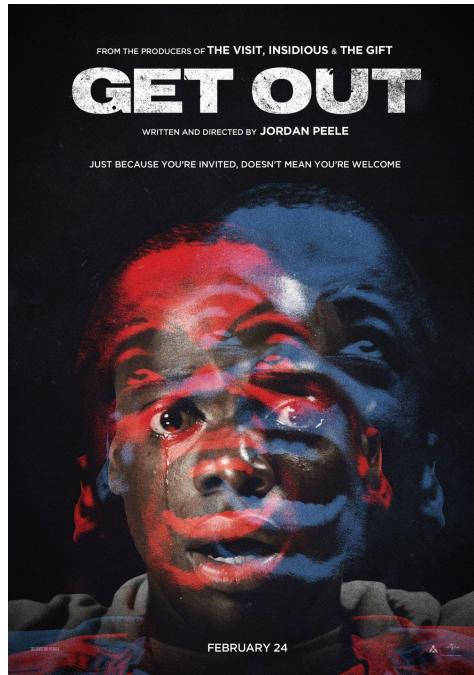


# AFAM SURVIVAL GUIDE

Connecting our local and wider community

If you have anything you would like to see in the next issue,  
**email us at [afame@bu.edu](mailto:afame@bu.edu)**

**VIDEO ESSAYS THAT ADDRESS RACE,  
INEQUALITY, AND THE MOVEMENT FOR  
BLACK LIVES**



**PODCASTS**

BBC SOUNDS

**I HAVE BEEN OBSESSED  
WITH MYTHOLOGY SINCE I  
WAS YOUNG**

THE NEW YORKER

**ZZ PACKER READS LESLEY  
NNEKA ARIMAH**

**STREAMING NOW**  
**LOVECRAFT COUNTRY**

Streaming on: HBO

It follows Atticus Freeman as he joins up with his friend Letitia and his Uncle George to embark on a road trip across 1950s Jim Crow America in search of his missing father. This begins a struggle to survive and overcome both the racist terrors of white America and the terrifying monsters that could be ripped from a Lovecraft paperback

**SEE YOU YESTERDAY**

Streaming on: Netflix

Two teenage science prodigies spend every spare minute working on their latest homemade invention: backpacks that enable time travel. When one of their older brothers is killed, they put their unfinished project to the test to save him.



# AN INTERVIEW WITH ABDUL QADIM HAQQ AND DAI SATO

## CREATORS OF A NEW GRAPHIC NOVEL EXPLORING THE MYTHOS OF DREXCIYA

*The graphic novel holds 5 vivid chapters of this powerful mythology, a crucial Afrofuturist work. African pregnant women thrown off the slave ships gave birth underwater to amphibious creatures. They could breathe as they did in their mothers' wombs, they had webbed hands and feet and became the Drexciyan wave jumpers: great warriors of the abyss.*



## WATCH NOW



### THE NEW YORKER AN UNSEEN BODY OF WORK SHOWS A DIFFERENT SIDE OF BLACK POWER

## MUSIC

### CARNIVAL SOUNDS SPOTIFY PLAYLIST: G.I ROADSHOW

DJ MEGAS' G.I. (GOOD INTENTIONS) ROADSHOW FORMED IN 1987 AND IS YOUR ONE-STOP SPOT FOR REGGAE, SOCA, AFROBEATS AND LATIN-INFLUENCED VIBES.

# TO OUR READERS:

In the wake of the Covid-19 lockdown and the public execution of George Floyd, we went to work putting together something we hoped would sustain AFAM students and faculty over what promised to be a dark time. The AFAM Pandemic Survival Guide was initially meant to ease and distract, inform and occupy this primary community, we didn't expect the impact it would have throughout the BU social world, from AFAM-related individuals to faculty, staff and even administration and alumni. Folks made clear how helpful it was to their actual psychic survival as well as how much it provided context and information about the complexities and possibilities of Black cultural expression throughout history, the world and around the current crises of racism, state violence, and the pandemic.

These responses came just as our Program began a period of deep introspection due to the pandemic, and made clear how necessary was a regular, public, voice/statement from the BU African American Studies Program; a collaborative voice/statement between students and faculty, though student-led; something more than a newsletter but less than a magazine; that communicates the spirit and interests of the wider AFAM community and reflects the direction of the BU Program, especially as it moves towards establishing a Major (stay tuned) and expanding its graduate program (already the oldest such program in the country). And so, behold: The Pandemic Survival Guide has now been rebirthed as the Survival Guide, because though the pandemic continues, Black cultural survival pre- and post-dates Covid-19 and all those other diseases it helped expose.

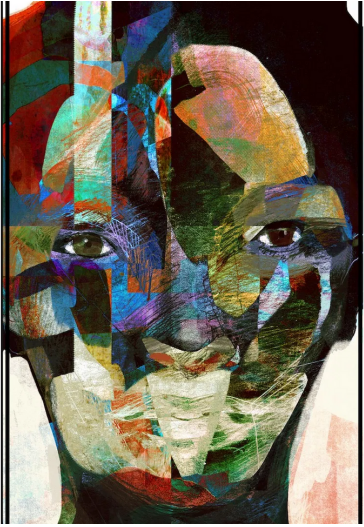
We'd like to sincerely thank those very many who communicated their appreciation for what we were doing over the last few months. Seriously: thank you for your words, emails, encouragement and desire to hear more from us.

Louis Chude-Sokei  
Director of African American Studies



# INTERESTING READS

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## **THE PERFECTION OF THERESA WATKINS BY JUSTIN C. KEY**

A white woman stood under the dining room lights. I had spent the morning agonizing on this first moment, formulating the perfect greeting and gestures and phrases fitting for our happily ever after. Now my dead wife was here, and I stood clutching my head, my mouth leaking water. What's more, I was unprepared to hide the shock. She looked like a distant relative of the wild-haired prisoner from the donor pictures. She looked nothing like my wife.

## **WITH THE BEATLES BY HARUKI MURAKAMI**



My heart started to pound, I gasped for breath, and it was as if all sound had ceased, as if I'd sunk to the bottom of a pool. All I could hear was a bell ringing faintly, deep in my ears. As if someone were desperately trying to send me a vital message. All this took only ten or fifteen seconds. It was over before I knew it, and the critical message contained there, like the core of all dreams, disappeared. A dimly lit hallway in a high school, a beautiful girl, the hem of her skirt swirling, "With the Beatles."

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## **THE MYTH OF SOUTH AFRICAN NATIONALITY**

GROWING XENOPHOBIC NATIONALISM IN SOUTH AFRICA IS A DANGER TO AFRICAN PEOPLE ACROSS THE CONTINENT.

By Zwide Ndwandwe

## **HOW WE NORMALIZE RACIALISM**

IN THE FIRST PART OF A TWO-PART POST, THE AUTHOR CHALLENGES CONVENTIONAL PROGRESSIVE APPROACHES TO "RACE," FINDING THEM TO BE UNTENABLE WITH NON-RACIALISM.

By Rekang Jankie

# CONVERSATIONS ON CAMPUS

## DR. JOHN THORNTON || AFRICAN AMERICAN STUDIES, HISTORY

### *WHAT DO YOU THINK OF BEYONCÉ'S "BLACK IS KING"?*

I haven't seen Beyoncé's project, though I've certainly heard the music and seen trailers here and there. I have both excitement and reservations about what I know of it. On the one hand, I certainly want to celebrate Africa and African culture, as [*Black is King*] does quite vividly (from what I've seen), on the other it seems to trade in some stereotypes that are

perceived as positive, that might not be that. And of course, it surely doesn't reflect the roots of the actual cultures from which the African diaspora sprang. I felt the same way about this the same way I felt about Wakanda in "The Black Panther." It was a make believe place that seems to substitute for the real thing. But I also recognize this is a creative and artistic project and you can't beat Beyoncé for making it visually stunning and musically on target.

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## DR. TRENT MASIKI || KILACHAND HONORS COLLEGE

### *WHAT DO YOU HAVE COMING UP WITH YOUR WORK?*

My most recent scholarly article is "'Any place is better than here': Afro-Zionism in the Science Fiction of Ray Bradbury and Derrick Bell" (CLA 63.1, June 2020). This article examines emigration and expulsion themes in Afrofuturist short fiction. I am co-guest editing "Post-Soul Afro-Latinidades," a special issue of *The Black Scholar*, forthcoming in 2022. My

book, *Afroethnic Renewal: Afro-Latino Memoirs and their African American Influences*, is under contract with the University of North Carolina Press.

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## DR. TAKEO RIVERA || ENGLISH

### *HAS THE UPCOMING ELECTION IMPACTED YOUR WORK OR CLASSES IN ANY WAY?*

Under normal circumstances, I tend to keep overt contemporary electoral politics out of my class discussions, preferring instead to focus on the social forces themselves—racial capitalism, heteropatriarchy, etc. One of the central critiques against progressive instruction is that professors tell students how to vote, or that they're unapologetically partisan, etc., and it is true that I abhor the idea of telling students how to think (as

opposed to giving them the critical tools to see things for themselves). However, this time around, I think everyone is already on the same page about the rise of fascism and the importance of stopping it, and of course the historic role of students in stemming its tide. I am thus prepared to support my students in whatever way is necessary and appropriate in this critical moment in time, and that includes potentially translating our lessons on race, gender, and social transformation into action.



## ALUMNI SPOTLIGHT: LYNÆ BOGUES



**"When starting this series, my mission was to spark conversation and evoke change in areas I felt were oft-neglected in mainstream conversations. And with that comes the fire. I could say I didn't ask for this, but at the end of the day, I did."**

- Lynæ Bogues (GRS '18) on her series  
Parking Lot Pimpin, *VoyageATL*

Parking Lot Pimpin is Bogues' Instagram TV series, with personalized content about race, Black history, and current events. Bogues offers insightful, personal, and engaging perspectives in navigating racial and gendered inequality, delivering comedy, personality, and truth in short but poignant videos.

As of now, Bogues' IG channel (@\_lyneezy) has over 34K followers. Read the full profile article on [VoyageATL](#).