

## Wade in the Water Project

Professor Jennifer Blyth / Library Liaison Ian Boucher / Writing Associate Ella Layton  
Fall 2023

<b>Course Meeting Times:</b>	<b>Mondays and Fridays, 11:30-12:45pm</b>
<b>Classroom:</b>	<b>Weiss 212</b>
<b>Office Location:</b>	<b>Weiss 325</b>
<b>Telephone:</b>	<b>717-245-1655 (Blyth Office)</b>
<b>Email:</b>	<b>blyth@dickinson.edu</b>
<b>Office Hours</b>	<b>Wednesday – 11.30 – 12.30 (zoom or in person)</b>
<b>Librarian Hours</b>	<b>Monday 11am – 1pm in Weiss Lounge.</b>

### Overview and Learning Objectives:

#### **Wade in the Water Project**

This seminar asks us to **“Wade In”** to uncharted waters with the presumption that we will feel our footing shift. Only when we displace what flows towards and around us can we begin wake work. This class encourages such moments of edgelessness in spaces of flux, where we can catch a glimpse of the mainland from a new perspective.

To help pool our thoughts each week we will turn to art, music, poetry, prose, sculpture, or film related to the subject matter at hand because like standing on a rock at lake’s edge, art mediates between the world of what we know and what we don’t know. It illuminates and places us in intimate relationship with both worlds. If we are fortunate, it also engenders awe instead of just analysis, to the point that it subsumes us.

It is in this liminal space that we are best poised to deepen our understanding of the world and the lived experiences of others. Through the lens of art and our two foci (Robert Smalls in antebellum South Carolina Lowcountry, and James LeTort in Pre-revolutionary Carlisle), we visit historical moments embedded in Black, Indigenous and White history. Absorb those moments as they crash, ripple, and wash up against us, ask whose voices are drowned or submerged and examine what is left on the edge of the shoreline!

.....

The First-Year Seminar (FYS) introduces students to Dickinson as a “community of inquiry” by developing habits of mind essential to liberal learning. Through our course readings, assignments, and discussions, students will learn to:

- critically analyze information and ideas in the texts, landscapes and artworks we discuss
- examine issues from multiple perspectives with empathy
- discuss, debate and defend ideas, (one’s own views and those of others), with clarity and reason
- learn to find, evaluate, and correctly incorporate outside sources to avoid plagiarism
- create clear academic writing through critical thinking

## **Required Texts:**

Rebecca Dwight Bruff, *Trouble the Water*.

## **Evaluation:**

The assignments in this course are designed to develop a student's analytical, writing, critical thinking and research skills. The following are the means of evaluation.

- 1. Writing assignments, 60%:** In order to develop writing skills, students will submit six formal writing assignments for evaluation – some will carry more weight than others. Historical accuracy, bibliographic connections, intelligent presentation, and creativity will be rewarded. One of these assignments will be an annotated bibliography in Chicago-style format. These submissions will provide the student with feedback on their writing and organizational skills as well as give them a forum to test their own thoughts and critiques. See syllabus, and Moodle for exact details.
- 2. Paper Revision, 10%:** Students are required to turn in at least two revisions of a previous writing assignment. Students may opt to either revise the first or the second writing assignment, and this revision must be turned in no later than **two weeks** after return of the assignment. When a revision is submitted, a new grade will be assigned based on the substance and quality of the revision. Successful revisions will not only address grammatical and structural issues but will also wrestle with refining the analytical content to achieve greater interpretive depth and fluidity. When a student submits a revised paper, they must have brought this paper to the writing center for tutorial help. The writing center provides me with written documentation of your visit, so until I have that documentation, I will not consider the revised document.
- 3. Classroom Participation and Preparedness, 15%:** Students will attend all classes and participate in the classroom discussions. Absences will be recorded as a failing grade for participation on that day. Attendance is not considered to be the same as participation. Even if you were confused by the material, you should feel free to ask questions of your colleagues and me – this constitutes participation. Please take notes while reading so that you can assure your participation in our classes – again, this is your education, and you are the primary mover. Moreover, all short writing assignments must be completed in advance of class as part of proper preparation for the course.
- 4. Engagement of guests / speakers, 15%:** Students will work together to develop critical questions for guests and speakers. Collaborative work is challenging, but it is an essential skill to develop in the twenty-first century. Remember, being a leader within a collaborative setting does not mean taking charge of the project; it means contributing in a substantive and reliable way to the progress of the project; supporting those around you as they wrestle with intellectual or creative hurdles that arise as a part of the research/production process; offering your ideas while also listening to and respecting the ideas of others; facilitating a healthy work environment for all members. Attendance that is required for events outside of class is marked by an \*.

## Other Academic Issues:

- **Late Work:** I have a zero-tolerance policy on late work. Assignments must be completed by the stated deadline as I like to often use your ideas in class to round out various historical debates or events. If you fail to turn in an assignment on time, you will receive a zero – regardless of whether you accomplish it later that day or that week. Deadlines are deadlines.

- **Plagiarism:** I also have a zero-tolerance policy on plagiarism. Plagiarism is a form of cheating in which you present the ideas of others as your own. This can mean borrowing 2-3 distinctive words from a source, cut-and-pasting excerpts from a text, or failing to acknowledge ideas that you paraphrased from another source. Plagiarism also pertains to taking the ideas of your colleagues, and thus it is important that you work independently on these short response papers. I am interested in your ideas and your development as a unique respondent to the sources. All ideas that are not your own or which reference the ideas of another must be cited, even in your short response papers. For your written assignments, only Chicago style footnotes are acceptable. The Waidner Library website has resources for students unfamiliar with footnotes and Chicago citation, or you may consult with our library liaison, Ian Boucher ([boucheri@dickinson.edu](mailto:boucheri@dickinson.edu)) or our writing associate Ella Layton.

- **Required Academic Integrity Tutorial: Due Monday, September 11th at 8:00am\*** All first-year students and other students new to Dickinson College are required to complete the Academic Integrity tutorial on Moodle. Students who do not complete this instruction by the deadline will have a hold placed on their accounts that prevents them from requesting courses during the course registration period in October. **You will not need to engage with LLM's to ace this class. I am grading you on your thinking and how it evolves – not anyone else's thinking.**

- **Accommodating Students with Disabilities** (*AY 2023-24*)

Dickinson values diverse types of learners and is committed to ensuring that each student is afforded equitable access to participate in all learning experiences. If you have (or think you may have) a learning difference or a disability – including a mental health, medical, or physical condition– that would hinder your access to learning or demonstrating knowledge in this class, please contact Access and Disability Services (ADS). They will confidentially explain the accommodation request process and the type of documentation that Dean and Executive Director Marni Jones will need to determine your eligibility for reasonable accommodations. To learn more about available supports, go to [www.dickinson.edu/ADS](http://www.dickinson.edu/ADS), email [access@dickinson.edu](mailto:access@dickinson.edu), call (717)245-1734, or go to the ADS office in Room 005 of Old West, Lower Level (aka "the OWLL").

If you've already been granted accommodations at Dickinson, please follow the guidance at [www.dickinson.edu/AccessPlan](http://www.dickinson.edu/AccessPlan) for disclosing the accommodations for which you are eligible and scheduling a meeting with me as soon as possible so that we can discuss your accommodations and finalize your Access Plan. If you will be using any test-taking accommodations in this class, be sure to enter all test dates into your Access Plan in advance of our meeting. ADS will be happy to provide any assistance you may need.

- **Reflective Structured Dialogue (marked as RSD in the Syllabus)**

There must be an ongoing recognition that **everyone influences the classroom dynamic, that everyone contributes**. I believe these contributions are resources. Used constructively they enhance the capacity of any class to create an open learning community. The purpose of this dialogue is for you (students) to get a sense of the different ways your peers think in order to understand each other's varying perspectives. I structure each of these dialogues specifically to encourage engagement despite difference of opinion.

**Week Zero: *Attention is the rarest and the purest form of generosity* - Simone Weil**

**Art Connect – Martin/Blyth performance during class in RRH. *“Guide my Feet”***

**Thursday, August 24<sup>th</sup>: (10:15 – 11:30 a.m.) Performance as ritual, Introductions, Welcome**

Homework - read Lopez “A Literature of Place” – Come to class prepared to speak of some part of a place that has shaped you and how Lopez’s article resonates.

[https://uwosh.edu/sirt/wpcontent/uploads/sites/86/2020/04/Lopez\\_ALiteratureOfPlace.pdf](https://uwosh.edu/sirt/wpcontent/uploads/sites/86/2020/04/Lopez_ALiteratureOfPlace.pdf)

**Saturday, August 26<sup>th</sup>: (9:00 – 10:15 a.m) Syllabus, Time Capsule, Community agreement**

**Art Connect – *“Wade in the Water”* – Sweet Honey in the Rock**

RSD - Speak of a place or some part of a place that has shaped you.

**Hwk – read the Syllabus and come to class with any questions.**

**\*Aug 27 Sunday (following Commencement)**

**Understanding the Underground Railroad excursion to Boiling Springs followed by a picnic at the Yellow Breeches Creek.**

\* \* \* \* \*

**Week One: History is Detritus**

**Art Connect – *Birds in Warped Time II* by Somei Satoh**

Monday, August 28<sup>th</sup>: The Passing Wisdom of Birds. Analysis and close reading

In class read - Lopez, Barry Holstun. “Passing Wisdom of Birds.” *Crossing Open Ground*, Vintage Books, United States, 2013.

Hmk read - Ibram X. Kendi, Keisha N. Blain, and Nikole Hannah-Jones, “Arrival,” essay, in *Four Hundred Souls a Community History of African America, 1619-2019*, 3-8. (New York, NY: One World, 2021), 3–7.

DUE - Practicing the 5 analytical moves - paraphrase one of these articles – submit in the forum on Moodle by Thursday no later than 11.59pm. Writing assignment #1

Friday, September 1<sup>st</sup>: **Art Connect – Trout Gallery Bamana Mali “*Chi wara*”**

**RSD** on the Hannah-Jones Reading

Hmk – read Kendi, Ibram X., Keisha N. Blain, and Molefi Kete Asante. “Africa.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 8–10. New York, NY: One World, 2021.

DUE - two paragraph reflection on how one of the readings (*Chi wara*, Lopez, Jones or Asante) intersects with the first section of the Bruff book. (one paragraph summarizing a reading and one on how it intersects with the book) Post to Moodle by Sunday evening 11.59pm. Writing assignment #2

Ella’s end of the week tip - common writing mistake # 1 (Wheel of fortune)

\* \* \* \* \*

**Week Two: Conquest and Defacing the Ceremony**

**Art Connect – *Graffiti Stains* (see Christopher Columbus in King reading)**

**Monday, September 4<sup>th</sup>:** Effective sentences and paragraph construction and reading analytically

Close reading work: can you begin to find a working thesis in your own work. What is a thesis and how might you make it evolve.

RSD on your reflection papers on Moodle.

Hmk – **Finding Books in the Library** and **Jumpstart**. You will need to have completed these two Library Tutorials (they are very short) before Friday's lesson in order to complete the Treasure Hunt.

DUE - King, Tiffany Lethabo. "Errant Grammars." Essay. In *The Black Shoals: Offshore Formations of Black and Native Studies*, 36–42. Durham North Carolina: Duke University Press, 2019.  
Summarize this reading and post to Moodle by Sunday Sept 10, 11.59pm

Ella's end of the week tip - common writing mistake # 2 (Wheel of fortune)

**Friday, September 8<sup>th</sup>:** Treasure hunt in the Library - Meeting point out front. Bring a device.

\* \* \* \* \*

**Week Three: “God’s gonna Trouble these Waters”**

**Art Connect – Charmain Lurch “Revisiting Socorax”**

\*Monday, September 11<sup>th</sup>: **Reminder:** Online Academic Tutorial is Due Today!

Class discussion of your summaries.

How to scaffold a paper, different ways of working.

Begin scaffolding work for upcoming paper (comparative analysis paper #3, see prompt)

In class read Kendi, Ibram X., Keisha N. Blain, and Jemar Tisby. “The Virginia Law on Baptism.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 43–46. New York, NY: One World, 2021.

In class read Kendi, Ibram X., Keisha N. Blain, and Corey D B Walker. “The Spirituals.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 93–95. New York, NY: One World, 2021.

Ella – best practices and tools that help in writing especially citing sources in Chicago style.

Friday, September 15<sup>th</sup>:

**Art Connect - Elizabeth Catlett, “Sharecropper”**

Workshopping papers – fleshing out your scaffold. Sentences, Paragraphs and a Working thesis (how might your thesis evolve) – we will continue this work for the next ten weeks!!

DUE Sunday Sept 17<sup>th</sup> 11.59pm - First high stakes writing assignment (#3) – Three paragraphs on how one or both of the above Readings intersect with our Bruff novel. This writing sample will also be peer reviewed. Bring a copy of your paper to class on Monday.

**Ella to lead discussion in Peer review.**

Ella’s end of the week tip - common writing mistake # 3 – using wheel of names

\* \* \* \*

**Week Four: Race and the Enlightenment “Systema Naturae”**

**Art Connect - *Map 1717*, De Brahm, John Gerar William,**

Monday, September 18<sup>th</sup>:

Citing Sources, How, When and Where.

**Group Peer review work on paper.**

Hmk read Kendi, Ibram X., Keisha N. Blain, and Dorothy E Roberts. “Race and Enlightenment.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 119–22. New York, NY: One World, 2021.

Hmk read Kendi, Ibram X., Keisha N. Blain, and Kyle T Mays. “Blackness and Indigeneity.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 123–25. New York, NY: One World, 2021.

Friday, September 22<sup>nd</sup>:

**Art Connect – “Hamilton” - Lin Manuel Miranda**

RSD on the readings above

Due – submit reworked writing sample #3 with old copy prior to Peer Review. Due Sunday evening by 11.59pm on Moodle

Ella’s end of the week tip - common writing mistake # 4. – using wheel of names

\* \* \* \* \*



**Week Five: – “And be it further enacted.....”**

**Art Connect – Phyllis Wheatley poet - “On Messrs Hussey and Coffin”**

Monday, September 25<sup>th</sup>:

In class reading - Kendi, Ibram X., Keisha N. Blain, and Deirdre Cooper Owens. “The Fugitive Slave Act.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 162–65. New York, NY: One World, 2021.

In class reading - Kendi, Ibram X., Keisha N. Blain, and Craig Steven Wilder. “Higher Education.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 166–68. New York, NY: One World, 2021.

Ongoing Hmk – write a small comparative analysis paper (5-6 paragraphs) that puts the above two readings or Phyllis Wheatley’s work in conversation with any of the characters in Bruff’s book. See prompt for details.

DUE Oct 2 in class. We will workshop this paper in class.

Friday, September 28<sup>th</sup>:

Bring scaffolding of paper to class and be prepared to break into groups to share ideas. What is your thesis and how might it evolve through the paper. What are topic sentences and are they part of your scaffold.

Ongoing Hmk – write a small comparative analysis paper (5-6 paragraphs) that puts the above two readings or Phyllis Wheatley’s work in conversation with any of the characters in Bruff’s book. See prompt for details.

DUE Oct 2 in class. Paper #4

Ella’s end of the week tip - common writing mistake # 5

\* \* \* \* \*

– using wheel of names

## Week Six: We The People

### Art Connect - Kanye, “Ye vs the People”

Due in class paper #4 (see above). Peer Review

Monday, October 2<sup>nd</sup>: Peer Review

DUE in class paper #4

\*OCT 4 – Tara Houska Lecture – Indigenous Attorney, Winner of DC Rose Walters Prize, Honorary Doctorate, Commencement speaker '22 and founder of GINIW Collective. Attend this lecture. Location and time TBA

\*Friday, October 6<sup>th</sup>:

### Art Connect - James Baldwin “I am not your Negro”

In class read – read Kendi, Ibram X., Keisha N. Blain, and Robert Jones, Jr. “Denmark Vesey.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 187–90. New York, NY: One World, 2021.

In class read– read Kendi, Ibram X., Keisha N. Blain, and John A Powell. “Dred Scott.” Essay. In *Four Hundred Souls a Community History of African America, 1619-2019*, 214–17. New York, NY: One World, 2021.

**RSD on readings, Kanye and Baldwin.**

DUE Turn paper in – include your copy prior to Peer Review.

Ella’s end of the week tip - common writing mistake #6 – using wheel of names

\* \* \* \* \*

**Week Seven: “As the Tide goes out.....” (Bruff)**

Monday, October 9<sup>th</sup>.

Class discussion of Bruff book in RSD.

If time..... class reading of King (see below) and some prep for guest Tara Houska.

In class / Hmk - read King, Tiffany Lethabo. Preface. In *The Black Shoals: Offshore Formations of Black and Native Studies*, x–xiii. Durham North Carolina: Duke University Press, 2019.

Friday, October 13<sup>th</sup>: Tara Houska visits class (in Trout Gallery)

**Art Connect - Edward Curtis and The North American Indian, photographs – Trout Gallery**

Ella’s end of the week tip - common writing mistake #7 – using wheel of names

\* \* \* \* \*

**Week Eight: Covered With Night and Wrapped in Darkness**

Monday, October 16<sup>th</sup>: Fall Pause – Enjoy! ☺

Friday, October 20<sup>st</sup>:

**Art Connect – “History as Landscape”**

**\*Visit out to the LeTort Track with Veronika Yadukha and Matt March**

Hmk – read Bilodeau, Christopher J. “Before Carlisle: The Lower Susquehanna Valley as Contested Native Space.” In *Carlisle Indian Industrial School: Indigenous Histories, Memories, and Reclamations*, edited by Jacqueline Fear-Segal and Susan D. Rose, 54–80. University of Nebraska Press, 2016.

<https://doi.org/10.2307/j.ctt1dwssxz.8>.

Hmk – read Evelyn Benson [Evelyn A Benson, "The Huguenot LeTorts: first Christian family on the Conestoga," \*Journal of the Lancaster County Historical Society\*, 1961, v. 65, no. 2, pages 92-105.](#)[https://collections.lancasterhistory.org/media/library/docs/edit\\_vol65no2pp92\\_105.pdf](https://collections.lancasterhistory.org/media/library/docs/edit_vol65no2pp92_105.pdf).

Ella’s end of the week tip - common writing mistake #8 – using wheel of names

\* \* \* \* \*

**Week Nine:** Great Treaty of 1722

**Art Connect – Lucy Terry “Bars Fight”**

Monday, October 23<sup>rd</sup>:

Read in class - Eustace, Nicole. “Acknowledgements.” Essay. In *Covered with Night: A Story of Murder and Indigenous Justice in Early America*, 339–40. New York, NY: Liveright Publishing Corporation, a division of W. W. Norton & Company, Inc., 2022.

Read in Class <https://lithub.com/one-of-the-most-important-american-documents-youve-never-heard-of/>

**RSD Centered on Lucy Terry and Nicole Eustace**

Hmk - read Mays, Kyle T. “Chapter Two - Antiblackness, Settler Colonialism and the US Democratic Project.” Essay. In *Afro-Indigenous History of the United States*, 17–29. S.I.: BEACON, 2022.

Friday, October 27<sup>th</sup>:

**Art Connect - Fritz Scholder “American Portrait with Flag”**

Francis, Lee, Weshoyot Alvitre, and William D. Fenton. *Ghost river: The fall and rise of the Conestoga*. Philadelphia, PA: The Library Company of Philadelphia, 2020.

**RSD** centered on Mays and Lee readings.

Ella’s end of the week tip - common writing mistake #9 – using wheel of names  
\* \* \* \* \*

**Week Ten:** Captain Civility’s Last Word

**Art Connect - Jaune Quick-To-See Smith “Memory Map”**

Monday, October 30<sup>st</sup>:

Today we meet in the library to learn about different sources. What they are and how to cite them. We will meet in the Archives.

Hmk - “Covered with Night: A Story of Murder and Indigenous Justice in Early America – watch a video summary of this novel on the Library Company of Philadelphia Youtube channel

Friday, November 3<sup>rd</sup>:

**\*Annotated Bibliography (writing assignment #5) lesson in the Library with Ian Boucher.**

Ella’s end of the week tip - common writing mistake #10 – using wheel of names

\* \* \* \* \*

**Week Eleven: Restorative Justice and Art**

**Art Connect – Kay Walking Stick – “Messages to Papa”**

Monday, November 6<sup>th</sup>: Head to library to begin Annotated Bibliography work.

DUE Annotated Bibliography (writing paper #5) Nov 17 in class

Friday, November 10<sup>th</sup>:

DUE Annotated Bibliography (writing paper #5) Nov 17 in class

**Final Project explanation. Grant Proposal Approach.** Continued work on Annotated Bibliography

At this point in the semester we may need to consult with guests and faculty or experts in the field. We will decide this together. Potential guests include Veronika Yadukha, Downtown Carlisle Association, Center for Civic Learning and Action, Dickinson Research and Development committee and faculty members Anthony Cervino and Rachel Eng.

Ella’s end of the week tip - common writing mistake #11 – using wheel of names

\* \* \* \* \*

**Week Twelve: Grant work**

**Art Connect - All that’s Passed Project MCP ‘22**

Monday, November 13<sup>th</sup> Peer review of Annotated Bibliography in class.

DUE Annotated Bibliography (writing paper #5) Nov 17 in class

**\*Savage States: Settler Governance in an Age of Sorrow – Audra Simpson – Columbia University. The Morgan Lecture ATS 7pm November 14**

Friday, November 17<sup>th</sup>:

DUE Annotated Bibliography (writing paper #5) Nov 17 in class

“Lost Children of Carlisle”  
[https://www.carlislepa.org/news\\_detail\\_T29\\_R508.php#:~:text="The%20Lost%20Children%20of%20Carlisle,Indian%20boarding%20school%20policies.](https://www.carlislepa.org/news_detail_T29_R508.php#:~:text=)

Discussion centered around purpose of Grant and approach. Consultants?  
Ella’s end of the week tip - common writing mistake #12 – using wheel of names

\* \* \* \* \*

**Week Thirteen: Shark Tank Preparation**

**Art Connect – this one is up to you!**

Monday, November 20<sup>th</sup>:

DUE Dec 1<sup>st</sup> Grant Proposal – writing assignment # 6.

Group work – scaffold grant proposal, who is your audience? what is your reasoning? and what are your most persuasive arguments?

**Friday – THANKSGIVING**

\* \* \* \* \*

**Week Fourteen: Present your proposal to class.**

**Art Connect – this one is up to you!**

Monday, November 27<sup>th</sup>:

Peer review group session before presenting proposals

Friday, December 1<sup>st</sup>:

DUE Dec 1<sup>st</sup> Grant Proposal – writing assignment # 6.

\* \* \* \* \*

**No First-Year Seminar – thank you for the journey!** There are no First-Year Seminar meetings during the final week of classes. Use this time to begin your preparations for final exams and papers.

**Bibliography used for Class Preparation, further reading for is interested.....**

Benson, Evelyn. "The Huguenot LeTorts," n.d.

Bilodeau, Christopher J. "Before Carlisle: The Lower Susquehanna Valley as Contested Native Space." In *Carlisle Indian Industrial School: Indigenous Histories, Memories, and Reclamations*, edited by Jacqueline Fear-Segal and Susan D. Rose, 54–80. University of Nebraska Press, 2016. <https://doi.org/10.2307/j.ctt1dwssxz.8>.

"Covered with Night: A Story of Murder and Indigenous Justice in Early America (Book Talk)." YouTube, November 22, 2021. <https://www.youtube.com/watch?v=vPznGaUk4gM>.

Egan, Shannon. "'Yet in a Primitive Condition.'" *American Art* 20, no. 3 (2006): 58–83. <https://doi.org/10.1086/511095>.

Eustace, Nicole. "Acknowledgements." Essay. In *Covered with Night: A Story of Murder and Indigenous Justice in Early America*, 339–40. New York, NY: Liveright Publishing Corporation, a division of W. W. Norton & Company, Inc., 2022.

Evelyn A. Benson the huguenot le torts first Christian family on the ... Accessed August 16, 2023. [https://collections.lancasterhistory.org/media/library/docs/edit\\_vol65no2pp92\\_105.pdf](https://collections.lancasterhistory.org/media/library/docs/edit_vol65no2pp92_105.pdf).

Francis, Lee, Weshoyot Alvitre, and William D. Fenton. *Ghost river: The fall and rise of the Conestoga*. Philadelphia, PA: The Library Company of Philadelphia, 2020.

Kendi, Ibram X., Keisha N. Blain,. *Four Hundred Souls a Community History of African America, 1619-2019*. New York, NY: One World, 2021.

King, Tiffany Lethabo. "Errant Grammars." Essay. In *The Black Shoals: Offshore Formations of Black and Native Studies*, 36–42. Durham North Carolina: Duke University Press, 2019.

King, Tiffany Lethabo. Preface. In *The Black Shoals: Offshore Formations of Black and Native Studies*, x–xiii. Durham North Carolina: Duke University Press, 2019.

MAYS, KYLE T. "Chapter Two - Antiblackness, Settler Colonialism and the US Democratic Project." Essay. In *Afro-Indigenous History of the United States*, 17–29. S.l.: BEACON, 2022.