

WESTERN UNIVERSITY
DEPARTMENT OF GENDER, SEXUALITY, AND WOMEN'S STUDIES
GSWS 2230G: Introduction to Black/African Diaspora
Winter 2026

Instructor: Cornel Grey
Class Time: 4:30 PM – 7:30 PM
Location: SH-3305
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Email: cgrey6@uwo.ca
Office Hours: 2:15 PM – 4:15 PM

We are here, because you were there.

-Ambalavaner Sivanandan

COURSE DESCRIPTION

This course offers an interdisciplinary exploration of the Black/African Diaspora, examining how histories of slavery, colonialism, migration, and resistance have shaped Black life across the globe. Through the lenses of Black Studies, History, Geography, and Cultural Studies, we trace the global routes and local roots of diasporic experience from the transatlantic slave trade to contemporary movements for justice. Students will investigate how Black communities have navigated displacement and forged powerful modes of survival, belonging, and cultural expression. Topics include the global economy of slavery, Black life in Canada, Afro-Indigenous relations, spiritual and artistic practices, and ongoing struggles for liberation. Readings will be paired with films, music, and visual materials that bring the complexity and richness of Black diasporic life into focus.

Course Objectives:

By the end of this course, students will be able to:

- Understand key theoretical concepts in Black/African Diaspora Studies, including diaspora, identity, and belonging.
- Analyze the historical processes that shaped the Black/African Diaspora, with a focus on slavery, migration, and colonialism.
- Examine Black cultural and political formations across various diasporic sites, including North America, the Caribbean, Latin America, and Africa.
- Interrogate the relationships between Blackness, Indigeneity, and settler colonialism in Canada and beyond.
- Engage with a range of interdisciplinary texts to explore how Black diasporic subjects navigate place, memory, and identity.
- Critically assess the role of visual and sonic cultures in shaping Black diasporic expression and resistance.
- Reflect on contemporary issues affecting Black communities globally, including displacement, state violence, and migration.

Learning Outcomes:

Upon successful completion of the course, students will be able to:

- Demonstrate an understanding of key theoretical frameworks for studying the Black/African diaspora.
- Critically analyze key texts and media related to the histories and lived experiences of Black diasporic communities.
- Demonstrate awareness of the complexities of Black identity formation across different temporal and geographic contexts.
- Compare and contrast the experiences of Black communities in Canada, the Caribbean, Latin America, and Africa.
- Apply interdisciplinary methodologies to examine diasporic cultural practices.
- Synthesize historical and contemporary debates about Black migration, citizenship, and belonging.
- Engage in informed discussions on Black cultural production, including literature, film, photography, music, and oral histories.
- Conduct independent research and present findings in clear, well-argued written and oral formats.

REQUIRED TEXTS AND OFF-CAMPUS VISITS

Students are not required to purchase any texts for this course. All assigned readings will be available through Western's [Course Readings](#) platform.

In addition to our regular class meetings on campus, we will take two off-campus trips to downtown London as part of our experiential learning activities. These visits will include:

- Museum London – a guided visit led by curator Zahra McDoom
- Yaya's Kitchen – an immersive culinary and cultural experience hosted by Maryam and Malvin Wright

Class times will be staggered on these days to allow students enough time to travel from campus to the downtown locations using their Western bus pass. Students who prefer to drive or take a taxi are welcome to do so at their own cost.

Both visits will be free of charge to all students, and participation is considered an important component of the course's experiential and community-based learning approach.

Correspondence Statement

The centrally administered **e-mail account** provided to students will be considered the individual's official university e-mail address. It is the responsibility of the account holder to ensure that e-mail received from the University at his/her official university address is attended to in a timely manner. You can read about the privacy and security of the UWO email accounts [here](#).

Students are encouraged to email the instructor if they have questions about the course. Students can expect a response from me within 48 hours during the work week. Students are not guaranteed a response over the weekend, or on holidays. Only emails using your "@uwo.ca" account will be answered.

Please send a follow-up email if you haven't heard from me after 48 hours. I want to hear from you.

COURSE WEBSITE

All course information, including assignments, will be posted on the course website. Go to <https://westernu.brightspace.com/d2l/home>

COURSE EXPECTATIONS

The instructor acknowledges that students have commitments elsewhere (i.e., other courses, jobs, caregiving, etc.), however, enrolment in this course constitutes a commitment to engage meaningfully with the subject material and participate in class. Students are invited to bring in materials (articles, blog posts, YouTube videos, etc.) that they feel are relevant to the week's topic. Note, however, that this is not a substitute for assigned readings. The assigned texts will serve as the basis for our conversation, and you must connect whatever material you are referencing/presenting to the assigned readings so that your peers may participate effectively.

CLASS CONDUCT

- Students are expected to arrive on time. Showing up to class late disrupts the flow of conversation and is often distracting.
- Please refrain from using electronic devices (i.e., laptops, phones, etc.) unless employed for class purposes. Recordings are not permitted. Electronic devices will not be permitted during in-class tests or exams.

LATE AND OUTSTANDING ASSIGNMENTS

University policy on academic considerations are described [here](#). This policy requires that all requests for academic considerations must be accompanied by a self-attestation. Further information about academic considerations, and information about submitting this self-attestation with your academic consideration request may be found here. Please note that any academic considerations granted in this course will be determined by the instructor, in consultation with the academic advisors in your Faculty of Registration, in accordance with information presented in this course outline.

Late assignments will receive a 2% deduction per day. An assessment cannot be submitted after it has been returned to the class. An alternative assignment will be assigned under special circumstances.

Students seeking academic consideration must submit a request within 28 days of the assignment deadline.

ACADEMIC INTEGRITY

Academic dishonesty is a serious offense and will be treated as such in this class. Students should refrain from presenting someone's work, ideas, opinions and/or writing as their own. Proper citation and referencing are key. Ignorance of plagiarism is not an excuse for representing someone's work as your own. I strongly encourage all students to familiarize themselves with the university's policies on academic misconduct. You have the tools to succeed in this course without engaging in academic misconduct. Connect with the instructor or your TA if you have concerns or are experiencing difficulty. We are here to help.

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf.

TURNITIN

All written assignments must be submitted through Turnitin. Access to Turnitin will be available through the OWL course website. According to university policy: “All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement currently between the University and Turnitin.com.”

USE OF ARTIFICIAL INTELLIGENCE

This course invites you to approach the world and your learning with curiosity. Artificial intelligence (AI) tools can sometimes help you ask new questions or consider unfamiliar perspectives. You may use AI for light editing (such as checking grammar or punctuation) or for gathering background information, but these tools are not a substitute for close reading, reflection, and critical thinking. The work you submit should represent your own intellectual effort, voice, and engagement with course materials.

If you use AI tools to support your learning, you are responsible for verifying the accuracy of any information they provide and for ensuring that your work reflects your own analysis and understanding. At times, you may be invited to meet with your instructor or TA to discuss an assignment. This is not meant to be a form of punishment or surveillance, but rather an opportunity to clarify your ideas and ensure that your work best represents your perspective.

Because this course explores the Black diaspora and global systems of power, I also encourage you to think critically about the ethical and material dimensions of AI itself. Consider how the extraction of minerals used to power AI technologies, such as cobalt from the Congo, links to ongoing patterns of environmental degradation, labour exploitation, and racialized harm. Reflect, too, on the ways AI may reproduce or profit from the intellectual, creative, and cultural labour of Black communities without proper credit or consent. I ask that you approach these tools with the same awareness, care, and ethical curiosity that you bring to the study of Black life and diaspora more broadly.

ACCESSIBILITY AND WRITING SUPPORT

Please contact the course instructor if you require material in an alternate format or if you require any other arrangements to make this course more accessible to you. You may also wish to contact Accessible Education (AE) at (519) 661-2147 or aew@uwo.ca for any specific question regarding an accommodation or review [The policy on Accommodation for Students with Disabilities](#).

Please see me during office hours if you are unable to attend class regularly so that arrangements can be made regarding your participation mark. Special consideration will be given on a case-by-case basis. I ask that you meet with me in advance or contact me via email to discuss anticipated absences/delays in your attendance or assignment submission.

I also encourage all students to make use of the Writing Support Centre. For further details, visit <http://writing.uwo.ca>

ACCOMMODATIONS FOR RELIGIOUS HOLIDAYS

The policy on Accommodation for Religious Holidays can be viewed [here](#).

MEDICAL POLICY

I encourage students to read the Policy on Accommodation for Medical Illness at the following link: https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. ***Please do not submit medical notes to the instructor or your tutorial leader.*** Contact your academic counsellor and we will work to develop an appropriate solution.

STATEMENT ON GENDER-BASED AND SEXUAL VIOLENCE

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced gender-based or sexual violence (either recently or in the past), you will find information about support services for survivors, including emergency contacts, here. To connect with a case manager or set up an appointment, please contact support@uwo.ca.

PROFESSIONALISM & PRIVACY

Western students are expected to follow the [Student Code of Conduct](#). Additionally, the following expectations and professional conduct apply to this course: All course materials created by the instructor(s) are copyrighted and cannot be sold/shared. Recordings are not permitted (audio or video) without explicit permission. Permitted recordings are not to be distributed.

COPYRIGHT AND AUDIO/VIDEO RECORDING STATEMENT

Course material produced by faculty is copyrighted and to reproduce this material for any purposes other than your own educational use contravenes Canadian Copyright Laws. You must always ask permission to record another individual and you should never share or distribute recordings.

SUPPORT SERVICES

The following links provide information about support services at Western University.

[Academic Counselling](#)

[Student Development](#)

[Appeal Procedures](#)

[Services](#)

[Registrarial Services](#)

[Student Health Services](#)

GRADING SCHEME

Assignments will be graded according to the scheme provided by Western University. I have copied this table below for reference:

Grade	Percentage
A+	90-100% (One could scarcely expect better from a student at this level)
A	80-89% (Superior work which is clearly above average)
B	70-79% (Good work, meeting all requirements, and eminently satisfactory)
C	60-69% (Competent work, meeting requirements)
D	50-59% (Fair work, minimally acceptable)
F	Below 50% or assigned when course is dropped with academic penalty.

ASSESSMENTS

Participation: 10% (ongoing)

Active participation is an essential part of this course. Because our learning happens through discussion, shared reflection, and community engagement, your participation grade will reflect your consistent, thoughtful, and respectful involvement throughout the term. To succeed, you should come prepared, having completed the readings and ready to engage with ideas, classmates, and guest speakers. Participation can include asking or answering questions, making connections between readings and discussions, contributing in small groups, listening attentively, building on a peer's point, or offering reflections that help move our conversation forward.

Being present also means arriving on time, staying focused, and showing respect for the perspectives and experiences of others. Participation is not about speaking the most. It is about contributing in ways that support our collective learning while making space for others to do the same. Your grade will reflect your overall consistency, preparation, quality of engagement, and care for the classroom community.

Discussion Posts: 5% x 5 posts (ongoing)

Throughout the semester, you will write five short discussion posts of about 200 to 250 words in response to guest speakers whose work connects to our course themes. Each post should identify one key idea, quote, or example from the presentation, explain how it relates to the week's readings or concepts, and offer one question or reflection that the talk raised for you. A strong post will move beyond summary and make thoughtful connections across texts, lectures, and experiences. Think about how the presentation expanded or challenged your understanding of the Black diaspora.

Posts are due on Friday at midnight following each guest session and should be uploaded to the class website. They will be assessed on engagement with course material, thoughtfulness of reflection, and clarity of writing. You are encouraged to take intellectual risks, pursue genuine questions, and explore connections that interest you. This assignment is designed to foster curiosity, synthesis, and deeper engagement with visiting speakers.

¹Film Response: 20%

Due: March 17 (*A Mother Apart*), March 24 (*Bakosó*) or April 7 (*Drowning Letters*)

For this assignment, you will write a 1,000 to 1,200 word essay responding to one of the films screened in class. Choose a film that resonated with you and use it to explore themes of diaspora, identity, belonging, and Black cultural expression. Your analysis should draw on at least two scholarly sources not listed on the syllabus, such as academic articles or book chapters that help deepen your interpretation. You are also encouraged to incorporate relevant course readings, lectures, or discussions when helpful.

Your essay should present a clear argument supported by specific examples from the film, including key scenes, dialogue, sound, or visual choices that shape your interpretation. Strong essays will move beyond description to offer insight into what the film reveals about Black diasporic life and how it expands or challenges ideas we have engaged in the course. Essays will be evaluated on the clarity and coherence of your argument, the integration of film analysis and scholarship, the depth of your critical and sensory reading, and the overall effectiveness of your writing and organization.

¹ Please note that because the submission deadline for this assessment already includes flexibility in the form of multiple options, the instructor reserves the right to deny academic consideration for assignments which are submitted following the end of the period of flexibility.

The City is the Syllabus: A Diasporic Walkabout (25%)

Due: mid-month journal update (February 15), Final narrative (March 10)

During the month of February (Black History Month), you will take part in a self-directed exploration of Black diasporic life in London, Ontario. This experiential learning project invites you to consider the city as a living archive of migration, creativity, resistance, and community.

You will receive a “passport” with a list of possible activities and destinations. These may include Black-owned businesses, art installations, historical landmarks, cultural events, community organizations, or digital archives related to Black life in London. Your task is to complete at least five activities of your choice. You are encouraged to select a mix of experiences that move beyond consumption and instead foster conversation, contemplation, and connection.

Mid-Month Journal Update (due February 15)

Around the halfway point of the month, you will submit a brief journal entry of 300–400 words that offers an update on your walkabout. This entry should reflect on what you have encountered so far and what questions or connections are emerging for you. You may choose to respond to some of the following prompts, although you do not need to address all of them:

- What has stood out to you in your first visits or activities?
- Have you encountered any moments of surprise, discomfort, or contradiction?
- How do the places or experiences you have engaged with so far speak to themes from the course (for example, visibility and invisibility, migration, community, memory, or belonging)?
- What patterns, tensions, or relationships are you beginning to notice across sites?

This update is meant to keep you engaged in the process, help you track your thinking, and give you space to begin identifying themes you may want to develop in your final narrative.

Final Reflective Narrative (1,000–1,200 words, due March 10)

At the end of the month, you will write a reflective essay that weaves together your experiences, insights, and emotions into a coherent narrative. Rather than listing the places you visited, focus on what these encounters revealed about Black presence, memory, and place in London, and how they shaped your understanding of diaspora as a lived, local process.

Your narrative should:

- draw connections across your five activities
- integrate ideas from course readings, discussions, and concepts when relevant
- reflect critically on how you encountered the city rather than simply where you went
- use concrete examples or moments from your walkabout to support your insights

Evaluation Criteria

Your work will be assessed on:

- completion of at least five activities
- thoughtfulness and depth of the mid-month journal update
- quality of analysis and connection to course materials
- clarity, coherence, and creativity of the final narrative

²Podcast Recording: 20%

Due: April 7

For your final major project, you will work in a group of two to four students to create a 15–20-minute podcast episode that explores a topic related to the Black or African diaspora. This project allows you to experiment with storytelling, sound, and collaborative research while applying the theoretical and cultural insights you've gained throughout the course.

Your group will select a topic that connects directly to the course themes and addresses a current debate, question, or issue related to the Black diaspora. The topic should be focused enough to allow for in-depth discussion but broad enough to include multiple dimensions (i.e., historical, cultural, political, or artistic). Possible topics include the role of sound in Black protest movements, Black–Indigenous solidarity in Canada, Afro-Latin music and migration, or diasporic foodways as resistance. You are encouraged to meet with the instructor early in the process to confirm your topic and outline your approach.

Your research should draw on course readings as well as external sources (e.g., scholarly, journalistic, creative, and/or oral). Think about how your episode will blend storytelling, analysis, and sound to make complex ideas accessible and engaging. Each episode should have a clear central argument or question and integrate at least four sources (two from the course and two external). You are encouraged to experiment with audio elements such as narration, interview clips, music, or ambient sound, and it should be appropriately edited with a clear structure that includes an introduction, development, and conclusion. Each group member must contribute meaningfully to the research, writing, and/or production process.

You will submit both your final podcast episode (as an MP3 or MP4 file) and a written companion document of 500–700 words. The written document should include a bibliography, a brief explanation of your central argument, and a short description of each group member's contributions.

Your project will be evaluated on the following criteria:

- concept and clarity (20%)—is there a clear argument or story?
- integration of sources (30%)—are course materials and research effectively used?
- depth and insight (30%)—does the episode demonstrate original, critical thinking?
- production and creativity (20%)—is the episode engaging, well-edited, and effectively produced?

² Please note that this assessment is central to the learning objectives for this course. Accordingly, students seeking academic consideration for this assessment will be required to provide formal supporting documentation. Students who are granted academic consideration for this assessment will be provided with the following opportunity to make up this work (alternate presentation format).

ASSIGNED READINGS

All course texts have been posted to the Course Readings webpage
(<https://course readings.lib.uwo.ca/ares/>).
Direct hyperlinks are also embedded below.

January 6, Mapping the Diaspora

- Carby, Hazel V. 2019. "[Where Are You From?](#)" In *Imperial Intimacies: A Tale of Two Islands*, 7–18. London: Verso.
- Chude-Sokei, Louis. 2021. "[On the Many Meanings of Black Diaspora.](#)" *Literary Hub*, February 3.
- Mbembe, Achille. 2018. "[The Idea of a Borderless World.](#)" *Africa Is a Country*, November 11.

January 13, The Afterlife of Slavery³

- Cooper, Afua. 2006. "[The Secret of Slavery in Canada.](#)" In *The Hanging of Angélique: The Untold Story of Slavery and the Burning of Montréal*, 68–106. Toronto: HarperCollins.

January 20, Shared Ground⁴

- Amadahy, Zainab, and Bonita Lawrence. 2009. "[Indigenous Peoples and Black People in Canada: Settlers or Allies?](#)" In *Breaching the Colonial Contract: Anti-Colonialism in the US and Canada*, edited by Arlo Kempf, 105–36. Explorations of Educational Purpose. Dordrecht: Springer Netherlands.
- Werner, Karolina. 2023. "[Who Is Indigenous in Africa? The Concept of Indigeneity, Its Impacts, and Progression.](#)" *Millennium* 51 (2): 379–404.

IN-CLASS: Indigenous and Black Solidarities Learning Bundle

January 27, A Black Sense of Place⁵

- McKittrick, Katherine. 2006. "[Nothing's Shocking: Black Canada.](#)" In *Demonic Grounds: Black Women and the Cartographies of Struggle*, 91–119. Minneapolis: University of Minnesota Press.
- Walcott, Rinaldo. 2003. "['A Tough Geography': Towards a Poetics of Black Space\(s\) in Canada.](#)" In *Black Like Who?: Writing Black Canada*, 2nd rev. ed., 43–55. Toronto, Ontario: Insomniac Press.

Invited Guests: B. Chiasson, M. Green-Bartteet/A. MacLean and
O. Pusey

February 3, Archiving the Diaspora

- Camp, Tina M. 2012. "[Introduction: On Family Tales and Photographic Records.](#)" In *Image Matters: Archive, Photography, and the African Diaspora in Europe*. Duke University Press.
- Lobo, Rachel. 2021. "[Resisting Erasure: Photographic Archives and Black History in Canada.](#)" *International Journal of Canadian Studies* 58 (April): 7–36.

Visit to Museum London
(guided by curator Z. McDoom)

February 10, Breaking Bread

³ If you enjoyed this week's readings and discussion, you may be interested in GSWS 3324 (Contemporary Topics in Critical Race Studies).

⁴ If you enjoyed this week's readings and discussion, you may be interested in GSWS 2290 (Indigenous Feminisms).

⁵ If you enjoyed this week's readings and discussion, you may be interested in GSWS 3340 (Reading Black Lives) or GSWS 2412 (Black Geographies).

Gomes, Shelene. 2023. "[Tasting Freedom: The Rastafari Family Food Beit in Ethiopia](#)." In *Beyond the Kitchen Table: Black Women and Global Food Systems*, edited by Priscilla McCutcheon, Latrica E. Best, and Theresa Ann Rajack-Talley, 186–205. Chapel Hill, NC: University of North Carolina Press.

Walcott, Rinaldo. 2022. "[On Inheritance: Hospitality or Decolonial Eating](#)." *The Puritan*. December 16, 2022.

Visit to Yaya's Kitchen
(Hosts: M. and M. Wright)

READING WEEK (February 17)

February 24, Practices of Passage

This week is set aside for you to spend time exploring the city and engaging with "The City is the Syllabus" assignment. Use this period to visit sites, businesses, organizations, and cultural spaces connected to Black life in London. Think about how your movements through the city connect to larger questions of mobility, belonging, and citizenship that we've been discussing in class.

March 3, Networks of Care⁶

Getfield, Jacqui. 2022. "[Black Mothering in the Diaspora: Empowerment in the Caribbean Cradle and Resistance in the Canadian Crucible](#)." *Journal of the Motherhood Initiative* 13 (2): 139–54.

Muruthi, Bertranna A., Amanda Stafford McRell, Reid E. Thompson Cañas, Aakanksha Lahoti, and Jose Zárate. 2025. "[It's Just Not the Same as Being There": African Immigrant Women and Their Perspectives on Transnational Mothering](#)." *Women & Therapy* 48 (4): 454–74.

IN-CLASS VIEWING: [*A Mother Apart*](#)
Invited Guest: E. Lawson

March 10, The Sound of Return⁷

Shain, Richard M. 2018. "[Kora\(Son\): Africa and Afro-Cuban Music](#)." In *Roots in Reverse: Senegalese Afro-Cuban Music and Tropical Cosmopolitanism*. Wesleyan University Press.

Zezeza, Paul Tiyambe. 2010. "[Dancing to the Beat of the Diaspora: Musical Exchanges between Africa and Its Diasporas](#)." *African and Black Diaspora: An International Journal* 3 (2): 211–36.

IN-CLASS VIEWING: [*Bakosó: AfroBeats of Cuba*](#)

March 17, Sacred Circuits

Aymer, Paula. 2019. "[West African and Caribbean Women Evangelists: The Wailing Women Worldwide Intercessors](#)." In *Spirit on the Move: Black Women and Pentecostalism in Africa and the Diaspora*, edited by Judith Casselberry and Elizabeth A. Pritchard. 109–127. Durham, NC: Duke University Press.

Jouili, Jeanette S. 2021. "[Embodying Black Islam: The Ethics and Aesthetics of Afro-Diasporic Muslim Hip-Hop in Britain](#)." In *Embodying Black Religions in Africa and Its Diasporas*, edited by Yolanda Covington-Ward and Jeanette S. Jouili, 197–221. Durham, NC: Duke University Press.

⁶ If you enjoyed this week's readings and discussion, you may be interested in GSWS 2231 (Black Feminist Thought).

⁷ If you enjoyed this week's readings and discussion, you may be interested in GSWS 2168 (Black Popular Culture).

March 24, Crossings and Catastrophe⁸

Patterson, Roza E. 2019. "[Black Bodies Drowning in the Mediterranean Sea: Why Does the World Not Care.](#)" *UCLA Journal of International Law and Foreign Affairs* 23:183–219.

Paynter, Eleanor. 2024. "[Epilogue: Mobility in an Age of Emergency, or, A Small and Stubborn Possibility.](#)" In *Emergency in Transit: Witnessing Migration in the Colonial Present, 191–97*. Oakland, CA: University of California Press.

IN-CLASS VIEWING: [Drowning Letters/Cartas Mojadas](#)

March 31, Podcast Workshop

Class time will be used to carry out group work

April 7, The Living Revolution

Casimir, Jean. 2009. "[From Saint-Domingue to Haiti: To Live Again or to Live at Last!](#)" In *The World of the Haitian Revolution*, edited by David Patrick Geggus and Norman Fiering, xi–xviii. Bloomington, IN: Indiana University Press.

Danticat, Edwidge. 2024. "[The Haiti That Still Dreams.](#)" *The New Yorker*, April 23, 2024.

Dubuisson, Darlène. 2022. "[Haiti: Black Utopia.](#)" *Society for Cultural Anthropology*. May 3, 2022.

Invited Guest: G. Beckett (Anthropology)

⁸ If you enjoyed this week's readings and discussion, you may be interested in GSWS 1024 (Introduction to Equity, Diversity, and Human Rights) or GSWS 2412 (Black Geographies).