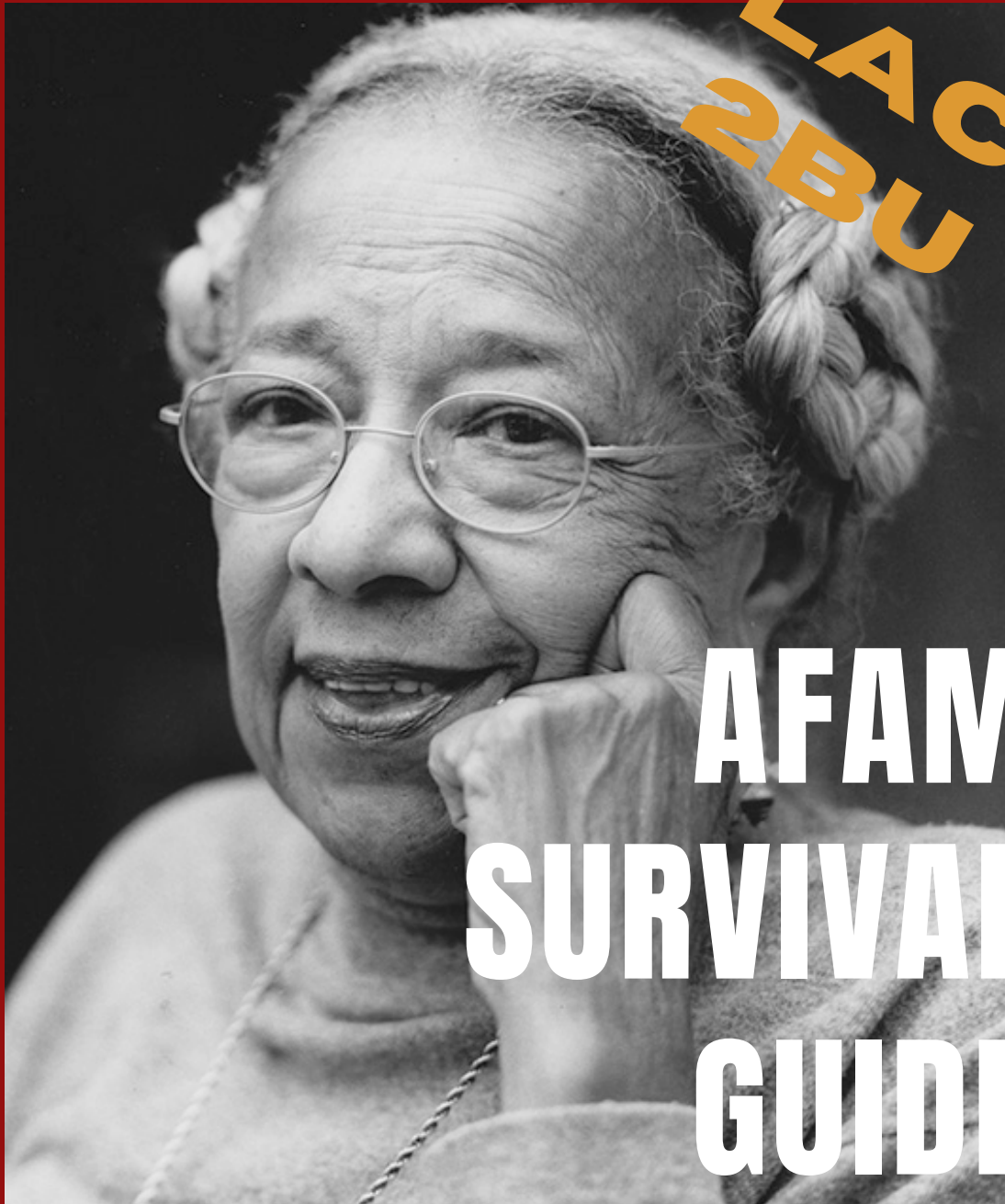


**BLACK
2BU**



**AFAM
SURVIVAL
GUIDE**

Adelaide Cromwell (Hon.'95), Founder of BU's African American Program

Connecting our local and wider community

If you have anything you would like to see in the next issue,
email us at afamebu.edu

HOW COLSON WHITEHEAD PULLED IT OFF



LISTEN IN

THE FOLK DEVIL MADE ME DO IT

That's right: We're talking about critical race theory. The fight over CRT has been raging for months now, and it's gotten contentious. But all the anger and anxiety and fear about a "dangerous curriculum" that few people can even define — all that seemed kind of familiar. Like, we've been here before.



'PRISON TO PRISON PIPELINE': ISIS THA SAVIOUR

Hip-hop loves a hero's come-up, but the culture often has a hard time seeing women as heroes. Two years ago, when...editor Chiquita Paschal discovered she had a sister — who rapped — she quickly saw how that double standard can take shape.



STREAMING NOW

NIGHT OF THE KINGS

Streaming on: Hulu
A young man is sent to a prison in the middle of the Ivorian forest ruled by its inmates. As tradition goes with the rising of the red moon, he is designated by the Boss to be the new "Roman" and must tell a story to the other prisoners.

BLACK GIRL

Streaming on: Amazon Prime
The film centers on Diouana, a young Senegalese woman, who moves from Dakar, Senegal to Antibes, France to work for a French couple. In France, Diouana hopes to continue her former job as a nanny, and anticipates a new cosmopolitan lifestyle. However...Diouana experiences harsh treatment from the couple, who force her to work as a servant.

THE BEAUTIFUL LANGUAGE OF BRAIDS



NTOMBI, STYLED BY KRISSIE-ANN

Ntombi on how she expresses herself through her hair: “I am constantly changing my hair, and it’s a really uplifting process for me. New personas are always brought to light through a fresh hairstyle, and that helps to inspire how I move through society. My Black experience and how I decorate myself visually introduces me before I say a word. We are a stylish community of people, and our ever-changing hair is a testament to that.”

WATCH

MILLIONS DONATED TO SOCIAL JUSTICE. NOW THERE’S A DEBATE OVER WHAT TO DO WITH IT



MUSIC

THE ISLEY BROTHERS: TINY DESK (HOME) CONCERT



INTERESTING READS

SELECTION WEEK BY HURMAT KAZMI



The lagging music of his Punjabi accent clung to his Urdu like ants to a sticky, hard candy, but he talked with an ease and comfort, volunteering information that, if I were him, I wouldn't tell someone I had met just a day ago. His father lived illegally in Dubai and worked in construction, sending scant cash whenever he could. He hadn't seen him in ten years. His mother, now ailing, had retired from her job as a nurse in a government hospital in Raiwind. A younger sister was still in school. He wanted to join the Air Force to offer his family a better life.

THE WIND CAVE BY HARUKI MURAKAMI



She was on her way home from school one day when she collapsed. She lost consciousness while climbing the stairs at Seibu Shinjuku Station and was rushed by ambulance to the nearest emergency room. When I heard, I raced to the hospital, but by the time I got there her heart had already stopped. It all happened in the blink of an eye. That morning we'd eaten breakfast together, said goodbye to each other at the front door, me going off to high school, she to junior high.

CHRISTIANITY AND NEW QUEER AFRICAN IMAGINATIONS

THE LEADING AFRICAN WRITERS AND CREATIVE ARTISTS WHO ARE REIMAGINING CHRISTIAN THOUGHT AND THE SEVERAL CHRISTIAN-INSPIRED GROUPS WHO ARE TRANSFORMING RELIGIOUS PRACTICE.

By Adriaan van Klinken & Ezra Chitando

AMÍLCAR CABRAL AND THE LIMITS OF UTOPIANISM

ANTONIO TOMÁS' NEW BOOK ON AMILCAR CABRAL TAKES US BACK TO THE CRUCIBLE OF DECOLONIZATION AND PERMITS US TO ASSESS ITS ASPIRATIONS AND LIMITATIONS ANEW.

By Sindre Bangstad

CONVERSATIONS ON CAMPUS

A MESSAGE FROM AFAM DIRECTOR LOUIS CHUDE-SOKEI



"Fingers crossed, the paperwork for the long-awaited and much needed Major in African American and Black Diaspora Studies (our new name) will be submitted this Fall and will be (fingers crossed again) approved by the end of this year. This will be momentous, especially given how much growth we've had in the last few years, in terms of students, faculty, and campus impact. We have also gotten two undergraduate scholarships and are working on sourcing more, so there is much to look forward to. None of this would be possible without the continued passion and support of our AFAM undergraduates."



**KEEP READING FOR AN
INTERVIEW WITH BU'S
PROFESSOR IANNA OWEN**

MORE, MORE, MORE

THE BLACK FILM ARCHIVE

Black Film Archive is a living register of Black films. In its current iteration, it showcases Black films made from 1915 to 1979 currently streaming.

'BUENA VISTA SOCIAL CLUB' AT 25: MEMORIES OF MEMORIES

The album was named after a long-defunct club in Havana where Black musicians had once gathered. With its release, Buena Vista Social Club also served as the name of the collective of musicians who performed on the album and, later, became an imprimatur for all sorts of projects connected to them.



LISTEN HERE:

COOKING: GREEN ONION SAUSAGE AND SHRIMP GRAVY



- 1 tablespoon rendered bacon fat
- 1 pound green onion pork sausage, removed from casings
- 1 small onion, diced
- 1 tablespoon flour
- 1 pound jumbo shrimp, peeled and deveined
- Salt
- Freshly ground black pepper
- 1/2 green bell pepper, seeded and diced
- 1 clove garlic, minced
- 1 teaspoon crushed red pepper flakes
- 1 pinch allspice
- 2 dashes Worcestershire
- 1/3 cup diced canned tomatoes
- 1 cup Basic Chicken Stock
- Leaves from 1 sprig fresh thyme
- 1 green onion, chopped

PROF. OWEN: Survival Guide Interview

A pandemic is a strange time for students and educators alike. Have you found that your approach to your work or your teaching has changed since quarantine?

I agree, it has been a strange time. I've felt even more invested in experimentation than I had before. My hope was to give students more room during this unpredictable moment and, at the same time, guardrails for those who find structure more helpful. I think the great lesson of this moment was how to mix flexibility with forward movement. How to be generous with ourselves in the trial and error of how to provide both care and rigor simultaneously to one another.

It's been about a year since you've joined BU. How have you liked it so far?

I love it. I don't know many folks very well yet, but my students have been kind and brilliant. Both AFAM and English faculty have been making significant and measurable moves toward reimagining their work, their roles on campus, and their relationships to the world beyond our walls. I am also excited to be here at a time when Asian American Studies may be getting off the ground. I'm excited to be part of a place so alive, even under constrained conditions.

BU is returning to campus in the fall. We've dubbed this as our 'Black to BU' narrative, to commemorate the return of BU's black community; after more than a year of lockdown, I think it's fair to say that people are dealing with a lot of complex emotions when it comes to returning. How have you been feeling about returning to a physical classroom and campus?

I feel mixed about it, like most people, I'm sure. I value safety as a primary condition for collective growth and learning. With the virus changing so rapidly and our national responses trailing behind the carnage, I think it is wise to build in many contingency plans (at the classroom level and the university level) and preserve some of the good faith policies of the first pandemic school year (attendance and extensions, for example). I have ongoing concerns about being compelled to be in-person—for example, I have had hard-of-hearing students in the past year who relied upon lip reading in my remote-only classes. I am concerned, in particular, about how to support students with disabilities while wearing a mask that rises to the level of safety I need and require will be necessary but will also obscure the mouth and dampen the volume of my voice. How will we keep each other safe *and* ensure an accessible education for all? Why not maintain remote accessibility as a viable option during an ongoing global pandemic?

What is something you'd like to accomplish or achieve during your time at BU?

BU's Gotlieb Archive holds some of Gayl Jones' papers, which is a wonderful part about working here. I'm looking forward to the May 2022 convening of a virtual symposium I am co-organizing on her work called: "Then You Don't Want Me": Canonizing Gayl Jones (www.gayljonessymposium.org). It is co-sponsored by a number of BU units

including AFAM and English as well as units at my co-organizers' campuses (Dr. Kianna Middleton of UC San Diego and Dr. Tala Khanmalek of CSU Fullerton).

What has been the most challenging thing about teaching remotely? What is something you've enjoyed?

The main challenge was finding substitutions for my embodied course activities and how to develop collective good feeling and trust when the transmission of affect looked so different. At the same time, I grew up on ICQ, AIM, and other lesser-known chat platforms, so I knew in my bones that there were ways you can actually build deep feelings of investment and community under remote and text-only conditions. The trickier business was attached to the anxieties about temporality, recordings, copyrights to your image and intellectual work.

You mentioned that some of your recent studies have been focused on grief. Has the pandemic changed the way you think about or perceive grief?

The pandemic hasn't changed my feelings about grief exactly but, it has prompted my best friend and I to begin developing a podcast around affordable funeral planning. At the same time, the pandemic era has been shot through with grief: my friend and favorite musician Jewlia Eisenberg passed away from complications unrelated to COVID as did my dear Auntie R even more recently. For Jewlia, her community held nights of shiva on Zoom and we've had other virtual modes of continuing to gather, share in her memory, study her work, and be there for one another. When my Aunt passed, also from conditions unrelated to COVID, I have confronted regrets on a different order of a magnitude, conducted a funeral service for the first time, wrote a eulogy for the first time. For both of these women who are far from me now, who I love and miss so much, I am trying to accept that grief is not chronological or neat, some days you feel normal, some days you are devastated. Before the pandemic began, I believed that if you wanted to do something or see someone that you should go do it while you have the chance. I believe that more than ever now.

Your current book project, *Ordinary Failure*, offers new theorizations of the keyword "diaspora." How would you define 'diaspora,' and has that definition or understanding changed since lockdown?

I must first note that I am certain folks who work on digital black diasporas would have much more to say on this.

But, to answer the question in short, I define diaspora as a post-Middle Passage practice of failing to fulfill a promise of feeling an intersubjective sense of intraracial belonging and, importantly, as the recommitment to that practice despite these risks and overdeterminations involved. I think about diasporan blackness **for** black people and **between** black people. So, in this respect, I don't think it has changed. Of course, it's clear that black communities experienced lockdown nationally and globally in ways that are inconsistent with the lockdown/halt narrative that has been more widely circulated.

Ideologies of whiteness continue to determine the economic, health, and political conditions of blackness and for black people. Both ongoing precarity but, also, the constant reaffirmation of the role blackness plays in shaping American culture and planetary culture continue. But, my work on diaspora takes an intraracial, not interracial, focus so the ongoing machinations of whiteness do not figure very largely in my current work on diaspora.

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**the boston globe
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DEADLINE: December 1, 2021

Zoom Panel with Site Representatives
Monday | October 18, 2021 | 5:00 pm

Cosponsored by the Office of the Associate Provost for Undergraduate Affairs, the Office of the Dean of the College of Arts & Sciences, and the Anthony & Mary Vigna Summer Internship Fund, and an anonymous donor



THE SURVIVAL GUIDE IS LOOKING FOR INTERNS!

Are you interested in working on
the AFAM Survival Guide?

We are looking for interns and volunteers
to continue the work on the Newsletter!
This is a fantastic and **PAID** opportunity for
undergraduate students!

If interested, please email
afam@bu.edu indicating your interest.