**HUM 4930: Art, Migration and Entrepreneurship: Representation through the Digital Humanities**
CURE (Course-Based Undergraduate Research Experience) and
CAME (Center for Migrations, Art and Entrepreneurship)
Dr. Amanda D. Concha-Holmes
Spring 2024
Wednesdays,
Periods 4-6 or 10:40-1:40
Zoom and in-person
Office hours: Wednesdays 1:40-2:40 or by appointment
amandamonium@ufl.edu
amanda.d.concha.holmes@gmail.com

Class will be held in the Center for Arts, Migration, and Entrepreneurship's (CAME) meeting room and via ZOOM. CAME is located in Innovation Square: 720 SW 2nd Ave. Suite 208

*"We don't just passively perceive the world, we actively generate it"*

COURSE GOAL:
This course guides the students to conduct an entire cycle of independent research including interviews, archival research, analysis, translation into digital humanities forms, and dissemination to the public in order to learn to interpret the complexity of Black lives in the South through the digital humanities. It is focused on finishing the multimodal book chapters that will be published by University of Illinois Afro-PWW (Publishing Without Walls). These works will be available to the public and for K-16 classroom resources.

COURSE DESCRIPTION:
Florida has a deep connection to Black history that is often left at the margins of historical representations or ignored completely. As Marvin Dunn notes in his book *A History of Florida Through Black Eyes*, "people of African descent have been major players in almost every significant event in the history of Florida from the arrival of the conquistadors to the launch of the space shuttle…[and yet] [g]enerations of African Americans in Florida [and most other Americans] have been denied our history. That is an intellectual crime." (x-xii). Digital Humanities techniques like text analysis, data visualization, crafting digital archives, digital storytelling and digital publishing are excellent tools to accomplish the task of recovering and disseminating hidden stories for cultural heritage of the past and designing a better future. Additionally, this course will cover some of the concepts of Evocative Ethnography, Afrofuturism, Feminism, and Decolonization as well as examine the history of African descendants in Florida and the South through specific stories of individuals and places. Some of these stories include free people of color before the civil war like the first free African explorers, African pirates, Black Seminoles and other freedom fighters. It also spotlights people who illustrate stories of joy and success that are to be celebrated despite times of segregation and racial terror. It focuses on migration movements and specifically highlights entrepreneurs. This course is meant to offer the insights and the skills into interpreting and representing the experiences of Blacks in the South through learning the methods of archival research, interviewing, analysis, and crafting digital production for public exhibition and classroom

learning with a feminist, decolonial lens. The course is divided into four modules: I. Theory, Methods and Black Histories; II. Class Research; III. Creating digital humanities products; and IV Public Dissemination.

COURSE FORMAT:
The course format is based on an experiential, arts-integrated pedagogical approach that supports student engagement, creative expression, and the use of art and digital tools for learning. It integrates research (conceptualizing research questions, conducting archival research, conducting ethnographic interviews, performing an iterative analysis, and creating written and multimedia products of results) with tools for dissemination (crafting a public exhibition to share the research results with a public audience using art and digital media and/or translating materials into a K-16 classroom curriculum). The products may be digitally archived with the Samuel Proctor Oral History Program's Joel Buchanan African American History Archive at the University of Florida, Decolonizing Representations: Past, Present and Future website, and the best examples may be published in a multimodal manuscript at Afro-PWW (Publishing Without Walls) out of the University of Illinois. Classes will consist of lectures, discussions, multimedia screenings, speakers, field trips, and critical art-making activities.

COURSE OBJECTIVES:
Students will be able to: 1) listen to another human and translate their story into a multimedia product through conducting and analyzing ethnographic interviews, 2) research archival resources to find hidden histories and underrepresented experiences and articulate their importance through digital humanities, 3) interpret some of the complexities of African diaspora experiences, 4) create digital humanities products that are based on critical art-making, evocative ethnography, and Afrofuturism to disseminate results in public spaces like museums, community centers, online, and for K-16 curricula.

GRADING
| | |
|---|---|
| Participation | 15% |
| Personal reflection multimedia journal | 20% |
| Assignments | 25% |
| Final Project | 40% |

*Participation*                                           *15%*
1.   Attend and engage fully during class
2.   Fulfill your role. Students will take 5-10 minutes to: Role 1. Remind the class about what we learned in the previous session, Role 2. Engage the class in experiential learning of the content, Role 3. Delineate walkaway points to ruminate on and feed the online discussion forum
3.    Participate in online discussion forum with ideas, multimedia and fruitful commentary

*Personal Reflection Journal*                             *20%*
This journal is to offer space for personal reflection, social change, and multimedia representations. It must integrate your written reflections on the readings, class materials, Assignments, and your reflections and interpretations of the ethnographic research, including your own personal mood and contemplations throughout the journey of the class. Along with your verbal commentary, it can integrate photographs, drawings, poetry, artwork, collages,

multimedia, music, video, maps, postcards, or any other multimedia that you deem relevant or evocative. It must have at least one entry per week totaling a minimum of 15 entries.

*Assignments*                                                    *25%*
Assignment 1: Self-identity multimedia poem evoking your history and identity (family, geography, language(s), skin color, gender, education, and/or other elements you deem important).

Assignment 2: Multimedia Interview with visual and audio.

Assignment 3: Find a Digital Humanities program or product that you resonate with and explain why.

Assignment 4:  Select data from archives and begin to analyze and upload into excel file

Asignment 5: Share: Translating Archives to Story

Assignment 6:  Interview an Elder. Analyze the text and make a photostory (it may include voice and music).  Look up Creative Commons for copyright free samples of music.

Assignment 7: Create a Lesson Plan for Alachua County Schools and/or a wearable art piece/ and/or video game idea and/or animation idea


**Final Project**                                              **Total 40%**
    FP 1.  Pre-project (10%)
        Stage 1. Brainstorm, Stage 2. Read the chapter titles, listen to the WUFT podcasts, attend the Collaboratory Stage 3. Write abstract that details the questions and the research you will conduct with which resources, how you will analyze it, and how you will transform it into a digital humanities product for a public audience (keep in mind, that everything can change, this is just to begin to formulate and concretize your ideas), Stage 4. Research Design
    FP 2.  Project Research (10%)
        Stage 1. Connect research questions to data needed, Stage 2. Conduct interviews, and collect data (e.g., archival, photographs, video, soundfiles, music, maps, graphs), Stage 3. Upload everything to your folder in the Googledocs drive, Stage 4. Begin to review and interpret and iteratively decide what else is needed,
    FP 3.  Interpretation, Transformation into DH, and Feedback (10%)
        Stage 1. Analyze data, Stage 2. Select or create text, media, photos, video, sound that helps tell the story, Stage 3. Create narrative, Stage 4. Create multimedia products, Stage 5, Invite feedback from peers, from community groups, and from participants of project, Stage 6, Integrate into project
    FP 4.  Public Exhibition (10%)
        Stage 1. Design exhibit, DH project, presentation, Stage 2. Invite participants, colleagues and/or family, Stage 4. Design an evaluation that helps you receive feedback from the

public, Stage 5.  Enjoy a public exhibition of your work in public community space, Stage 4. Evaluate

**Percent Grade Grade Points**
93.4-100     A 4.00
90.0-93.3    A- 3.67
86.7-89.9    B+ 3.33
83.4-86.6    B 3.00
80.0-83.3    B- 2.67
76.7-79.9    C+ 2.33
73.4-76.6    C 2.00
70.0-73.3    C- 1.67
66.7-69.9    D+ 1.33
63.4-66.6    D 1.00

NO REQUIRED COURSE TEXTS.

COURSE SCHEDULE:
6 January 2024: A**ppleton Museum in Ocala** with artist Charles Eady

| Module | Topic | Date Thurs 2023 | Readings, Multimedia & Speakers | Assignments |
|---|---|---|---|---|
| I. Theoretical Frame and Methods | 1. Digital Humanities and Storytelling | 10 Jan | Syllabus Review<br><br>In class Activities<br><br>**Watch:**<br>Chimamanda, Ngozi Adichie. The Danger of a Single Story. TED Global 2009. 18:43 min.<br><br>https://afropww2.afro.illinois.edu/ The AFRO PWW 2 initiative encourages Black Studies scholars to expand their use of digital tools in their educational activities.<br><br>**Peruse:**<br>Scalar version of Evoking Black Lives in Florida (mine) And Metadata excel sheet<br><br>And 12 chapters. | Answer class survey<br><br>Sign on to Whats App group (online discussion forum)<br><br>Assignment 1: Self-Identity/ Peer Interview |

| | | | **Podcast**:<br>[WUFT Episode 5: Local Heroes](#) | |
|---|---|---|---|---|
| | 2. Black Feminist Theory, Evocative Ethnography, Afrofuturism, and ART! | 17 Jan | **Read:**<br>1. Audre Lorde, *Sister Outsider,* "Poetry is not a Luxury"; "The Master's Tools will never dismantle the master's house"<br>2. Kim Gallon, "Black Digital Humanities"<br>**Watch:**<br>[PBS Afrofuturism, Julian Chambliss, 24 min.](#)<br>DecolonizingRepresentations.com videos<br>**Look**: Scalar | Assignment 2: Peer Interview/Self-Identity<br><br>FP1.1 & 1.2 Brainstorm, Attend Collaboratory. Begin to choose a chapter/topic to delve into |
| | 3. Where does the story begin?<br><br>Water; Pangea;<br><br>Precolonial Africa<br><br><br>AND: A Black Digital Humanities Project | 24 Jan | **Read:**<br>Script for Precolonial Africa Interactive Timeline<br><br>Roopika Risam, "Decolonizing the Digital Humanities"<br><br>**Listen:**<br>Podcast Where should the story begin?<br><br>**Watch:**<br>Animation, Pangea<br>Animation, Precolonial Africa<br><br>**Watch:**<br>GIStorymaps<br>Maya Victor, Nakamura Pak<br><br>Kenton Rambsy,<br>[#TheJayZMixtape,](#)<br><br>Tyeshia Thompson, *[Love and Suspense in Paris Noir](#)*<br><br>[https://www.kentonrambsy.com/](https://www.kentonrambsy.com/)<br><br>Online Archival Resources | FP1.3 Project Abstract-choose chapter<br><br>Assignment 3. Select a few digital humanities examples that you appreciate and explain why |

| | | | Visit the UF Archives page at: https://cms.uflib.ufl.edu/sasc/Index.aspx <ul><li>Zora Neale Hurston papers</li><li>Online Digital Archives</li><li>Knight Lab Timelines</li><li>Online Digital Humanities</li></ul> https://guides.uflib.ufl.edu/floridahistory/digitalcoll<br><br>Florida Memory State Library and Archives of Florida Federal Writers' Project. *Florida Slave Narratives: A Folk History of Slavery in Florida from Interviews with Former Slaves.* Bedford, MA: Applewood Books, 2006.<br><br>https://www.youtube.com/watch?v=piakhk0bxso<br><br>Guide to African American Resources in the State Library and Archives of Florida https://www.floridamemory.com/learn/research-tools/guides/blackexperience/<br>Florida Black Heritage Trail https://dos.myflorida.com/historical/preservation/heritage-trails/black-heritage-trail/<br><br>Speakers: Maya Victor and/or Nakamura Pak | |
|---|---|---|---|---|
| II. Class Research | 4. Transatlantic African Uprisings<br><br>Florida's First Explorers and Entrepreneurs | 31 Jan | **Read**:<br>Script portions<br>Landers<br><br>**Peruse archival resources:**<br>https://www.redalyc.org/journal/5175/517563676018/ | Assignment 4. Select data from archives and begin to analyze and upload into excel file→<br><br>Share: Translating Archives to Story |

| | | | Listen: WUFT podcast<br><br>Watch: Lamarre (youtube)<br><br>Music: [Sacred Steel: Traditional Sacred African-American Steel Guitar Music In Florida](#) por Willie Eason<br>Florida Memory [Willie Eason](#)<br><br>Speaker: Prof. Lamarre and/or Dr. Stevenson | FP 1.4 Research Design draft (1. Questions, 2, Resources, 3. Analysis techniques, 4. Translate into multimodal chapter outline) |
|---|---|---|---|---|
| | 5. Migration, Entrepreneurship ,Art, Black Seminoles Free Black Settlements | 7 Feb | **Read**:<br>Turso*: John Horse: Florida's First Freedom Fighter*, pp 5-46 and 111-143<br><br>Watch:<br>Dr. Dixon youtube<br><br>**Podcast**:<br>[WUFT Episode 2: The Seminoles](#)<br><br>**Websites**:<br>Looking for Angola [https://www.lookingforangola.org/](https://www.lookingforangola.org/)<br><br>**Speakers**: Matt Griffin, Dr. Dixon, or Dr. Uzi Baram | F2 Project Research: Archival Research, Data Collection and Upload (Excel Metadata) |
| | 8 Feb<br>Twine Sugar Cube to create video games workshop at Library 3-4 | | | |
| | 6. Entrepreneurship , Black joy and success in the South | 14 Feb | **Read:**<br>Wilson-Graham: Paradise Park Chapters 1 and 2 pp1-29<br><br>Eady:<br>[https://deepersouth.org/](https://deepersouth.org/)<br>watch Artistry in Motion 1 min. [https://deepersouth.org/media/](https://deepersouth.org/media/) 3:24<br>[https://deepersouth.org/gallery/](https://deepersouth.org/gallery/) | Assignment 5: Interview an Elder. Analyze the text and make a photostory (it may include voice and music). Look up Creative Commons for copyright free samples of music, make the music, or find a friend |

| | | | | |
|---|---|---|---|---|
| | | | https://deepersouth.org/documents/<br>https://deepersouth.org/press/<br><br>**Podcast**:<br>WUFT Episode 4: Remembering Black Joy<br><br>Film segment Paradise Park<br>https://www.youtube.com/watch?v=vjDMCoo7Wsk 4:38<br>• Artist Derrick Adams's Culture Club series is singular in its playful depiction of Black subjects at leisure within the historically contested site of the American public swimming pool.http://www.derrickadams.com/culture-club<br><br>**Speaker**: Ms. Cynthia Wilson-Graham or Mr. Charles Eady | |
| | 7. Migration and Complexity of Black Lives in the South | 21 Feb | **Watch**:<br>Animations by Kandice Rodriquez<br><br>Taino, and others<br><br>Speaker: Kandice Rodgriguez | FP2 Project Research: Interviews and preliminary interpretation of themes |
| | | 28 Feb | Harrison, F. V. 2008. *Outsider Within:* "Writing Against the Grain: Cultural Politics of Difference in Alice Walker's Fiction" Pp 109-133<br><br>**Kenton Rambsy – Data Storytelling**<br><br>1. https://guides.lib.uci.edu/c.php?g=334722&p=7417288<br>2. https://guides.lib.uci.edu/c.php?g=334722&p=7417270 | FP 3. Analyze<br><br>Personal Reflection Journal check. |

| | | | | |
|---|---|---|---|---|
| | 9. | 6 Mar | Research | FP 3. Transformation into DH and Feedback |
| | SPRING BREAK | | | |
| | 10. Translate research into digital storytelling | 20 Mar | Research | FP 3. Translate into multimodal chapters drafts |
| | 11. Analyze, Data Visualizations | 27 Mar | Research and translate into digital storytelling and data visualizations | Class and Collaboratory Feedback |
| | 12. Art, Multimedia Products, Animations, Digital Humanities and Public Humanities | 3 Apr | Research | Integrate feedback and translate into multimodal chapters |
| III. Creating digital humanities products for public exhibits and K-12 classroom curricula for Black futures | 13. Prepare product for public/ public humanities | 10 Apr | **Peruse**: <br> 1. Concha-Holmes, *AfroPWW – Evoking Black Lives in Florida* <br> 2. Chin, Elizabeth. 2018. Imagine Otherwise: Elizabeth Chin on Dancing Beyond Whiteness. Ideas on Fire Podcast. https://ideasonfire.net/56-elizabeth-chin/ 19:53 <br> 3. *#TransformDH*. http://transformdh.org/. <br> 4. AbTeC (Aboriginal Territories in Cyberspace). http://abtec.org/. <br> 5. HASTAC (Humanities, Arts, Science, and Technology Alliance and Collaboratory). https://www.hastac.org/. | FP 3 Feedback and Prepare for public exhibition/K-12 classroom presentation |

| | | | | |
|---|---|---|---|---|
| | | | 6. American Anthropologist. Multimodal anthropologies. http://www.americananthropologist.org/multimodal-anthropologies/ <br> 7. Society for Visual Anthropology (SVA). *Writing with Light.* http://societyforvisualanthropology.org/writing-with-light/ | |
| | 14. Translate to Wearable Art/ video game/ animation/ music/ Lesson plan | 17 Apr | In-class presentations and peer feedback | Assignment 7: Create a Lesson Plan for Alachua County Schools and/or a wearable art piece/ and/or video game idea and/or animation idea |
| IV. Public Dissemination | 15. Public Presentation | 24 Apr | Public Presentations and final submissions | FP 4 Public Exhibition & Feedback |