

Settler Colonialism, Anti-Blackness, and Women's Resistance

WST4930, sec. 49RM and WST6935, sec. 69RM

Spring 2020 Syllabus

Tuesdays, Periods 3-5 (9:35am-12:35pm)

Room: Pugh 240 (SPOHP conference room)

Instructor: Ryan Morini

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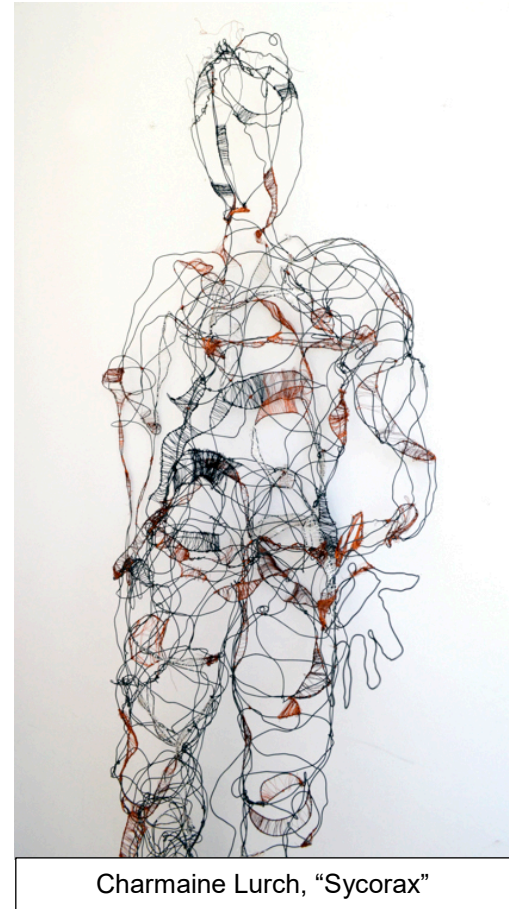
Office: 247 Pugh Hall

Office hours: By appointment

Course Description

This course explores the linkages between settler colonial genocide and anti-Black racism in what is now known as the United States, paying particular attention to intersections of race and gender. We will engage with scholarship that directly analyzes these linkages, intersections, and entanglements, but also look at the work of Native feminist and Black feminists to look for opportunities for a dialogue that in many respects has only recently been growing in emphasis.

So, this is *not* a course that focuses directly on Native and Black interactions, nor on the experiences of Black Native people—though some of the materials we consult will explore those histories and legacies. Rather, we begin from the understanding that anti-Black violence in the so-called ‘New World,’ also known as Turtle Island, has always been enacted on Indian lands, while anti-Native genocide and dispossession on these lands has always been entangled with anti-Blackness. And in so beginning, we need to remember that these gendered conceptions of race and culture as we know them today were generated, molded, and shaped through these colonial and violent interactions—as were conceptions of private property, corporate personhood, and other deeply embedded and foundational features of the U.S.



Charmaine Lurch, “Sycorax”

Required Texts:

Sarah Winnemucca 1883, *Life Among the Piutes: Their Wrongs and Claims*. (Reprint edition via U Nevada Press, 1994)

Kendra Taira Field 2018, *Growing Up with the Country: Family, Race, and Nation after the Civil War*. Yale U Press.

Tiffany Lethabo King 2019, *The Black Shoals: Offshore Formations of Black and Native Studies*. Duke U Press.

Cutcha Risling Baldy 2018, *We Are Dancing for You: Native Feminisms and the Revitalization of Women's Coming-of-Age Ceremonies*. U Washington Press.

Leanne Simpson 2017, *As We Have Always Done: Indigenous Freedom Through Radical Resistance*. U Minnesota Press.

Brittney Cooper 2018, *Eloquent Rage: A Black Feminist Discovers Her Superpower*. St. Martin's Press.

Recommended but not required:

Manu Karuka 2019, *Empire's Tracks: Indigenous Nations, Chinese Workers, and the Transcontinental Railroad*. UC Press.

**** Other required readings will be made available on Canvas in the Files section, under folders designated for each respective week.*

UNIVERSITY POLICIES AND RESOURCES

Attendance and make-ups

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

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

Accommodations

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. For more information see <http://www.dso.ufl.edu/drc>.

Academic Integrity

“UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

Resources Available to Students

Health and Wellness

- *U Matter, We Care*: umatter@ufl.edu; 392-1575
- *Counseling and Wellness Center*: <http://www.counseling.ufl.edu/cwc/Default.aspx>; 392-1575
- *Sexual Assault Recovery Services (SARS)*: Student Health Care Center; 392-1161
- *University Police Department*: <http://www.police.ufl.edu/>; 392-1111 (911 for emergencies)

Academic Resources

- *E-learning technical support*: Learningsupport@ufl.edu; <https://lss.at.ufl.edu/help.shtml>; \ 352-392-4357 (opt. 2)
- *Career Resource Center*: Reitz Union; <http://www.crc.ufl.edu/>; 392-1601
- *Library Support*: <http://cms.uflib.ufl.edu/ask>

- Teaching Center: Broward Hall; 392-2010 or 392-6420
- Writing Studio: 302 Tigert Hall; <http://writing.ufl.edu/writing-studio/>; 846-1138

Procedure for Conflict Resolution

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact your Undergraduate or Graduate Coordinator or Department Chair. Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 392-1261). For further information refer to https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf (for residential classes) or <http://www.distance.ufl.edu/student-complaintprocess> (for online classes).

Assignments:

| Assignment Description | Due | Points |
|---|---|------------|
| Attendance and participation | Weekly by showing up (15 weeks x 10 points) | 150 |
| Weekly reflections (500 word minimum) | Every Sunday at midnight on Canvas (15 weeks) | 150 |
| Discussion facilitation (weeks 3 - 13) | Twice by signup (25 points each) | 50 |
| Midterm essay (includes final project proposal) | Fri, Feb 28 by midnight | 100 |
| Final presentation | Weeks 14 & 15 | 50 |
| Course reflection | Wed, Apr 22 at midnight (last week of classes) | 50 |
| Final project | Wed, Apr 29 at midnight (finals week) | 150 |
| Total: | | 700 |

The grading scale for this course is as follows:

| | | | |
|------------|------------|---------------|------------|
| A = 100-93 | B = 86-83 | C(S) = 76-73 | D = 66-63 |
| A- = 92-90 | B- = 82-80 | C-(U) = 72-70 | D- = 62-60 |
| B+ = 89-87 | C+ = 79-77 | D+ = 69-67 | E = 59-0 |

Attendance and participation

Attendance and participation are crucial. This course will not function without all of us making it to class on time and ready to engage with the assigned material. We will circulate a sign-in sheet for every class to keep track of attendance; it is each student's responsibility to make sure they sign in each time. If you know you will be unable to make it to a class, please let me know early and ahead of time rather than after the fact whenever possible.

Weekly reflections

Weekly reflections are due on the Sunday before each given class, on Canvas by midnight. The reflections must be in MS Word format, 1" margins, double-spaced Times New Roman 12 point

font or equivalent, and be at least 500 words (so, roughly two pages at a minimum). You will be expected to engage with the week's readings in these reflections, discussing specific points that demonstrate that engagement clearly. However, these are reflections and so personal thoughts, feelings, reactions, and so on are encouraged.

It may help to think of these assignments as being like weekly journal entries—they are not just take-home quizzes on the material, though they can serve that function in some ways, but are also intended to help you to digest and think through what we have read, watched, and discussed. ***Turning these in on time will be critical, as the group who will facilitate discussion for the week on Tuesday will be given these reflections early Monday morning.

Discussion facilitation

Everyone will sign up to facilitate discussion twice in the semester; you can expect to form groups of 2-3. As facilitators, you will be expected to read your peers' weekly reflections on Monday and help lead discussion by drawing out key themes or questions from the readings, connecting the week's readings to materials from prior weeks, etc. It is *not* necessary to use a Powerpoint—you're welcome to just talk. However, you can also use Powerpoint, can share multimedia clips that you feel are relevant (nothing too long; we do want to make sure we focus on discussion), can share songs or poems, or artwork, etc.; feel free to be creative. The important part is that you are helping to move discussion forward.

You will not be expected or required to facilitate for the entire class, but you should be able to lead for the first half or so at the least. You are very welcome to consult with the instructor about how to approach the facilitation. It is also encouraged (though not required) for facilitators to do some additional research or additional readings to have deeper context to offer our discussion.

Midterm essay

The midterm essay will be a multi-part take-home exam that is due on Canvas at midnight the Friday before Spring Break. The details of the exam, including the specific questions, will be issued a week before the due date. One section will include the proposal for your final project.

Course reflection paper

At the end of the semester, you will be expected to write a final reflection paper discussing your experiences in the course—what you learned, what you struggled with, what was successful, what was less successful, how you felt about your work and your final project, etc. The final reflection paper should be turned in on Canvas by Wednesday, April 22 at midnight. It should be at least three double-spaced pages (1" margins, Times New Roman or equivalent 12-point font—all the typical stuff).

Final presentation

The final presentations will be given in class during the final two weeks of the semester, on Weeks 15 and 16. Further details will be issued closer to that time, but you will each be expected to give a presentation on your respective final projects, leaving room for discussion and being careful not to run over and encroach on your peers' time.

Final project

The nature of the final project is open to discussion and your creativity. Typically, the idea is to draw on the life and work of a particular Indigenous and/or Black activist/thinker/leader and connect them to the work we covered in class. So, if the course has been one large dialogue, then what are some of the ways that the person you are looking at connects with and contributes to that dialogue? You are encouraged to focus on women and/or non-binary folks.

In terms of medium, you are welcome to write a scholarly paper or critical essay. However, you are welcome to write for a popular audience rather than an academic audience. You might also consider a podcast, or a short video, or other projects which extend beyond traditional scholarship. You're welcome to find ways to incorporate artwork, poetry, video clips, audio clips, etc. And you are expected to find ways to include and center the voice of the person you are engaging with, whether through interviews, through their writings (published or unpublished), or whatever else is available. Again, this project should find a way to engage directly and meaningfully with some of the writers and thinkers we encounter in this course.



Jack Malotte, "Florence and Eunice"

A note on the readings:

As this is a seminar course, the reading load is substantial. However, some weeks have been designed with the expectation that as a class we might divide up the readings or otherwise negotiate what any given student is responsible for. The success of this course requires dialogue and consensus so we can navigate the process together.

Week 1 (Jan 7) - Introductions

Introductions to each other, to the course, to basic topics and themes.

Readings for next week:

Kristen Simmons and Kaya Naomi Williams 2018, "I Was Dreaming When I Wrote This"

Kimberly TallBear 2019, "Caretaking Relations, Not American Dreaming"

Eve Tuck & K. Wayne Yang 2012, "Decolonization Is Not A Metaphor"

Jodi Byrd 2019, "Weather With You: Settler Colonialism, Antiracism, and the Grounded Relationalities of Resistance"

Cheryl Harris 2019, "Of Blackness and Indigeneity: Comments on Jodi Byrd's 'Weather With You: Settler Colonialism, Antiracism, and the Grounded Relationalities of Resistance'"

Optional:

Maile Arvin, Eve Tuck, and Angie Morrill 2013, "Decolonizing Feminism: Challenging Connections Between Settler Colonialism and Heteropatriarchy"

Week 2 (Jan 14) – Opening the dialogue

Looking at some recent writings that frame some of our points of departure.

Readings for next week:

Sarah Winnemucca

Manu Karuka 2019, *Empire's Tracks*, Chapter 2: "Modes of Relationship"

Optional:

Karuka 2019 Introduction and Chapter 1: "The Prose of Counterinsurgency"

Week 3 (Jan 21) - Entangled Resistance in the Great Basin

This week, we engage with Sarah Winnemucca, a Northern Paiute woman from what is now known as northern Nevada. The book we're reading is understood to be the first autobiography written by a Native woman in North America.

Readings for next week:

Susie King Taylor, *Reminiscences*

Tracey Jean Bouisseau 2002, "Travelling with Susie King Taylor"

[document] "Sojourner Truth's Speech"

Nell Painter 1994, "Representing the Truth: Sojourner Truth's Knowing and Becoming Known"

Optional:

Cheryl Harris 1997, "Finding Sojourner's Truth: Race, Gender, and the Institution of Property."

Week 4 (Jan 28) – Two Black Women's Narratives in the 19th Century

Susie King Taylor's narrative is a detailed firsthand account from a Black woman who served in the Union Army during the Civil War. Oddly, her narrative has gotten relatively little scholarly engagement. With this narrative, we will juxtapose the famous two competing versions of Sojourner Truth's famous speech, widely known as "Ain't I a Woman" or "Ar'n't I a Woman," even though it's not even certain that she uttered that phrase in the speech.

Readings for next week:

Sylvia Wynter 2003, "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation—An Argument"

Aaron Kamigusha, 2016, "'That Area of Experience That We Term the New World': Introducing Sylvia Wynter's 'Black Metamorphosis'"

McKittrick 2014 interview – just the segment pp. 236-237 on Wynter

Hortense Spillers 1987, "Mama's Baby, Papa's Maybe"

Spillers et al. 2007, "'Whatcha Gonna Do?'—Revisiting 'Mama's Baby, Papa's Maybe: An American Grammar Book'"

Week 5 (Feb 4) – Foundations of the (Ongoing) Colonial Moment

The main readings this week are Wynter and Spillers; the other readings are supplements to help you understand these two. These pieces are crucial in helping us to critically interrogate subjectivity within/under conquest, colonialism, and the Atlantic slave trade.

Readings for next week:

Kendra Taira Field, *Growing Up With the Country*

Week 6 (Feb 11) – Black and Native Interactions In Westward Expansion

Kendra Taira Field has written about her family history, which expansively details Black settlement in the West, particularly Indian country, interconnections with Native communities, and visions of freedom.

Readings for next week:

Mishuana R. Goeman 2009, "Notes Toward a Native Feminism's Spatial Practice"

Katherine McKittrick 2017, "Worn Out"

Manu Karuka 2017, "Black and Native Visions of Self-Determination"

Ned Blackhawk, *Violence Over the Land*, prologue and epilogue

Christina Sharpe, *In the Wake: On Blackness and Being*, Chapter 1: "The Wake"

Week 7 (Feb 18) – Land, Space, Place, and Being

This week we will particularly consider the gendering and racialization of space and place, and think about the violence and trauma, as well as self-determination, that are so often silenced in accounts of these geographies and cartographies.

Readings for next week:

AAPF & CISPS 2015 – *Say Her Name: Resisting Police Brutality Against Black Women*

Saidiya Hartman, "Venus In Two Acts"

Shatema Threadcraft 2017, "North American Necropolitics and Gender: On

#BlackLivesMatter and Black Femicide"

Minnesota Indian Women's Sexual Assault Coalition 2012, *The Barette Project: Honoring Native Women Survivors of Sexual Violence*

Sovereign Bodies Institute and Brave Heart Society 2019, *Zuya Wicayunihan: Honoring Warrior Women*

Our Sisters In Spirit, MMIW documentary (36 min)

<https://youtu.be/zdzM6krfaKY>

Jaycee Gouchey, "MMIW Tribute"

<https://youtu.be/SIEImPMaaSs> (4 min)

Optional:

Say Her Name: The Life and Death of Sandra Bland (1 hr, 41 min)

<https://youtu.be/G4zp4hwSTQs>

African American Policy Forum, "#SayHerName" (7 min) *trigger warning

<https://youtu.be/M2WBU9TUmxY>

Week 8 (Feb 25) – Violence Against Black and Native Women

One commonality between Black and Native struggles, unfortunately, is the violence leveled against Black and Native women and nonbinary people. However, simply drawing that connection is superficial, so we will look more closely at the specificities of these struggles

and the important work that activists and community leaders are doing to promote truth and justice, healing, and a safer and healthier alternative futures.

Readings for after break:

Cutchá Risling Baldy, *We Are Dancing For You*

Week 9 (Mar 2 - 7) SPRING BREAK, NO CLASS

Work independently on Organizers and Activism project and final projects
You are free to use class time for meetings—either at SPOHP or with organizers

Reminder—readings for next week:

Cutchá Risling Baldy, *We Are Dancing For You*

Week 10 (Mar 10) – Decolonizing Native Womanhood

Cutchá Risling Baldy's work examines the revitalization of Hupa women's coming-of-age ceremonies, and illustrates the importance and the power of drawing on traditions to empower younger generations and help to break cycles of colonial violence and abuse.

Readings for next week:

Leanne Betasamosake Simpson 2017, *As We Have Always Done*

Week 11 (Mar 17) - Decolonization

Leanne Betasamosake Simpson's book engages with what Indigenous resurgence and substantive decolonization might really look like, envisioning something that moves beyond the constraints of multicultural inclusion within settler states.

Readings for next week:

Brittney Cooper, *Eloquent Rage*

Week 12 (Mar 24) – The Power of Anger

Brittney Cooper confronts stereotypes about anger in emphasizing Black women's right, if not need, to own their rage in the face of oppression. Moreover, in her words, "I think this is the book you get if you come over to my house and sit on my sofa, and we have a glass of wine and we're chopping it up about what feminist politics mean in the real daily lives of black women."

Readings for next week:

Tiffany Lethabo King, *The Black Shoals*

Week 13 (Mar 31) – Shoals and the Shared Spaces in Black and Native Histories

Tiffany Lethabo King's work is groundbreaking in many respects, as it draws deeply on Black Studies, Native Studies, Gender Studies, and Settler Colonial Studies scholarship to explore some of the more fraught and difficult aspects of the liminality between Black and Native experiences, on a structural level as well as in very physical and material ways.

Readings for next week:

Gage and Gage Productions 2007, *American Outrage* (56 min)

<https://youtu.be/BH2UkBQyWwI>

Manu Karuka 2019, *Empire's Tracks*, Chapter 8: "Shareholder Whiteness"

Anne Bonds and Joshua Inwood 2016, "Beyond White Privilege: Geographies of White Supremacy and Settler Colonialism"

Meagan Meylor 2019, "Performing the Empty Archive: Feeling and Public Lands in the Bundy Case and Percival Everett's *Grand Canyon, Inc.*"

Anne Keala Kelly 2010, review, "*American Outrage: A Documentary That Rides the Rails of Indian Hating*"

Week 14 (Apr 7) – Back to the Great Basin

Week 14 is devoted to returning to the same state that Sarah Winnemucca wrote from, and looking at a case study in the genocidal imperative of white supremacist settler colonialism in the difference in treatment of two different moments in which ranchers refused to pay grazing fees on 'public lands' for political reasons: two Western Shoshone sisters from northern Nevada, and then a white man from southern Nevada.

Week 15 (Apr 14) – Final Project Presentations, Week I

Final project presentations

Week 16 (Apr 21) - Final Project Presentations, Week II

Final project presentations

FINALS WEEK (Apr 27- May 1)

**Due Wednesday, Apr 29 at midnight:
Final Project**