



THE DIASPORA

Department of African American Studies • University of California, Berkeley

FALL 2009

WINTER 2010

The Black Scholar
Celebrates 40 Years

Transatlantic Hip Hop Influences

Newly Remodeled Graduate
Lounge

Where Are They Now?



THE DIASPORA

The Diaspora is the newsletter of the Department of African American Studies at the University of California, Berkeley. Contributions are welcomed from UC Berkeley's faculty, staff, and students. We also invite submissions from guest columnists and scholars who may not be affiliated with the university. Articles may be edited for length, clarity, and style.

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THE DIASPORA

Table of Contents

Words from the Chair	2
The Black Scholar Celebrates 40 Years	3
Leading While Black: Scholars Assess the 'De-racialized' Obama White House, and Michelle's Makeover as 'Mommy in Chief' by Cathy Cockrell	
Transatlantic Hip Hop Influences:	5
How to Decypher Berlin in One Summer	
Where Are They Now: Kristin Therese Jones, White House Intern	9
Meet the 2009-2010 First Year Cohort.....	10
Watching you, Watching me: (side) notes from the Field.....	12
My Long Walk on Jericho Road	14
Faculty Book Announcement.....	15
Black Europe and the African Diaspora	
30 Years of Academic Dedication: Percy Hintzen	16
Newly Remodeled AAS Graduate Lounge	17
UC Berkeley African American Studies Panel at the 94th Annual ASALH Convocation/Conference	18
Smiling Faces, Beautiful Places:	19
Stories of African Diaspora Relocation to the South	
Editor's note	20

Contributors

Lia Bascomb
Naomi Bragin
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Obama's Report Card

Lost in the debate over health care reform and the escalation of the war in Afghanistan are the promises made by President Obama on educational reform. George W. Bush made such reform an important part of his campaign in 2000 charging that we must eliminate the soft racism of "low expectations" concerning our nation's schools. Bush was joined by Democrats like the late Senator Ted Kennedy in passing the only major bipartisan initiative of the Bush administration in 2001—"No Child Left Behind."

The bipartisan support behind the legislation quickly evaporated as Bush focused his attention on the "War on Terrorism" leaving NCLB under-funded. Moreover, teachers complained that the bill focused too much on test preparation and Republicans charged that it gave the federal government too much control over education. On the campaign trail, Obama (a former part-time professor) joined the criticism of NCLB and many expected a major break from its approach to educational reform.

Obama's Secretary of Education, Arne Duncan, has recommended a major "rebranding" of NCLB but has not abandoned the approach. The Obama administration is toughening the requirements on teacher quality and academic standards but keeping the emphasis on testing. They have also continued the push for charter schools and performance pay for teachers.

Yet the states have been able to "game the system" by lowering proficiency standards rather than

raising student achievement. One federal study found that nearly one third of states lowered standards to avoid NCLB sanctions. The Congressional Black Caucus has criticized Duncan and Obama for continuing to allow states to staff poor schools with inexperienced or unqualified teachers.

The administration's major education initiative is a \$4.3 billion program of discretionary funding called "Race to the Top." Its purpose is to encourage states to adopt high academic standards, develop data systems for measuring school performance, recruit and reward effective teachers and principals, and turn around low achieving schools. Given the sorry state of educational funding across the nation, states are frantically competing for these federal dollars. Despite the program's emphasis on charter schools and performance pay these reforms have not produced the results that would justify abandoning traditional public schools. A recent Stanford study found 37 % of charter schools did worse and only 17% better than regular schools in 15 states and D.C. Vanderbilt's National Center on Performance incentives could find no conclusive proof on the power of financial rewards to improve teacher performance. And the latest national test results in math showed achievement grew faster before the enactment of NCLB. Finally the achievement gap between White and minority students that was at the heart of NCLB has not closed since its enactment.

Obama's stimulus funds offer an unprecedented opportunity to entice school districts to enact real educational reform. Reform, however, will not be accomplished with a one-size (business model) fits all approach. Moreover, school reform cannot be accomplished without attention to the socio-economic conditions in which students and their families live. As Afghanistan continues to drain federal coffers these conditions will only get worse.❖



THE **BLACK**SCHOLAR CELEBRATES 40 YEARS

Leading While Black: Scholars assess the 'de-racialized' Obama White House, and Michelle's makeover as 'Mommy in Chief' By Cathy Cockrell, NewsCenter | 23 November 2009

BERKELEY — During the lead-up to the 2008 presidential election, editors of a leading black-studies publication, *The Black Scholar*, wrote that the national campaign, with all its “divisionary mischief and malice ... like an MRI revealed the major pathologies of the American body politic.” On Thursday, progressive African American scholar-activists, celebrating that journal’s 40th anniversary, conducted a follow-up evaluation of the nation’s current “weird, surreal” condition, as journalist Brenda Payton put it — “led by a black president who we aren’t supposed to think of as black.”

In Payton’s view, former President Jimmy Carter expressed what many people of color were “muttering” when he said this fall that racism was fueling inflammatory rhetoric against the president. Yet President Obama, the target of that malice, felt compelled to downplay the racial element. “Part of Obama’s acumen and intelligence” is that he doesn’t want to go around attributing his political troubles to race, lest he alienate white supporters, Payton told those gathered in the Barrows Hall Lipman Room.

The de-racializing of the Obama campaign and presidency was a common theme, as panelists addressed the political and cultural significance of Obama’s election; historical parallels between Obama and the nation’s first non-Anglo Saxon Protestant president, John F. Kennedy; and the packaging of Michelle Obama.

Common threads: John F. Kennedy and Barack Obama

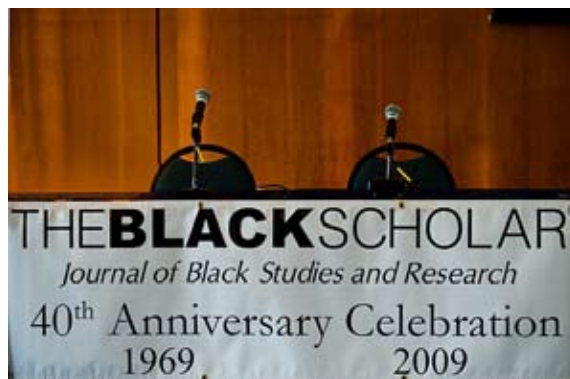
Political scientist Robert Smith, a professor at San Francisco State and a Berkeley alum, said that Obama drew lessons from Jesse

Jackson’s two bids for the Democratic presidential nomination, in 1984 and 1988 — just as Kennedy learned from the 1928 presidential election, in which Republican Herbert Hoover defeated an Irish Catholic, Al Smith. On the campaign trail the latter, New York’s governor, embraced his Irish Catholic heritage against the counsel of his advisers. He lost the election — “but brought into the Democratic Party huge numbers of new voters, inspired by his ethnic campaign,” said Smith.

Three decades later, Joseph Kennedy Sr. advised his children that embracing their Irish Catholic identity was “no way to get ahead in America.” His eldest son, John, took that advice to heart during the 1960 presidential campaign. Where candidate Al Smith had “made the mistake of kissing a cardinal’s ring,” JFK, facing organized opposition from Protestant churches, studiously avoided being photographed with Catholic clergy, and eschewed any association with Catholic issues (he opposed federal aid to Catholic schools, for instance).

Similarly, Obama — “charismatic, intelligent, cool, crisp, and handsome” like his Irish Catholic predecessor — downplayed race in his 2008 campaign, and continues to do so as president, Smith said. JFK appointed few Irish Americans to his Cabinet, and named Republicans to head his Treasury and Defense departments. Obama has pursued a similar strategy, Smith said.

What of the political challenges for the two “Camelot” administrations? Smith noted that the same week that JFK was



Photos courtesy of YsPics.

murdered, *Newsweek* carried a story about his programs being gridlocked in Congress. “My sense is that that parallel may also carry over for Barack Obama,” he said. “If he gets a healthcare bill through, it’s not going to be a coherent, comprehensive piece of legislation.” The other major issues on Obama’s domestic agenda — financial regulation, climate change, and immigration reform — may also face gridlock on the Hill.

And that’s with “the best Congress he’s going to have,” Smith said. Obama’s domestic presidency, he believes, will end with the 2010 mid-term elections, when Republicans undoubtedly will pick up seats. The president then will focus primarily on foreign-policy issues like Afghanistan, just as Kennedy grappled with whether to escalate the war in Vietnam.

“It would take an extraordinary act of courage for President Obama to come before us and tell us this war is not worth the effort. I don’t think he’s going to do that,” Smith predicted. “I think he’s going to split the difference.... My fear is that he’s going to escalate the war.”

Asked later about JFK’s assassination and threats against Obama, Smith said that “all of us are concerned about his security. “I don’t think of Obama as a black



leader,” he said, but most African Americans do. If anything happened to Obama, “it would be a deep wound to black people” and “one of the worst things that has happened to the United States. It’s difficult to contemplate.”

Michelle’s remake as ‘Mommy in Chief’

After Obama clinched the Democratic nomination, “Americans still worried about Michelle, because they believed she came on a little ‘too strong,’” said Berkeley historian Ula Taylor. “Many questioned her fitness to serve as First Lady.”

Perceived as a liability, Michelle “almost disappeared from the campaign” for a while, Taylor said. “The professional attorney, gifted manager, and bright intellectual receded into the domestic sphere.... She re-emerged fully embracing the traditional roles of wife and mother, wearing an affordable dress by J. Crew” and even dancing with talk-show host Ellen DeGeneres. Americans have “become comfortable with Michelle by focusing on what she wears, where she shops, and how she mothers,” said Taylor. “If she wears a sweater, it instantly sells out online.”

Taylor noted that the First Lady has not actively promoted any public policies — such as measures to improve the circumstances of military families, a cause she spoke

of during the campaign. “Many feminists are frustrated,” Taylor said. “And while I don’t agree with much of the criticism,” there have been moments “when I expected more.”

While the First Lady “constantly reminds journalists that she is Mommy in Chief,” and the public remains fascinated with her wardrobe, Taylor gave Michelle Obama her due as a brilliant black woman keenly aware of race and class issues. Her family lineage (detailed in a *New York Times* article this October) leads back to slavery. Growing up, Michelle listened to the stories of her great-great-grandfather, who had been a slave on a South Carolina plantation; a great-aunt worked as a maid at Princeton while Michelle was a student there. The First Lady has



Magazine covers featuring First Lady Michelle Obama.

spoken of the “flimsy difference between success and failure,” Taylor said. “Unlike many upper-middle-class Americans, Michelle has not internalized the notion that her achievements are exclusively attributable to her own hard work and exceptional skills.”

‘Holding our breath’

Political scientist Charles Henry, chair of Berkeley’s African American Studies department (and editor of the fall 2008 *Black Scholar* issue on Obama’s candidacy), gave a nod to two black politicians who

paved the way for Obama: Chicago Mayor Harold Washington and preacher-organizer Jesse Jackson. As minority candidates, all three needed massive voter registration of their base, strong turnout and support at the polls from those new voters, and a measure of white support. As Obama sought political office in Illinois, Henry said, it was his good fortune that Washington and Jackson before him had registered black voters and shown that a black candidate could be a serious contender for high office.

Payton, a former *Oakland Tribune* columnist, recalled attending the Obama inauguration with her father, one of the African American Tuskegee Airmen who flew with distinction in World War II. The image of the first black family in the White House, she said, may be “more fundamental” than anything Obama accomplishes politically as president.

Payton recalled going into a rest stop in New Mexico in recent months. Though she was the only black person on the scene, “For the first time in a situation like that, I didn’t try to make small talk to gauge whether they were friendly or hostile,” she said. “I didn’t feel I needed to.... Because the country had embraced black people in an unprecedented way, I felt a sense of belonging.”

While Obama plies a cautious path through a host of political landmines, African Americans have been “very understanding of his dilemma,” said Payton. “We’re holding our breath. We still don’t believe this.” ♦

Related coverage: “In what ways is Obama ‘different’? Charles Henry weighs in on race, unity, and the perspicacity of Chris Rock” (Oct. 2008 *Berkeleyan* article)

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Transatlantic Hip Hop Influences:

How to Decypher Berlin in One Summer

By Heike Raphael-Hernandez, Ameer Loggins, and Naomi Bragin

One of Harvard's Du Bois Institute's newest projects is an international web-based Hip Hop Archive. The webarchive will serve as a forum where material about particular countries will be made available to an international group of scholars who are interested in conducting academic research on Hip Hop. Every country will have a template that will include any relevant information in regard to the country's particular history and practice of Hip Hop.

The archive's director, Marcyliena Morgan (Professor of African American Studies at Harvard) had invited Shannon Steen (Associate Professor of Theater, Dance and Performance, UC Berkeley) and me to be the responsible research persons for Germany. We, on the other hand, were more than happy to take UC Berkeley graduate students with us on board for this project; therefore, we invited Naomi Bragin (Folklore), Ameer Loggins and Carmen Mitchell (both in African American Studies) to be part of our research team and trip to Germany. Unfortunately, in the end, Carmen Mitchell could not accompany us to Berlin as we had originally planned.

So off we went to Germany, to study Hip Hop, for which we spent several weeks in Berlin during the summer of 2009. For our study, we planned to examine transatlantic influences on structures of popular culture in Berlin. We were particularly interested in how German communities of color transform a very specific African American cultural form to engage their experiences of race and national dislocation in their own context. We asked how these forms migrate,

and how they are disseminated, received, and restructured in different urban contexts; in this case in Berlin. We were interested in how radically different cultural histories, citizenship affiliations, and racial identities affect such a specific African American cultural form.

During our time, we interviewed many practitioners, met with journalists, admired street art, walked into spontaneous street performances, observed dancers, tested too many night clubs, got to know the incredible work of many very dedicated social workers, were invited to parties organized especially for us, and had heated discussions about the social responsibility of artists until the wee hours in Berlin's innumerable open air cafés. Looking back, we truly can say that we were privileged and honoured that so many wonderful people shared their work with us. And the German Police personally wished us all the best for our project in Berlin (after they had scrounged one of Ameer's CDs from him for their own kids).

Currently, we are working our way through all our collected material, but we have planned to post our publication in spring of 2010. People who are interested can go to www.hiphoparchive.org.

Heike Raphael-Hernandez is Professor of English at the University of Maryland in the European Division which is located in Heidelberg, Germany. In 2009, she was a Visiting Professor in the African American Studies department where she taught graduate and undergraduate courses on "Black Europe."

There are no Niggas in Berlin by Ameer Hassan Loggins

I was sitting by myself (in the Nairobi Hilton in Kenya) and I just looked around and it was like a voice said to me, "What do you see?" And I said, "People of all colors doing things together." And another voice said, "Do you see any niggers?" And I said, "No!" And the voice said, "Do you know why?" And I said (whispering), "No." And it said, "Because there aren't any" (Richard Pryor).

I am an admitted user of the word "nigga." I use this word colloquially amongst my peers; I recite it glibly as I listen to my Who's Who list of Hip Hop icons on my iPod. I have



Ameer Loggins and Naomi Bragin with Gio di Sera and Philip Marcel, the two founders of the "Street University" in Berlin-Kreuzberg

been known to launch this polarizing term as a political statement in "non-nigga" applicable environments. I have even used it with young African Americans to let them see that a "nigga" from Richmond, California can carve a path in life as a researcher, scholar, and educator. So when I booked my plane ticket for Berlin, Germany to participate in a research project for Harvard University's Hip Hop archival project, I was in the mental space of seeing what "niggas" were like in Germany.

I made it to the San Francisco airport and saw a few people that I knew on their way to Atlanta. They asked me where I was going and when I told them Germany, they said (with congratulatory tones), “Damn, my nigga, why you going over there?” I told them I was invited to do academic research on Hip Hop in Berlin. I received a few hugs and well-wishes for a safe trip to Germany, and then my “niggas” and I parted. The further I moved from the part of the airport dedicated to domestic flights within the United States, the more the familiar faces faded away, and in that instant I felt I was on foreign territory. I boarded the airplane, doing rudimentary sociological research on the racial diversity on the flight (who was in first class; who had the aisle seats; were there any people of color employed on this flight). I sat down in my seat, strapped on my seatbelt, and sent my parting text messages, the final of those to an academic colleague and fellow graduate of UC Berkeley, “Ain’t no niggas on this plane...Guess I’ll be the only nigga in Berlin.” I pulled out my iPod, put on my white headphones and began to listen to some vintage Richard Pryor.

Once in Germany, I was academically curious to see how Hip Hop as an African American cultural creation had affected and influenced the lives of people in a foreign land. My intention was to excavate what forms of Hip Hop Germans were able to adopt and adapt as their own, and what areas of Hip Hop culture they saw as strictly African American, thus leading to the processes of mimicry when choosing to perform styles that were associated with African American street culture. On the

other hand, I had a personal interest in seeing what “niggas” were like in Germany. I wanted to spend time with the Afro-German community to see if they congregated in the same fashion as the Black people in the United States, more specifically African Americans that live in under-developed, under-employed, under-educated and under constant police surveillance surroundings, i.e. the “Ghetto.”

To my surprise I was not able to find an Afro-German community. “The Afro-Germans have experienced a similar dislocation to the African Americans. Although the differences are major in terms



Members of “Kiezboom,” a Turkish-German youth club in Berlin-Wedding

of the size of community...” (Asante). I found myself looking for a personal preconceived myth of an Afro-German community that I had created based upon my own experiences in the United States. After four days in Germany, I saw a “Black Dude.” He was riding down the street on a black mountain bike and I made a note to myself that he was the first Black person that I saw in Germany. Ironically, he was heading to the same Hip Hop event that I was heading to at the Alexanderplatz. He was a fellow Hip Hop artist, and when he was on the mic, he rapped in English with an almost Talib Kweli/ Mos Def kind of vibe. He had the hand movements, the multi-syllable

rhyiming patterns and even the classic call and response segment to draw in the crowd. His name was Jost. I walked up to him after his performance and said something to signify our shared culture as Black, American, Hip Hop artists in a foreign land. To my surprise, Jost was Afro-German. I asked Jost a litany of questions about the Afro-German community—where did they all come together, where were the barbershops, what clubs did they frequent on the weekends? I wanted to make some contemporary diasporic casual cultural connections: In other words, I wanted to see if we “kicked it” in a similar fashion. Jost spoke of how he and other Afro-Germans that he knew personally all handled being of African and German ancestry differently. Jost had spent some time in America as a foreign exchange student and spoke of how Afro-Germans didn’t have a Black identity or consciousness like he had witnessed/ experienced while staying in America. A young Afro-German woman that I met at a Hip Hop event called the Graffiti Jam said, “It’s hard because we only really know about being German. We don’t know about being African.” This is a predicament of precarious centrality. Precarious centrality “exists when a person is born into a society of parents with different histories, but only knows one of the histories” (Asante). The Graffiti Jam represented a plethora of African Diasporic communities (Afro-Germans, African-Americans, Afro-Brazilians, Jamaicans and Africans) coagulating to form a space of concentrated Blackness. It was the young lady’s purpose for coming to the Graffiti Jam. She wanted to be around “some color” on that day. This was unlike the status of Afro-Germans “who have limited communities of culture since they are essentially the products of individual unions that exist in highly dispersed areas rather than

in compact communities” (Asante). The word “ghetto” evokes a myriad of images – dilapidated buildings, poverty, crime, congestion, and Black folks standing around on corners, participating in a menagerie of undesirable acts. But these ghetto communities also represent homelands to those who inhabit its close knit, culturally influential, highly politicized spaces. The concentration of Blacks in segregated spaces builds a communal comradeship and closeness that (barring the negative associations with ghettoized Black communities) becomes an attribute that one tends to long for when disconnected from it.

Close to three weeks had passed since I had last seen my “niggas” from the United States. I spent



Berlin Police displaying proudly their own “Frontline” CD

most of my days in Berlin sleeping in a hostel, in an area known as Wedding, researching, observing and participating in German and Turkish Hip Hop ciphers. I (at the advice of my German homie Junior) snuck on trains all over Berlin for days upon days (only to finally be apprehended by the authorities on my last full day in Berlin). I had a quasi run-in with two Neo-Nazis that put me in a quagmire—if bushwhacked, would I use my camera as a weapon or just swing at the larger of the two bald White males? I saw and lived in a way that I had never lived before. I became

friends with Germans (that I stay in contact with to this day), joined a gym, and even gave out directions to a lost American, `Berlin began to feel like a second home. And for almost three weeks I didn’t see any niggas. And do you know why? Because there weren’t any...

Ameer Loggins is a third year graduate student in the African Diaspora Studies doctoral program.

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Live On The Sunset Strip. Dir. Joe Layton. Perf. Richard Pryor. Columbia Pictures. 1982.

Travel Reflections

by Naomi Bragin

Invocations of authenticity within Hip Hop culture act as ways of politically positioning oneself or community in order to gain leverage. To say a strip-hop culture of video vixens, sexcentric raps, and BET booties uncut is not real Hip Hop enables purified descriptions of the culture as unequivocally “conscious,” empowering, educational, and meriting of attention and resources. A question I asked in Berlin was how authenticity gets aesthetically invoked in Hip Hop’s different cultural spaces and to what sociopolitical ends? Further, how do spatial aesthetics translate into the differentially mobile bodies of practitioners who draw identity from these spaces?

July 24, 2009. I observed a few minutes of a breakdancing class at Flying Steps Studio. The large majority of students were well-groomed white kids, high school age or a few years older, dressed in baggy Hip Hop wear. I

noted the Red Bull mini-fridge in one corner, a PlayStation setup in the main lobby and the media wall, where a lifesize Nike commercial poster featuring Lil’ Steph (the only female in FS’s international touring company) shared space with a blow up of an \$8000 check signed by Crazy Legs. A wall mural bordered the dance space itself depicting the familiar Hip Hop image of a silhouetted b-boy, one hand planted to the ground with both legs kick-splitting over his head, pink/green/blue graphic swirls twisting around his body. The white walls reflected the natural light emanating from the studio’s several skylights, enhanced by high ceilings, exposed wooden beams, light colored wood floor and the large mirrored wall. The open, ethereal atmosphere evoked brightness and light.

Flying Steps makes a clear separation between private business offices and public dance studio, maintained both by the space’s physical setup and the behavior of the community’s participants. FS directors maintained control over the interview location, telling us where to set up our equipment in the dance studio and shutting the door between studio and offices for the length of the interview. Later a student brought me into the offices to get on the Internet for subway directions home. Being perfunctorily redirected to the main lobby computer, it was clear that we had interrupted an important meeting.

July 25, 2009. Kiez Boom’s Tempo Drama Café in Berlin’s Wedding 65 neighborhood. This is a clearly marked ethnic space with couches, walls and floors covered completely in red/black/green Turkish textile, framed pictures of Ottoman Empire images and propped up above the bar a graf mural of Muslim women crying for the loss of their children. Colorful patterned Nargila (hookah) tubes

hang from one wall, traditional Turkish instruments unpretentiously prop themselves up in one corner, and a large Ottoman symbol painted in gold against the dark red ceiling reflects the soft light of a gilded chandelier. Drama is a perfect name for this space. The aesthetic details unify to invoke the strong emotional impression of entering a den, a sanctuary, or a hideout. As I enter, heavy, bass-driven beats of popular Hip Hop and R&B fill the space and vibrate against and through my body — young, vibrant and earthy sound selections with an ear to what moves young people. Kiez's technical setup does not lack in attention to sound quality or volume.



"Artwork displayed at Tempo Drama Café in Berlin's Wedding 65 Neighborhood"

The culture of this space does not immediately lend itself to the controlled space of the interview. Even while recording we have to put in multiple requests to turn the sound down and close the door to the street. Evidently sound, neighborhood, and animated conversation are vital elements of the café's culture. Music is not so much a background for conversation as a necessary element of it. To emphasize that, one must descend underground to access the Kiez Boom music studio. The café is literally built on top

of the foundation provided by the music Kiez Boom's young patrons create.

For these two organizations, spatial aesthetics symbolically resonate distinct alignments, promoting two distinctive Hip Hop cultural spaces. Flying Steps' narrative drove an ideological position of Hip Hop as global expression, utilizing the language of one (Hip Hop) nation, eradicating borders, commonality, and Hip Hop as a positive, educational channel for youth. With an international touring schedule and major theatrical performance projects in the works, FS practitioners have far greater mobility, access to resources, and visibility than Kiez Boom youth, many of whom encounter race, class and religious based inequities on the daily.

The speech of Kiez youth resonates an ideology of separation — their sense of artistic expression motivated by a politicized awareness of difference. "My Hip Hop is not your Hip Hop," emphasizes one young artist. The sense is clear that this Hip Hop is meant to be shared within a localized, culturally-specific community. Kiez Boom crafts a Hip Hop with borders. Simultaneously Kiez's aesthetic supports the specificity of their location and while welcoming newcomers, requires their complete immersion in the affective culture of the space.❖

Naomi Bragin is a second year graduate student in the Folklore Department at UC Berkeley.



The Year-End Drake Symposium in the Department of African American Studies at the University of California, Berkeley is the brainchild of the late Dr. VeVe Clark and has been a success the last few years. The Symposium showcases the talent and endeavors of the African American Studies department and other scholars working in race and diaspora. The Department is issuing a call for presentations for the upcoming Symposium for May 2010.

Presentations typically take the form of traditional scholarly work (i.e. conference papers, lectures, etc.), but we are also open to more artistic endeavors. In the past, faculty and students have presented previously delivered papers, talks, and performances. This year the symposium will be during the month of May in the African American Studies Conference Room (650 Barrows).

Submissions should include the author's name, length of paper/presentation, where the paper/presentation was previously presented, and requests for any audio/visual aids if needed. The deadline for presentations will be announced during the Spring Semester. For more information or if you're interested in presenting please contact the Drake Organizing Committee Chair, Professor Leigh Raiford at lraiford@berkeley.edu.❖

Where Are They Now: Kristin Therese Jones

By Carmen Mitchell

As an interdisciplinary field, African American Studies graduates embark upon a diverse range of career possibilities and opportunities. In this issue of the *Diaspora* it is only fitting to highlight 'where our graduates are now' with regards to the first year the Obamas have taken office as President and First Lady of the United States. Kristin Therese Jones, African American Studies graduate and valedictorian of 2007 exemplifies just one of many high profile moves graduates in the program have undertaken. Jones is one of seven White House

interns that serve First Lady Obama. The interns are part of a larger White House Intern Program that serves the entire administration including President Obama and other senior chiefs of staff. Kristin and others who were awarded with an internship with First Lady Obama's office, were recently pictured above in the December 2009 issue of *Glamour* magazine. The full story was an interview with First Lady Obama done by Katie Couric, CBS anchorwoman and *Glamour* magazine guest reporter. Much of the interview centered around Michelle Obama's role

models such as her parents, teachers she looked up to, and mentors in the legal field that took the current First Lady under their wing as a new lawyer. We are certain that Kristin Therese Jones and the other interns envision the First Lady as a premier mentor and role model not just for themselves but many young people and diverse communities throughout the country and around the world.❖



From December 2009 *Glamour* Magazine "Nice Boss!" Michelle Obama in the White House's Diplomatic Room with White House interns (from left) Mela Louise Norman, Monique Dorsainvil, Enrique Ramirez, Katelyn E. Tullgren, Brandi Carson, Alexis Maule and Kristin Therese Jones

African American Studies

The Department of African American Studies enjoys welcoming each new cohort of graduate students who begin their studies towards the Ph.D. in African Diaspora Studies. The students featured here certainly illustrate the best and brightest of future scholarship in African Diaspora Studies and African American Studies. We welcome them to the department and to the graduate community at Berkeley and look forward to their emergence as preeminent scholars in the field. These individuals come from different parts of the country and each student in the fall 2009 cohort brings unique motivations, background and research interests to his or her graduate work. We are certain these students will further our department's reputation as a center for diverse and engaged scholarship and learning.

Charisse Burden-Stelly



Charisse is a first year Ph.D. student. She received her B.A. in political science and African and African American Studies from Arizona State University. Her research interests include Black Feminist Frameworks as they relate to probing the feminization of poverty; and Development in the African Diaspora, specifically addressing the ways in which Structural Adjustment Programs exacerbate neo-colonialism on the continent and throughout the Diaspora. She is also a proud member of Alpha Kappa Alpha Sorority, Incorporated.

Megan Downey

Megan graduated magna cum laude from the University of Virginia in 2006 with degrees in African American Studies and American Studies. She most recently worked at the Carnegie Foundation for the Advancement of Teaching, conducting research on the scholarship of teaching and learning. Her research interests lie in race theory for critical participation, seeking strategies to cultivate sustainable connections between community and academy as a way to better brainstorm and enact theoretical and practical approaches to social change.



Welcomes its 2009 Graduate Cohort

Kimberly McNair



Kimberly is a North Carolina native and current Ph.D. student in African American Studies at UC Berkeley. She is an '02 graduate of North Carolina State University where she received a bachelors in both Africana Studies (BA) and Chemistry (BS). She is also an '06 graduate of UCLA. There she received her Master's in Afro-American Studies. Kimberly's research interest include race, gender and identity construction with an emphasis on cultural reappropriation; race and media; black popular culture; historical memory; and the politics of racial representation in film and television.

Christopher earned his B.A. in Religion from Bates College and his M.A. in Government and Religion from Harvard University. He most recently worked as a teacher (Mr. P!) at Umass-Boston's Upward Bound program in Dorchester, MA. His current research interests include 1) imagining applications for praxis-directed critical pedagogies in urban schools, 2) exploring the intersection of race and resistance in black "counterpublic" spaces, 3) interrogating the relationship among race, property, and wealth within the context of public education, and 4) racializing whiteness.

Christopher Petrella



Watching You, Watching Me: (side) notes from the field

by Lia Bascomb

I am blessed...

I am ble-essed

Every day of my life I am blessed

When I wake up in the morning

And when I lay my head to rest

Every day of my life I am blessed

I am blessed...

I am ble-essed.....



The voice of Mr. Vegas trails off over the radio as the sun reaches its peak in the sky. I sit half-shaded near a creek in Royal Westmoreland, one of the more expensive developments in Barbados, and where my best friend's construction company is remodeling a house. Their work is hard, but they do it with ease as the owners and myself take a break to celebrate the birth of the head of construction's third child, born only just this morning. We pass around red wine left over from last night and watch the sun slowly move through the blue Caribbean sky. These three twenty-something-year-old entrepreneurs have successfully built the foundations of a burgeoning business upon the foundations of people's dream(house)s. And while I am awed as I watch yet another dream come to fruition wall by wall, that is not why I am here.

I have come to Barbados to do dissertation research. I have six weeks to read as many books, go through as many archives, take as

many photos at as many events, and get as many interviews as I possibly can. In my spare time I will observe. I will visit with family, ride the buses, lime on corners, go through town and pay attention as a diligent observing participant researcher does. I think I will not have enough time. I think I will be exhausted. I am not wrong. But I learn just as much in these moments of exhaustion as I do at any other time. These are the moments when I sit, and breathe, and take in what is around me.

The first thing that I learn is that I am not the only one taking in the scenery.

"Good morning sweet gal."

"Yes Dearie."

If I want to learn about the performance of masculinity and femininity in Barbados all I have to do is walk out the front door.

"My friend. My bald head friend. My long leg friend."

"I like that posture." Did I hear him right?

Who I am is blankly inscribed on my body, and as I move through the heat and rain on public transport to and from public spaces it is open for everyone to see. No matter how long my pants and sleeves, I still feel exposed. I feel trapped in my own visibility. I am being watched.

On a Saturday afternoon at the University I am approached by two young men as I sit on a bench searching for a wireless connection. Antoine and Stefan, maintenance workers, sit with me. They are respectful that I am working. We talk about the Atlantic slave trade. Religion. History. Perspective. Antoine 'is cruel on these tings.' A Rasta. He's sorry he is married. Stefan asks about my lip ring, my hair. Antoine tells me about who I am and the energy that brought

him to speak. He says he wouldn't approach just any woman and ask what he's asking. I want to believe him, but truthfully he asked my name and what I was studying: nothing out of the ordinary.

"You. You hold a special place my heart."

"How is that? You just met me."

"From the first time I see you..."

"...but I am much more than you can see."

He agrees and goes on to give a visual reading of me; what my plain nails, bald head, and lip ring could mean. He is not wrong. I fit the African Queen profile he has already built. His presumptions speak to the importance/trap of visibility. I am once again reminded that I am being watched.

So, I watch back.



Each day I try to notice as many details as I possibly can: the color of the flowers on the corner, the jewelry of the women on their way to their offices, the California stickers on the produce in the supermarket, the waves of the sea on the horizon, the brand of shoes that the young men at the fruit stand wear, the construction waste the latest hotel has left on the beach, the way that a subtle layer of sweat gives the illusion that everyone is glowing. I begin to read the stories written on everyone else's bodies.

Age is written on the face of a man who urgently approaches me on my way to the University. He crosses the street from the bus stop to say,

"I'm a slow talker, but I have a big f***in head. Excuse. And from the first time I saw you. See I'm a slow talker, but I can see..."

His struggle to find the right words to say is written on his face just as plainly as his eagerness to listen to my response. This is a man who has always had trouble getting his ideas out, and he has so much to say. He smiles as we say goodbye.

Sitting at the bus stop in town an elderly lady comes to sit in the shade beside me.

"Excuse me young man. I'm just gon squeeze in here. Oh! I'm sorry"

"It's okay"

"You know I'm surprised you ain't vex with me. Is just that I looked quickly and you know all you young women does wear pants these days. I see the chest now, you ain't got much, but I see the chest now."

Ms. Lashley is friendly. She has a face lined with smiles. Her body is small, but healthy. She walks with a cane she doesn't seem to need. Her movement is slow and deliberate. As she tells her stories her body rocks slowly with the rhythm of her words and her head nods occasionally to accent a point. She doesn't have to look at me to speak to me, and I don't have to turn my head to see her. As a bus rounds the corner she quickly begins the slow movement that will carry her towards the big blue vehicle that will take her home.

In observing life on this island I see the bodies of the people, and I see how they are changing. Gyms are more popular and it shows. The men seem bigger. Not rum-belly bigger, and not that they didn't have some muscular definition before,

but now more and more Bajan men are looking like North American football players. It looks as if every young man who is not in an office is wearing jeans and some form of gaudy jewelry. And it may just be an illusion, but it seems as if cell phones and blackberries are growing like third hands.

For some reason it is hard for me to find an averaged sized woman. I know they exist. I know them personally. But when stepping off the bus in town all I can see are the dangerously skinny and quite plump. Most of whom carry big bags and wear cheap, shiny, flat sandals. I understand the legacies of colonialism and respectability, but I still cannot understand how so many women wear full business suits without passing out in the Caribbean heat. Natural hairstyles are starting to become more popular, but they have not yet outdone the perms, braids, and weaves that became popular in the 1990s. My own short-shaven head attracts attention. My hair cut is not unique. It is only that most of the women who wear it are at least twenty years older than me.



I stick out. I am at home. I am called Bajan and American in the same breath. I am not the only one. The clothing, hair styles, and cars are all a stamp of international trade that comes together into a unique blend branded as Bajan. Anyone who does not fit the mold sticks

out. Even those few who have never been off the island may sometimes have to defend their Bajan identity, and many of the 280,000 citizens have spent significant parts of their lives elsewhere. This is Barbados. The Little England that



could. The postcolonial dream of foreign investors, tourists, the IMF, and the Bajans who live there. Even the litter along the highways, gated communities for foreigners, exponentially rising price of land, and the fact that most of what the island consumes is imported, hasn't dispelled the image of paradise associated with this place. Whether it is the dancehall version by Mr. Vegas spilling out of imported car stereos or the more traditional gospel version seeping through the wooden walls of old chattel houses, it seems everywhere I go I hear:

I am blessed...

I am ble-essed

Every day of my life I am blessed

When I wake up in the morning

And when I lay my head to rest

Every day of my life I am

blessed.....

Lia Bascomb is a fifth year graduate student in the African Diaspora Studies doctoral program.



My Long Walk on Jericho Road

By Aida Mariam

"We are called to play the Good Samaritan on life's roadside, but that will be only an initial act," said Dr. Martin Luther King Jr. "One day we must come to see that the whole Jericho Road must be transformed so that men and women will not be constantly beaten and robbed as they make their journey on life's highway."

For the last three years, "Jericho Road" for me has been Hunter's Point & Tenderloin in San Francisco, and the Lower Bottoms in Oakland. I have been a labor organizer doing what I can to help protect black, white, brown and yellow working men and women from being constantly "beaten and robbed" as they struggle to survive in the workplace. I have taken a long walk on my Jericho Road with immigrant workers who can barely speak English but work long shifts at minimum wage. I have seen them terrified by the mere sight of a boss whose menacing glance can cut like a razor. I have also walked with professional employees who have faced the devastating impact of budget cutbacks in an economy gripped by a recession. In labor organizing, the individuals and professions may be different but the cause is always the same -- the dignity, working conditions and worth of workers.

When I graduated from Cal in 2007, I could have gone to graduate or law school. I opted not to go because I felt that I needed to experience a little bit of the real world outside the cocoon of higher education. Many cautioned me that I would be wasting time with "lazy people" and would be wise to hurry up and become a doctor, lawyer, or engineer. I have no regrets. I would not trade the experience

of labor organizing for anything. That is not to say labor organizing is an easy job. It is not. Often it is time consuming and challenging. It involves answering calls at odd hours of the day, conducting secretive meetings in workplaces, and whispering to workers in preparation for a strike. Each day brings new issues and problems. To serve the workers effectively, I must always be ready and prepared to answer their questions and requests for help.

Many people may not be aware of what a labor organizer does. Our primary task is to educate workers of their rights in the workplace and help them access services. Helping workers assert their rights successfully in their places of work has been one of the greatest rewards of my job. I cherish the fact that I could help a frightened immigrant woman become an assertive job steward and leader in her workplace and energize her coworkers to gather up courage to stand up for their own rights.

As a young black woman organizer I have faced many challenges. Gaining trust and building relationships with hundreds of workers is not easy. We need more black and brown organizers given the fact that many of the workers I have had the privilege to work with are black and brown workers. Labor organizing is not a glamorous job and does not come with a corporate salary. It comes with long hours and many responsibilities. It also comes with something that money cannot



Lennar is helping the Bayview-Hunters Point economy by hiring local residents and businesses to work on the revitalization of the Hunters Point Shipyard.

measure: service to hardworking and responsible individuals facing exploitation, abuse and mistreatment in the workplace.

In closing his Good Samaritan speech, Dr. King addressed his friend Andrew Young personally: "...You see Andy, I am tired of picking up people along the Jericho Road. I am tired of seeing people battered and bruised and bloody, injured and jumped on, along the Jericho Roads of life. This road is dangerous. I don't want to pick up anyone else, along this Jericho Road; I want to fix... the Jericho Road..."

Well, it may take a while to fix Jericho Road, but until it is fixed I hope to be picking up as many battered and bruised bodies to safety.❖

Aida Mariam is a first generation Ethiopian immigrant. She is also a 2007 Cal graduate, who is now working as a labor organizer for SEIU Local 1000 in the Bay Area.



Faculty Book Announcement:

Black Europe and The African Diaspora

edited by Darlene Clark Hine, Trica Danielle Keaton and Stephen Small

Reprinted from University of Illinois Press

Multifaceted analysis of the African diaspora in Europe

The presence of Blacks in a number of European societies has drawn increasing interest from scholars, policymakers, and the general public. This interdisciplinary and multi-disciplinary collection penetrates the multifaceted Black presence in Europe, and, in so doing, complicates the notions of race, belonging, desire, and identities assumed and presumed in revealing portraits of Black experiences in a European context. In focusing on contemporary intellectual currents and themes, the contributors theorize and re-imagine a range of historical and contemporary issues related to the broader questions of blackness, diaspora, hegemony, transnationalism, and "Black Europe" itself as lived and perceived realities.

Contributors are Allison Blakely, Jacqueline Nassy Brown, Tina Campt, Fred Constant, Alessandra Di Maio, Philomena Essed, Terri Francis, Barnor Hesse, Darlene Clark Hine, Dienne Hondius, Eileen Julien, Trica Danielle Keaton, Kwame Nimako, Tiffany Ruby Patterson, T. Denean Sharpley-Whiting, Stephen Small, Tyler Stovall, Alexander G. Weheliye, Gloria Wekker, and Michelle M. Wright.

"An elegant, imaginative, and penetrating intervention in the ethnographies and theories of race and community in the African diaspora. A masterful contribution to the growing field of Black European studies and to diaspora studies."--Mamadou Diouf, coeditor of *New Perspectives on Islam in Senegal: Conversion, Migration, Wealth, Power, and Femininity*

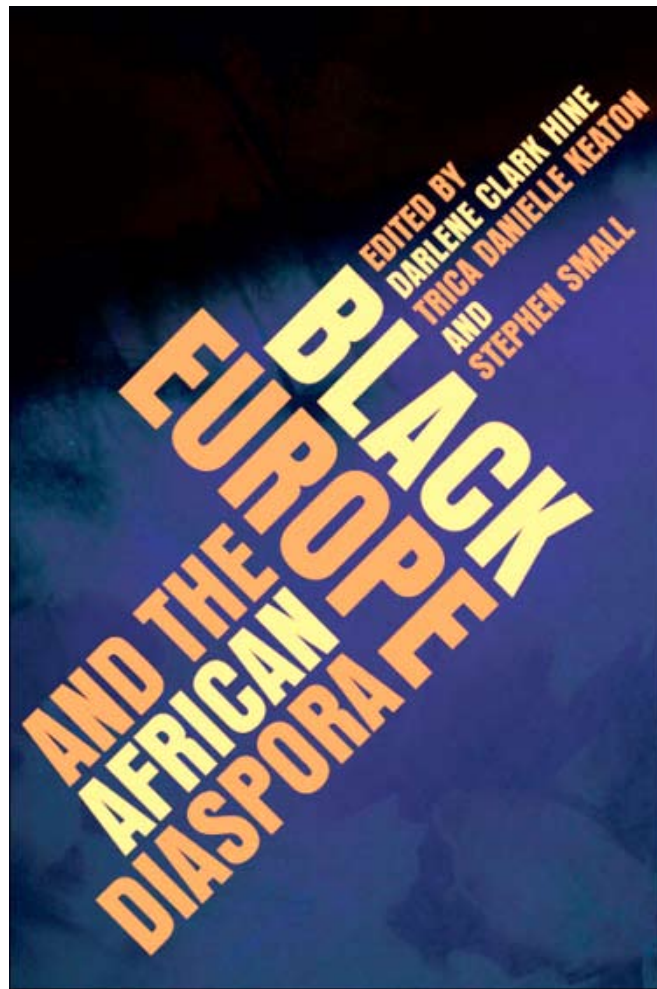
"Enormously stimulating, this volume is essential reading for those interested in exploring the evolving story of the Black presence worldwide."--David Barry Gaspar, coeditor of *Beyond Bondage: Free Women of Color in the Americas*

Pub Date: 2009, University of Illinois Press

Pages: 368 pages

Dimensions: 6 x 9 in.

Illustrations: 15 Black & White Photographs, 1 Map



Darlene Clark Hine is Board of Trustees Professor of African American Studies at Northwestern University. **Trica Danielle Keaton** is an Associate Professor in African American and Diaspora Studies at Vanderbilt University. **Stephen Small** is an Associate Professor in African American Studies at the University of California, Berkeley.

30 Years of Academic Dedication: Percy Hintzen

By Jasminder Kaur

Most know him as senior professor in the Department of African American Studies. Some know him as Acting Director of the Center for Race and Gender and as President of the Caribbean Studies Association. Others know him through the summer abroad program in the Caribbean he organizes. Several also know him as academic advisor and confidante. When those in this category realized that the summer of 2009 marked Professor Percy Hintzen's 30th year at Berkeley, a celebration deemed fit! A surprise party was thrown in his honor.

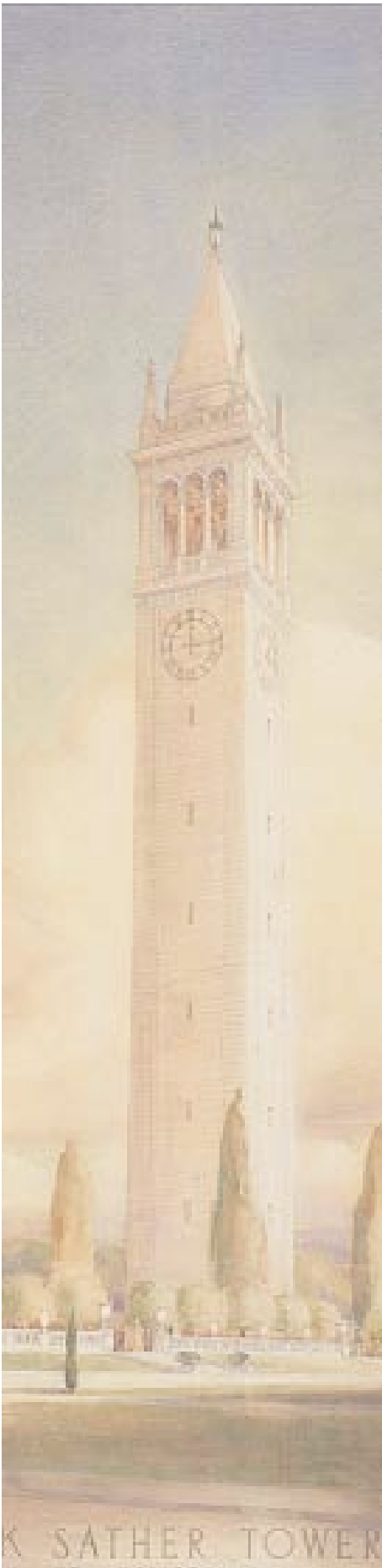
Over the decades Professor Hintzen has been immersed in various aspects of the University of California, Berkeley. His longstanding involvement was reflected in the diverse array of people who were part of his 30th anniversary celebration. Past students and faculty flew in from across the country. Individuals from departments as wide ranging as Geography to Ethnomusicology attended. During the evening they articulated appreciation for the support he has extended through the decades. There was a common theme running through the anecdotes shared by faculty and students. "Percy has not only merely provided academic guidance. He has also been an invaluable mentor, friend and confidante over the years." These impassioned words were expressed by Marlon Bailey, a graduate of the department, who is currently Assistant Professor at Indiana University.



After the initial surprise subsided, Professor Hintzen shared a few words. He thanked his family, faculty and students. He credited his family for providing the background support as he performed his academic role over the last three decades. He also thanked faculty and students for playing a significant role in his academic growth and success. The celebration encompassed food, wine, laughter, banter and dancing. The atmosphere was as intellectually and physically vibrant as his undergraduate and graduate seminars.

Professor Hintzen's dedication extends well beyond the classroom. Anyone who has visited him outside the classroom setting can attest to this. Office hour conversations organically unfold into passionate dialogues. These dialogues often extend well into the evening. His unrelenting insistence on intellectual rigor and vigor has guided many. He has intellectually prepared and placed students in successful positions within and outside the academy. I speak on behalf of the many he continues to guide and inspire when I say: Thank you Professor for 30 years of academic dedication!❖

Jasminder Kaur is a third year graduate student in the African Diaspora Studies doctoral program.



Newly Remodeled Graduate Student Lounge Dedicated in Honor of Dr. Vèvè Clark

By Carmen Mitchell

The newly remodeled African American Studies graduate student lounge unveiled itself in the Fall 2009 in honor of the late Dr. Vèvè Clark. The project consisted of tireless work, enthusiasm and creativity of an organizing committee composed of Professor Ula Taylor, Administrative Assistant Stephanie Jackson, Management Services Officer Vernessa Parker, Student Affairs Officer Lindsey Herbert, along with graduate students Lia Bascomb, Ariana Cruz, Jasmine Johnson, Ianna Owens, and Lisa Marie Rollins. The Committee also included and enlisted the architectural talents of Laurie Rolfe, long time friend and fellow neighbor of Vèvè Clark.

Lia Bascomb, a fifth year student in the African Diaspora Studies doctoral program and Committee member, explained that the newly remodeled graduate lounge was dedicated to Vèvè Clark because of the late professor's initial enthusiastic support of graduate students in that the original lounge's furniture, appliances, and design were all provided for out of Clark's own personal time, energy and monies. Bascomb remarks, "She always supported us and had our backs. Her door was always open and she made sure we always had what we needed."

Keeping true to the spirit and warmth of Vèvè's lasting memory, the remodeled lounge features warmer brown and earth tone hues and colors made from non-toxic paints and new furniture which is non-toxic as well. A life sized framed portrait picture will be hung in Vèvè Clark's remembrance to cap off the renovations of the new Graduate Student Lounge.❖

Carmen Mitchell is a fourth year graduate student in the African Diaspora doctoral program.



UC BERKELEY AFRICAN AMERICAN STUDIES PANEL AT 94TH ANNUAL ASALH CONVENTION

By Carmen Mitchell



Pictured left to right are: Shaun Ossei-Owusu, Jasmine Johnson, Lia Bascomb, Michael McGee

The University of California, Berkeley's African American Studies Department and graduate students were well represented at the 94th Annual Association for the Study of African American Life and History (ASALH) Convention held in Cincinnati, Ohio from September 30 - October 4, 2009.

Ula Yvette Taylor, Professor of African American Studies moderated the Friday, October 2nd panel entitled "New Directions in African Diaspora Graduate Studies at the University of California, Berkeley" which included graduate student participants papers such as

"Reconceptualizing Citizenship: The Fugitive's Legacy" presented by Michael McGee and "Commodity and Identity: The Role of Popular Culture in African Diaspora Studies" from Lia Bascomb. The panel also included Jasmine Johnson's paper presentation entitled "What Can Dance Offer Diaspora?: Black Performativity and the Making of the African Diaspora" and Shaun Ossei-Owusu's "African Diaspora Studies, Legal Ideology and the Scholar-Activist."

As the Founder of Black History Month, and visionary scholar of African American history, Dr. Carter G. Woodson's Annual Association

for the Study of African American Life and History began in 1915 as an historical association dedicated to Woodson's legacy and to the preservation and growth of scholarly achievements in African American history and culture.



“Smiling Faces, Beautiful Places”: Stories of African Diaspora Relocation to the South

By Maggi M. Morehouse



This abstract is from an article written by Maggi M. Morehouse (an alumna of UCB African American Studies).

In the first part of the twentieth century African Americans left the rural South and migrated to the more urban North and West. “Pushed” out by natural disasters and the economic decline of southern industries, concurrently they were “pulled” by the lure of war industry jobs with higher wages and non-discriminatory hiring practices. Many migrants expressed that move as “going to the Promised Land.” Today’s urban decay and inner city joblessness has many African Americans feeling “rootless.” Since the 1970s African Americans have been “returning” to the South -- that “vexed” and “haunted” area that most represents home. This article investigates the phenomenon of African Diaspora

southern migration by exploring the meaning of place and identity within the writings and life stories of African Americans who explicitly deal with “returning” to the modern day South of “smiling faces, and beautiful places.”

This article is accompanied by a documentary film, also entitled *Smiling Faces, Beautiful Places: Stories of African Diaspora Relocation to the South*, which is available for viewing online in Quicktime format (30 megabyte file) at: <http://web.usca.edu/history/morehouse/> (scroll down to Research Projects). Read or download this full article in Adobe .pdf format at <http://www.diaspora.uiuc.edu/news0909/news0909-6.pdf>.

Maggi M. Morehouse is the first graduate of the African American Studies program at the University of California, Berkeley, completing her Ph.D. in May 2001. Since the

fall of 2003 she has been teaching at the University of South Carolina Aiken. She is currently working on an oral history project that chronicles the relocation of African Americans to the South. She is also co-producing with Historical Marker Productions, a documentary about the lives of the people who lived at “Edgewood,” an 1829 backcountry-style plantation home. Visit the production website: <http://www.edgewoodfilm.com/>.

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Editor's Note

I am Carmen Mitchell the new Editor of *The Diaspora*. Thank you all for taking the time to look throughout this Fall 2009/Winter 2010 edition of the newsletter. *The Diaspora* is the official newsletter of the Department of African American Studies here at the University of California, Berkeley. The newsletter's aim is to keep the campus, community and broader audiences around the country up to date on what is happening here in the department. I hope you enjoyed the informative pieces in this issue written and put together by current undergraduate and graduate students, staff, alumni and community members. As the new editor, I am grateful for the leadership and guidance of the previous editor Ronald Williams II who was helpful throughout the process of putting out my first publication and easing my fears in getting articles and other random helpful bits of information I would have never known without him! Thank you, Ron. I also thank Glenn L. Robertson for his continued support and supervision with the layout design and wonderful ideas. Lia Bascomb is to be thanked as well for stepping in as the copy editor for this issue. I would also like to take the time to thank our wonderful contributors with their written articles and photos that make up this current issue. Finally, I thank you for your time in reading *The Diaspora*. Enjoy! ♦

Congratulations to

“J” Jessyca Finley



who completed the
Qualifying Examination
in
African Diaspora Studies
and advanced to candidacy
this past Fall

Congratulations to



Nasirah Montserrat McKinney de Royston
daughter of
Reggie Royston and Maxine McKinney de Royston
Born July 26th, 2009, 18 inches and 6.5 pounds



Omar Cecilio Hoy Reed
son of
Vielka Hoy and Brian Reed
Born October 2nd, 2009, 21 inches, 7 pounds, 4 ounces



Dulari Ifetayo de Leon-McCalla
daughter of
Aya de Leon and Stuart McCalla
born at home in a tub of water with an
African American midwife
Selena Green of the Sacred Birth Place in Oakland
Born October 5th, 2009, 20 inches, 7 pounds 5 ounces

SUMMER SESSIONS 2010

R1A Freshman Composition
NANDA, A 05/24-07/02/10

R1A Freshman Composition
NANDA, A 07/06-08/13/10

R1B Freshman Composition
NANDA, A 05/24-07/02/10

R1B Freshman Composition
NANDA, A 07/06-08/13/10

4A Africa: History and Culture
NWOKEJI, G 05/24-07/02/10

4B Africa: History and Culture
GAMAL, A 07/06-08/13/10

Selected Topics in
Sociohistorical Development
119 RAIFORD, L 05/24-07/02/10
"Film of the African Diaspora"

Selected Topics in
Sociohistorical Development
119 ALLEN, R 05/24-07/02/10
"Afro-Latin America" Also: LEEDS, A

Selected Topics in
Sociohistorical Development
119 ALLEN, R 07/06-08/13/10
"Black Expression:
Literature Fashioning Freedom"
Also: MCGEE, M B

N124 (Online Course)
The Philosophy of Martin Luther King
HENRY, C P 06/21-08/13/10

Selected Topics of African American Social Organization
139 ALLEN, R 07/06-08/13/10
"African Technology: Encounters in the Black Digital Diaspora"
Also: ROYSTON, R

Selected Topics of African American Social Organization
139 ALLEN, R 05/24-07/02/10
"The Life and Legacy of Tupac"
Also: MORRIS, L A

Selected Topics of African American Social Organization
139 HOY, V C 07/06-08/13/10
"Race, Education and the Law"
Also: ALLEN, R

Special Topics in African American Literature
159 VINCENT, F 05/24-07/02/10
"Black Popular Music and Culture: From Be-Bop to Hip Hop"

Special Topics in African American Literature
159 ALLEN, R 07/06-08/13/10
"Afrofuturist Cinema:
Science(Fiction), Technology, and the African Diaspora"
Also: JACKSON, Z

Special Topics in African American Literature
159 ALLEN, R 07/06-08/13/10
"African American Stand-Up Comedy and the Performance of
Resistance"
Also: FINLEY, J N

Special Topics in African American Literature
159 BASCOMB, L 05/24-07/02/10
"The Iconography of Black Sexuality"
Also: ALLEN, R

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