of the Honor Code may result in an F in the course and possible academic and disciplinary action. All violations will be reported without exception.

DISABILITY RESOURCES

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the

Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible. If you believe that you might need accommodations for a disability, please contact Dean Patey in Disability Resources, located in North College, Room 021, or call 860/685-5581 for an appointment to discuss your needs and the process for requesting accommodations.

COURSE EVALUATION

Your honest and constructive assessment of this course is very important for me and Wesleyan. Upon completing this course, please take time to fill out the online course evaluation. I use your feedback to create the best classes I can.

COURSE CALENDAR

WEEK ONE. September 7. The Syllabus, Expectations, and Experimentations

PART I. THREAT ANALYSIS: FRAMING BLACK RADICAL PRAXIS

WEEK TWO. September 14. #BlackLivesMatter in Context

Selection from Keeanga-Yamahtta Taylor. "Black Lives Matter is a Movement, Not a Moment," pp. 153-190 in *From #BlackLivesMatter to Black Liberation*. Chicago: Haymarket Books, 2016.

Selection from Wesley Lowery. *They Can't Kill Us All: Ferguson, Baltimore, and a New Era in America's Racial Justice Movement*. New York: Little, Brown and Company, 2016.

Achille Mbembe. 2003. "Necropolitics." *Public Culture* 15:11-40.

WEEK THREE. September 21. Black Radical Traditions I

Gaye Theresa Johnson and Alex Lubin (editors). *Futures of Black Radicalism*. New York: Verso, 2017.

September 25: Hatch's Lecture at Daniel Family Commons. 6pm. Required

WEEK FOUR. September 28. Black Radical Traditions II

Selection from Cedric Robinson. *Black Marxism: The Making of the Black Radical Tradition*. Chapel Hill: University of North Carolina Press, 2000 (original 1983).

Selection from Robin D.G. Kelley. *Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press, 2002.

Selection from Barbara Ransby. *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*. Chapel Hill: University of North Carolina Press, 2003.

PART II. THE ARTS OF STORYTELLING

WEEK FIVE. October 5. Exploring the Narrative Turn and Visual Analysis

Francesca Polleta, Pang Ching Bobby Chen, Beth Charity Gardner, and Alice Motes. 2011. "The Sociology of Storytelling." *Annual Review of Sociology* 37: 109-130, 2011.

Norman Denzin. 2016. "Critical Qualitative Inquiry." *Qualitative Inquiry* 23(1): 8-16.

Barbara Harris Combs, Kirsten Dellinger, Jeffrey T. Jackson, Kirk A. Johnson, Willa M. Johnson, Jodi Skipper, John Sonnett, James M. Thomas, Critical Race Studies Group, University of Mississippi. 2016. "The Symbolic Lynching of James Meredith." *Sociology of Race and Ethnicity* 2(3): 338-353.

WEEK SIX. October 12: Graphic Storytelling

Selections from:

(H)afrocentric Comics (2017), *March* (2013), *Signal: A journal of international political graphics & culture* (Periodical), *Inhuman traffic* (2014), Don Brown. *Drowned City: Hurricane Katrina and New Orleans*. HMH Books for Young Readers, 2017, *Queer: A Graphic History* (2016), *Race to Incarcerate: A Graphic Retelling* (2012), *The Real Cost of Prisons Comix* (2008).

WEEK SEVEN. October 19: Community Art and Activism (with Ernesto Cuevas, Jr.)

Tentatively scheduled

Readings TBA

PART III. FAN THE FLAMES: PRACTICES OF MEMORY, SITES OF RESISTANCE

WEEK EIGHT. October 26. Contesting Race Science

Britt Russert. *Fugitive Science: Empiricism and Freedom in Early African American Culture*. New York: NYU Press, 2017.

WEEK NINE. November 2. Youthful Bodies and Activism

Selections from Andrae Crouch. *The Hip Hop Generation Fights Back: Youth, Activism, and Post-Civil Rights Politics*. New York: New York University Press, 2012.

"All I Need Is One Mic": Mobilizing Youth for Social Change In the Post-Civil Rights Era
Andrae Crouch

WEEK TEN. November 9. Healing Psychic Wounds

Christina Sharpe. 2016. *In the Wake: On Blackness and Being*. Durham: Duke University Press.

WEEK ELEVEN. November 16: Intentionally Open Space for Primary Research

See "Appendix: Sites for Analysis & Supplemental Readings"

WEEK TWELVE. November 30: Armed and Relentless Struggle

Selection from Robert F. Williams. *Negroes With Guns*. Mansfield Centre: Martino Publishing, 2013 (original 1962).

Selection from Charles E. Cobb, Jr. *This Non Violent Stuff'll Get You Killed: How Guns Made the Civil Rights Movement Possible*. Durham: Duke University Press, 2015.

Selection from Akinyele Omowale Umoja. *We Will Shoot Back: Armed Resistance in the Mississippi Freedom Movement*. New York: New York University Press, 2014.

WEEK THIRTEEN. December 7: Rising From the Ashes (Tentative)

Selection from W.E.B. Du Bois. *The Souls of Black Folk*. Seattle: Amazon Classics, 2017 (original 1903).

Selection from David Walker. *Walker's Appeal, in Four Articles; Together with a Preamble, to the Coloured Citizens of the World, but in Particular, and Very Expressly, to Those of the United States of America, Written in Boston, State of Massachusetts, September 28, 1829*. <http://www.davidwalkermemorial.org/appeal>

December 13: Class Portfolio & Personal Essay Due at 12pm

Appendix: Sites for Analysis & Supplemental Readings

#Black Lives Matter in Context

Rayshawn Ray, Melissa Brown, and Wendy Laybourn. 2017. "The evolution of #BlackLivesMatter on Twitter: social movements, big data, and race." *Ethnic and Racial Studies* 40(11): 1795-1796.

Chris Lebron. *The Making of Black Lives Matter: A Brief History of an Idea*. New York: Oxford University Press, 2017.

Micah White. *The End of Protest: A New Playbook for Revolution*. Toronto: Knopf Canada, 2016.

Angela Y. Davis. *Freedom is a Constant Struggle: Ferguson, Palestine, and the Foundations of a Movement*. Chicago: Haymarket Books, 2016.

Necropolitics

Christen Smith. 2016. "Facing the Dragon: Black Mothering, Sequelae, and Gendered Necropolitics in the Americas," *Transforming Anthropology*, 24(1): 31-48.

Banu Bargu. 2016. *Starve and Immolate: The Politics of Human Weapons*. New York: Columbia University Press.

Georgio Agamben. 2005. *State of Exception* (Translated by Kevin Attell). Chicago: University of Chicago Press.

Georgio Agamben. 1998. *Homo sacer: Sovereign power and bare life*. Stanford: Stanford University Press.

Achille Mbembe. 2017. *Critique of Black Reason*. Durham: Duke University Press.

Achille Mbembe. 2001. *On the Postcolony*. Berkeley: University of California Press.

Patricia T. Clough and Craig Willse. 2011. *Beyond Biopolitics: Essays on the Governance of Life and Death*. Durham: Duke University Press.

Francois Debrix and Alexander D. Barder. 2011. *Beyond Biopolitics: Theory, Violence, and Horror in World Politics*. New York: Routledge.

Black Radical Traditions, LP

Cedric Robinson. *Black Marxism: The Making of the Black Radical Tradition*. Chapel Hill: University of North Carolina Press, 2000 (original 1983).

Cathy J. Cohen. *Democracy Remixed: Black Youth and the Future of American Politics*. New York: Oxford University Press, 2012.

Eddie Glaude, Jr. *Democracy In Black: How Race Still Enslaves the American Soul*. New York: Crown, 2016.

Catherine Morris and Rujeko Hockley (editors). *We Wanted A Revolution: Black Radical Women, 1965-85*. Durham: Duke University Press, 2017.

Aimee Meredith Cox. 2015. *Shapeshifters: Black Girls and the Choreography of Citizenship*. Durham: Duke University Press.

Lester K. Spence. *Knocking the Hustle: Against the Neoliberal Turn in Black Politics*. Brooklyn: Punctum Books, 2015.

Delany, Martin R. 1993/1852. *The Condition, Elevation, Emigration, and Destiny of the Colored People of the United States*. Baltimore: Black Classic Press.

Aldon Morris. *The Scholar Denied: W.E.B. Du Bois and the Birth of Modern Sociology*. Oakland: University of California Press, 2015.

Dr. Martin Luther King, Jr. and Cornell West (editor). *The Radical King*. Boston: Beacon Press, 2016.

James Baldwin. *The Fire Next Time*. New York: Vintage, 1993 (original, 1962).

Karen E. Fields and Barbara J. Fields. *Racecraft: The Soul of Inequality in American Life*. London: Verso Books, 2014.

Derrick Bell, Jr., *And We Are Not Saved: The Elusive Quest for Racial Justice*. New York: Basic Books, 1989.

Derrick Bell, Jr. *Silent Covenants: Brown v. Board of Education and the Unfulfilled Hopes for Racial Reform*. New York: Oxford University Press, 2005.

Barbara Ransby. *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*. Chapel Hill: University of North Carolina Press, 2003.

C.L.R. (Cyril Lionel Robert) James. 1989. *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*. New York: Vintage, 1989.

C.L.R. (Cyril Lionel Robert) James. *A History of Pan-African Revolt*. Oakland: PM Press, 2012 (original 1938).

Black Musical Forms and Culture

Angela Y. Davis. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Vintage, 1999 (original 1998).

Albert Murray. *Stompin' the Blues*. New York: Da Capo Press, 2000 (original 1976).

Leroi Jones (Amiri Baraka). *Blues People: Negro Music in White America*. New York: Harper Perennial, 1999 (original 1963).

George Nelson. *Hip Hop America*. New York: Penguin, 2005 (original 1998).

Brittany C. Cooper, Susana M. Morris, and Robin M. Boylorn. *The Crunk Feminist Collection*. New York: The Feminist Press at CUNY, 2017.

Tricia Rose. *Black Noise: Rap Music and Black Culture in Contemporary America*. Middletown: Wesleyan University Press, 1994.

M.K. Asante, Jr. *It's Bigger Than Hip Hop: The Rise of the Post-Hip-Hop Generation*. New York: St. Martin's Press, 2008.

Jeffery O.G. Ogbar. *Hip-Hop Revolution: The Culture and Politics of Rap*. Lawrence: University of Kansas Press, 2007.

Patricia Hill Collins. *From Black Power to Hip Hop: Racism, Nationalism, and Feminism*. Philadelphia: Temple University Press, 2006.

Lester K. Spence. *Stare in the Darkness: The Limits of Hip Hop and Black Politics*. Minneapolis: University of Minnesota Press, 2011.

Criminal Injustice Systems

Katherine McKittrick. "On Plantations, Prisons, and a Black Sense of Place." *Social and Cultural Geography* 12 (8): 947-963.

Heather Ann Thompson. *Blood in the Water: The Attica Prison Uprising of 1971 and Its Legacy*. New York: Vintage, 2017.

Talitha L. LeFlouria. *Chained in Silence: Black Women and Convict Labor in the New South*. Chapel Hill: University of North Carolina Press, 2016.

Sarah Haley. *No Mercy Here: Gender, Punishment, and the Making of Jim Crow Modernity*. Chapel Hill: University of North Carolina Press, 2016.

Jordan T. Camp and Christina Heatherton (editors). *Policing the Planet: Why the Policing Crisis led to Black Lives Matter*. New York: Verso, 2016.

Contesting Race Science

Ibram X. Kendi. *Stamped From the Beginning: The Definitive History of Racist Ideas in America*. New York: Nation Books, 2016.

Ruha Benjamin. *People's Science: Bodies and Rights on the Stem Cell Frontier*. Stanford: Stanford University Press, 2013.

Alondra Nelson. *The Social Life of DNA*. Boston: Beacon Press, 2016.

Troy Duster. 2003. *Backdoor to Eugenics* (2nd edition). New York: Routledge. (Original, 1990)

Kyla Wazana Thompkins. *Racial Indigestion: Eating Bodies in the 19th Century*. New York: NYU Press, 2012.

Anthony Ryan Hatch. *Blood Sugar: Racial Pharmacology and Food Justice in Black America*. Minneapolis: University of Minnesota Press, 2016.

Black Liberation and Spirituality

James H. Cone. *The Cross and the Lynching Tree*. New York: Orbis Books, 2011.

Delores S. Williams. *Sisters in the Wilderness. The Challenge of Womanist God-Talk*. New York: Orbis Books, 2013 (original 1993).

Patricia Hill Collins. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. New York: Routledge, 2014 (Original 1990).

The Black Panther Party

Joshua Bloom and Waldo E. Martin, Jr. *Black Against Empire: The History and Politics of the Black Panther Party*. Oakland: University of California Press, 2013.

Kwame Ture (formerly known as Stokely Carmichael) and Charles V. Hamilton. *Black Power: The Politics of Liberation*. New York: Vintage, 1992 (original 1967, Random House).

Robyn C. Spencer. *The Revolution Has Come: Black Power, Gender, and the Black Panther Party in Oakland*. Durham: Duke University Press, 2016.

Alondra Nelson. *Body and Soul: The Black Panther Party and the Fight Against Medical Discrimination*. Minneapolis: University of Minnesota Press, 2012.

Healing Psychic Wounds

Soyica Diggs Colbert, Robert J. Patterson, and Adia Levy-Hussen (eds) *The psychic hold of slavery: Legacies in American Expressive Culture*. New Brunswick, New Jersey: Rutgers University Press, 2016.

Akbar, Na'im. 1984. *Chains and Images of Psychosocial Slavery*. Tallahassee: Mind Productions & Associates.

Cultural Studies of Black Nationalism

Dubey, M. (2001). "Postmodernism as Postnationalism? Racial Representation in U.S. Black Cultural Studies." *The Black Scholar* 33(1): 2-18.

hooks, bell. 1990. "Postmodern Blackness" in *Yearning: Race, Gender, and Cultural Politics*. Boston: South End Press.

Karenga, Maulana N. 1977. *Introduction to Black Studies*. Los Angeles: University of Sankore Press.

Lemelle, Sidney J. 1994. "The Politics of Cultural Existence: Pan-Africanism, Historical Materialism, and Afrocentricity." In Sidney J. Lemelle and Robin D.G. Kelley (eds), *Imagining Home: Class, Culture, and Nationalism in the African Diaspora*. New York:

Madhubuti, Haki R. 1994. *Claiming earth: race, rage, rape, redemption: Blacks seeking a culture of enlightened empowerment*. Chicago: Third World Press.

Moses, Wilson J. 1998. *Afrotopia: The Roots of African American Popular Culture*. Cambridge: Cambridge University Press.

Lemelle, Anthony J. Jr. 2001. "Oliver Cromwell Cox: Toward A Pan-Africanist Epistemology of Community Action." *Journal of Black Studies* 31(3):325-347.

Moses, Wilson J. 1978. *The Golden Age of Black Nationalism, 1850-1925*. Oxford: Oxford University Press.

Robinson, Dean E. 2001. *Black Nationalism in American Politics and Thought*. New York: Cambridge University Press.

Shelby, Tommie. 2003. "Race, Nation, and Responsibility: Two Conceptions of Black Nationalism: Martin Delany on the Meaning of Black Political Solidarity." *Political Theory* 31:664-692.

Autobiographies, Biographies, and Memoirs

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