

**Project Title (title of research project - this may be a provisional dissertation title or concise phrase describing the research project)**

Chewed Up Resistance: Embodied Archives and Transnational Epistemologies in 20th Century Black Social Movements

**Project Abstract (brief description of the project and the innovative research and dissertation project directions you will pursue) (800 characters)**

"Chewed Up Resistance" examines how embodied archives informed social movements in the Black Atlantic informed by spiritualities during the 20th century. It reimagines what counts as a historical archive, who is authorized to create one, and how history is experienced in everyday life. In centering food as both material and spiritual evidence, I position the kitchen table, the pot, and the blood sacrifice as sites of historical revelation. The act of feeding—whether ancestors, community members, or oneself—becomes a form of remembrance and critique innovating the fields of history, political science, religious studies, and sociology.

(795 characters)

**Broader Significance/Stakes of the Project (2000 characters)**

Your proposal will be reviewed by scholars within your specific discipline and by others from across the humanities and interpretive social sciences. Use this space to make a concise case for the significance of the project for the humanities and interpretive social sciences in a way that will be legible to scholars outside your field. You should refrain from employing technical language specific to your discipline that may make this significance unclear to non-specialists. Ideally, reviewers will gain a clearer understanding of the stakes of your research project after reading this statement.

I reorient historical methods toward embodiment, personal narrative, and the sacred to respond to deficits of Black history within traditional archives. I center family history in my writing through self-reflection while linking such microhistories to publicly displayed sociological practices transnationally to reveal ties between embodied spiritualities (possession) and Black social movements. As a comparativist, I position the food that surrounded charismatic traditions as the archivable material culture of both Black spirits and humans that engaged in political action together.

History, through Monique Bedasse's "embodied archives", is not confined to written records but includes bodies, words, gestures, tastes, and rituals. Within Black traditions, spirits

are often understood as ancestors who can practice embodiment and thus, must be fed and engaged. To study these traditions historically, then, is to treat spirits themselves as archives that remember, pass down, and respond to social issues alongside/within humans. I join Fadeke Castor in embracing these spirits as “historical figures” and “active agents” who tie the present to the past. My background as a progressive faith leader undergirds my scholarship as I ask how historians might account for the unseen but felt as legitimate Black sources.

My personal and family narrative continues within a growing cannon by Black historians like Miles and Spruill-Redford. It stems from my quest to understand who I am amidst archival erasure. I ask how my research subjectivity—shaped by family and desires for self-discovery—both supports and complicates my interpretations as a transnational historian. Acknowledging my role in my work, my political analysis departs from the present and works backward toward my inquiries. This inverts a dominant historical logic that begins with the past to explain the present. Instead, I let embodied archives illuminate the enduring presence of the past within me and my people.

(Character count: 2407)

**In no more than a few sentences, please briefly describe how you employ the innovative approaches you selected in the dropdown menus above in your dissertation research. How do these innovative forms/format, methods, or practices enable you to answer your research questions or convey the results of your research more effectively? Your ability to briefly describe your project's innovative aspects to an interdisciplinary audience will demonstrate both your knowledge of and grounding in your own disciplinary training and will be helpful to reviewers outside of your field. Do not worry if the brief description of your innovative approaches here repeats any portion(s) of your abstract or significance statement above. We are seeking a concise articulation of your innovative approaches, not necessarily new prose.**

As a transnational historian with a microhistory focus, I explore questions around Black faith, social movement, and food in the 20th century. My centering on the embodied archives and previous graduate-level training in International Affairs and the Sociology of Religion draws my work across the disciplines of political science, history, religious studies, and sociology. As a

budding public humanities scholar, I utilize film and mobile applications to allow Black communities to publicly encounter our own cultural material and situate themselves within our silenced histories.

## **1a) PROPOSAL:**

In preparing this material, please keep in mind that our review process consists of two stages. At the first stage, applicants' work is reviewed by specialists in their disciplines, while at the second, it is reviewed by a multi-disciplinary committee of scholars in the humanities and social sciences who bring a variety of perspectives and expertise in doctoral research innovation.

**Content:** The applicant should describe the aims of their research and clearly explain how they will advance those aims during the fellowship period. The proposal should also include a description of the training, workshops, travel, or anything else the applicant feels will be necessary to advance the project during the fellowship term. If the applicant has already identified an external mentor, please note the mentor in the proposal and describe how that individual was selected. If the mentor is yet to be determined, please provide a brief description of what qualities and capacities you will seek within a mentor. What kinds of perspectives would this mentor bring to your project? The proposal must describe the applicant's innovative approach to their dissertation project and make a compelling argument for why the timing of the fellowship would be ideal for their proposed research and training and within the context of the full timeline of their doctoral studies. Applicants should also detail how they will measure their own success in the fellowship year. The proposal must describe the full scope of the scholarly output of the dissertation to allow reviewers to consider the entire project. For example, if the applicant is proposing to build a public-facing online archive, what other scholarly materials (A multi-chapter written dissertation? A series of articles?) will accompany the proposed fellowship-year activities?

**The proposal must not exceed seven double-spaced pages in Arial or Helvetica 11-point font, with one-inch margins, inclusive of any citations (footnotes or endnotes). You may, however, include up to two additional pages of images, musical scores, or other similar supporting non-text materials, without annotation.**

**- Talk about beginning, middle, and end of the project**

- talk about the organization, people will interview in more detail
- talk about the traditional archives I will use and what's needed to access them
- connect to goals of the program
- mention IRB is not required for oral history
- Frame current/previous travels as preliminary to give clarity into why I need to go back

- With the advantage of multiple boxes, one scholar may define herself as first a political theorist, second a historian of ideas, third a historian of the United States, and so on; Such complex definitions are helpful in the process of sorting proposals for review—but just as important, they help guide the applicant in answering the fundamental question: “Why am I the best person to do this project?”

- How does the project relate to who the applicant is, professionally?
- Where does the applicant place the work on the scholarly map?

**How does the applicant describe the intellectual territory in which s/he proposes to work?**

- It is not sufficient to identify an important question that has not been asked before or that has been inadequately answered, or to propose a new perspective on an old problem: one must note why the question has been inadequately answered to date, or why a new perspective is needed.

My dissertation, "*Chewed Up Resistance: Embodied Archives and Transnational Epistemologies in 20th Century Black Social Movements*", investigates how food functioned as Black communities' spiritual practice and historical archive that supported their social movements in the 20th century. I explore how Black Atlantic peoples have mobilized everyday foodstuffs (domestic and wild animals, gardens and forage, spices, and agricultural products) as sites of memory and communion with the divine in their politics. Through transnational history with a microhistorical approach of oral history and biography, this project examines how embodied practices of cooking, eating, and offering food reveal histories of social movement and spirituality that have long been obscured in the fields of History, African/Africana studies, and Religion.

"Chewed Up" carries the question I have posed since my undergraduate studies at the intersection of religion and international affairs: how are people motivated by their spirituality in their social movement? N. Fadeke Castor brings together faith and politics in defining spiritual citizenship as matching "the spiritual together with citizenship as a means for understanding modes of belonging and the building of community informed by the sacred". Such analysis guides me to several preliminary questions: Why do Black folks eat what we eat? How does gastronomy act as an embodied and consumed archive for Black communities whose histories have not been well preserved in traditional records? And how might attention to food illuminate both the persistence of spirits as "active agents" in the Black freedom struggle alongside/within Black bodies?

Through the support of Mellon/ACLS Dissertation Innovation Fellowship, I pursue two goals: the completion of a written dissertation with innovative methodologies and the soft launch of a digital archive that shares my sources with public audiences through a mobile app. My methodologies expand beyond traditional archives to center the body and commit to expansive inclusion through early decision for my work to be made public and relevant for Black

communities. The Mellon/ACLS Fellowship strengthens my pursuit in this regard through sufficient funding, interdisciplinary mentorship, and, most importantly, allocated time.

**“Chewed Up Resistance”** - My dissertation, “Chewed Up”, will take the form of a multi-chapter written study on food that surrounded phenomena of spiritual embodiment during 20th century social movements in the Black Atlantic world. The scholarship of Daisy Machado, Samuel Cruz, Aliou Niang, James Cone, Jean Dominique, Kate Ramsey, and LeRonda Manigault-Bryant has stirred me to analyze the role of Haitian Vodou, Holiness/Pentecostalism, and other traditions claiming to embody spirits within Pan-Africanism and Négritude during my period of inquiry. My historiography supports critiques of international affairs interpreting Black spirituality as countering nations' democracy and stability. To better emphasize how Black activists employ the embodiment of spirits, as an ordained Pentecostal pastor I also desire to broaden religious studies' prevalent focus on mainline Christian denominations as the site of Black spiritual activism.

The methods of “Chewed Up” begin with an intimate geography: my own family lands in low country Haiti and North Carolina, where embodied spiritual traditions and culinary practices have intertwined for generations. I was born into two lines of scholar-activists from Black and Indigenous heritage. Stories of Black low-country living and resistance were passed down to me over kitchen counters and tables by my maternal family from Latibonit (Haiti) and my paternal family from North Carolina's Albemarle Sound region. The life decisions of three of my great-grandmothers led both of my families to be charismatic Christians. However, my families' connections to Afro-Indigenous spiritual traditions are still witnessed through the intersections of their faith and gastronomy; I was taught from a young age how to feed the dead and the spiritual importance my direct ancestors placed on feeding the poor. The faith that defined my upbringing in New Jersey were constantly conversing with the Pan-Africanism and Noirism (Haitian Black nationalism) my families held in the low country as they navigated politically volatile terrains of

Jim Crow and Duvalier during the mid to late 20th century. As Vodou-practicing Noiristes and washboard-Pentecostal sharecroppers, politics were inseparable from elders' embodied faith practice. These paralleled narratives of Black spiritual activism in the low country have shepherded me in conducting oral histories with close and extended family, forming "food biographies" that contextualize the Black social movements of our homelands' communities. Borrowing this term from Aviel and Markowitz, I investigate my genealogy through food biographies that map what was prepared and consumed by my Haitian and Black American ancestors while resisting political oppression.

"Chewed Up" as a family history project that values spiritual embodiment advances Monique Beddasse's arguments in *Jah Kingdom* of Black archives being embodied. I accept the fact that synergizing two transnational family histories must account for my own embodiment where this physically takes place. In centering myself in my writing, the embodied archives of North Carolina and Haiti are inseparable due to inability for me to sever my multiple political belongings from one another.

My research's emphasis on self-reflection is guided by the voice of Macaya and other Haitian revolutionaries who commonly told the French: "I am the subject of three kings: of the King of Congo, master of all the blacks; of the King of France who represents my father; of the king of Spain who represents my mother. These three Kings are the descents of who, led by a star, came to adore God made Man". Not only am I called to hold the archives of multiple families and political regimes, but my social justice commitments paired with my multi-hyphenated upbringing draw me to foreign families, spaces, and lands to place my families' experiences in a greater transnational context. Theologizing field research as spiritual pilgrimage and interreligious engagement, "Chewed Up" is informed by my experiences as a Ph.D. student in Guadeloupe and Morocco. During these pilgrimages I encountered the

embodied archives of Guadeloupeans and Moroccans by witnessing how food is prepared, consumed, or offered in public space as a spiritual practice with political implication.

These two sites extend “Chewed Up” beyond my home by weaving broader comparisons of food and spiritual embodiment in public spaces during 20th-century Black social movements. For Morocco, this means detailing how the work Association Marocaine de la Recherche et des Echanges Culturel to protect Amazigh culture beginning in the 1960s led Djemaa el-Fna to become a public square where genies are embodied through Gnawa music and the consumption of lamb, the food of the deity Amazigh Amon. These traditions quickly resemble my Great-Grandma Gin laying hands during family reunions before Sunday supper in Alligator (North Carolina). Consuming *manje lokal* (local food) during Gwoka drumming ceremonies throughout Guadeloupe rose to its current popularity after the May 1967 Massacre and 1984 death of Marcel “Vèlo” Lollia. These Léwoz ceremonies are believed to venerate the strength of Guadeloupeans’ enslaved ancestors and raise a consciousness of the archipelago’s African culture for continued resistance against French colonialism. This directly resembles the work of my maternal grandfather, Papa Dieutel, who led the construction of the Brown and Root canal in Laincourt, Haiti to support local farmers in producing the food necessary for Haitian Vodou practitioners under his spiritual leadership to resist Duvalier through the Zantray movement.

My dissertation research departs from my lifelong journey as a comparativist of the two Black archives my families have called me to embody and toward scholarly contributions that are better accountable to the stories of Africa and its diasporas’ liberation movements. In reflecting on my personal history, I still commit to a dissertation that underscores the power of racial equity, religious plurality, and transnational solidarity. In centering the microhistory of my family as a transnational historian responding to gaps in historical archives and scholarship, “Chewed up” should not be mistaken as an anxious attempt to ensure the archives I embody are “formalized” and “accepted” by the academy. My Ph.D. work responds to a call and

willingness is to graciously share the histories held by the African griot under moon, the high priests on the altar, and my great-grandmothers who passed down the archive to me over stovetops through a medium that is understood by academics and will sharpen the various academic fields my work is situated.

***Why We Say Grace (WWSG) Digital Palindrome & Fèy Mobile Cookbook App*** - A dissertation funded by Mellon/ACLS will support my longer-term intentions to share Black cultural material with traditional archives and ensure my Black history is legible to Black communities. WWSG will be a cutting edge digital palindrome (archive) on Black Atlantic foodstuffs and spiritualities that stores the sources of my dissertation and others on the subject. It will curate historical primary sources while abruptly traditional archiving through grafting contemporary related content like written interdisciplinary articles and video-format food biographies and short films. This archival practice acknowledges the ways history is a constant construction and human experiences remain on a continuum. In its more developed phases, visitors will encounter the palindrome being able to put their time period of inquiry in the center and be able to make historical comparisons backwards or forwards to reveal continuities from pre-colonial Africa into the modern about Black Atlantic foodstuffs and spiritualities. The beta phase of this archive will launch from my time within the Mellon/ACLS Fellowship but as an early career professor, I will continue to work with communities and scholars to further expand this Black archive beyond the sites and time period of my Ph.D. inquiry. This archive seeks to respond to the missing histories of Black foodstuffs in institutional special collections like Food & Drink History Resources @Virginia Tech (and Beyond) and a lack of scholarship on Black foodstuffs in religious studies. It is quite aware of archival work by food historians like *Feast Afrique* by Ozoz Sokoh and the mashing together of scholarly articles with recipes by Bryant Terry in *Black Food*.

Inseparable from WWSG, *Fèy* is a mobile cookbook application that supports the palindrome as a soft, everyday encounter with the archives. My commitment to ensuring history is produced for public audiences leads me to formulate the same contemporary cultural material grafted into the palindrome into digital content that can be used for educationally, experientially, and leisurely. *Fèy* will include recipes and grocery lists, hands-and-pans cooking films, food history shorts by scholars and chefs, and food biography/oral history shorts by Black families throughout the Atlantic world.

Using my preliminary summer research and funding from FIU's Ratcliffe Art & Design Incubator this academic year, I have begun to design the mobile application, purchase film equipment, and finalize trademarks and copyrights necessary to connect these projects to my dissertation. This is a critical contribution to such innovations at the intersection Black food and spirituality in which Mellon/ACLS funding will help in maximizing my previous experiences in tech as a Course lead at Duolingo and my digital humanities training from FIU and the Caribbean Digital Scholarship Collective (CDSC).

**Mentorship** - To strengthen the visual and technical dimensions of my project, I have received positive interest from Michèle Stephenson to mentor me throughout the fellowship year. As an author, former human rights attorney, and Emmy-nominated filmmaker, Stephenson's films underscore the personal narratives of Black social activists to "reimagine and provoke thought about how we engage with and dismantle the internalized impact of systems of oppression." Beyond the invaluable training in film production and editing, I am drawn to her methods of practicing advocacy while educating and empowering the public through her films. Her visual scholarship within *Stateless* (2020), *Going to Mars: The Nikki Giovanni Story* (2023) and *True North* (2025) testify to the power utilizing biography at the intersection of microhistory and transnational history as a methodology for public audiences. The formation of her footage and family experiences into the written work of *Promises Kept: Raising Black Boys to Succeed in*

*School and in Life* that she co-authors with her partner Joe Brewster, will strengthen my methodology of centering my family in my scholarship and moving between written and visual scholarship.

**Timeline** - The Fall 2026 semester of my fellowship year will be grounded by substantial time with family while engaging Special Collections and digital archives. I will travel to conduct 10 initial food biographies with family members. At least three of these recordings will take place under the in-person mentorship of Michèle Stephenson. In between and during my travels I will become well acquainted with The Bernard Diederich Collection at FIU, Archives Nationales d'Haïti through the Digital Library of the Caribbean (DLOC), the Pawòl Bosal Yo recordings, Washington County African American Museum and Cultural Arts Center community archive, the Oral History collection and North Carolina History and Fiction Collection at Eastern Carolina University, and the Southern Historical Collection at UNC Chapel Hill. In December 2026, I seek to present my groundwork on *WWSG* and *Fèy* at The Caribbean Digital conference to receive feedback on my project's aspects regarding the digital humanities.

During Spring 2027, I will work toward the beta launch of *Fèy* by May 2027. This will include editing my collected food biographies with Stephenson, drafting five recipes, and preparing two primary source commentaries for peer-review. With Mellon/ACLS funding, I will have the time and resources to station this work within FIU's Ratcliffe Incubator where I will have access to programming tools and the continued mentorship of FIU professors after my current fellowship ends. This semester's focus on *Fèy* supports the kickstart of my dissertation writing process and the public dissemination of materials that will comprise *WWSG*. During this semester, I will continue to collect food biographies from family members and investigate the digital archives.

Lastly, during Summer 2027 I will travel back to Morocco and Guadeloupe for spiritual pilgrimages that will create space for self-reflection, transnational connection, and inclusive excellence that will undergird my research analysis. I will attend the Gnawa Festival in Essaouira while reconnecting with artist and historian Yassine Bacha to further relate to Amazigh spirituality, food, and social movement. I will close out the fellowship year in Guadeloupe with my dearest elders within the esteemed L'Association des Cuisinières de Guadeloupe for their annual festival in the streets of Point-a-Pitre. Reflecting on my family history in community with others, I will continue to expand on the food biographies I have collected already in Guadeloupe and Morocco during Summer/Fall 2025.

**Intentions & Measured Success** - Ultimately, "Chewed Up Resistance" reimagines what counts as a historical archive, who is authorized to create one, and how history is experienced in everyday life. In centering food as both material and spiritual evidence, I position the kitchen table, the pot, and the blood sacrifice as sites of historical revelation. The act of feeding—whether ancestors, community members, or oneself—becomes a form of remembrance and critique. I hope this work will encourage historians and the public alike to see that the histories we inherit are not only written in books but also carried in bodies, shared in recipes, and sustained in spirit. Each of the three components of my project will contribute distinct yet interconnected forms of knowledge: "Chewed Up" will theorize historical and methodological frameworks of the role of food and music in 20th century social movements; the *WWSG* digital palindrome will preserve and share materials that extend beyond textual form; and *Fèy* cookbook app will serve as an easily accessible public iteration of the project's central insights. I will measure the success of my fellowship year through both the milestones of my timeline and relational outcomes of my time in the field. In summary, I aim to have collected at least 15 food biography recordings, spent substantial time in the archives, begun to lay out the structure of the *WWSG* Digital Palindrome, and launched beta testing of the *Fèy*. I will also

present at two related academic conferences and begun writing my dissertation. Beyond quantifiable goals, I will assess success over time by the strength of relationships cultivated with community collaborators, mentors, and scholars, and by the accessibility and resonance with the audiences of the *WWSG* and *Fèy* platforms. With the support of the Mellon/ACLS fellowship, I imagine my contributions to the Black Atlantic world as both intellectual and sensory, academic and communal—a model for how history can live across mediums.

**1b) SHORT PERSONAL STATEMENT:**

Completing a Ph.D. serves the call to be a good steward of my family and broader community's experiences. I was born into two lines of scholar-activists from Black and Indigenous heritage. Stories of spirit informing Black low-country living and Afrocentric resistance were passed down to me over kitchen tables by my maternal family from Latibonit (Haiti) and my paternal family from North Carolina's Albemarle Sound region. My passion for cultivating learning environments accountable to lived Black experiences stems from this upbringing. I seek to further research about Black social movements motivated by embodied spiritualities (possession/consumption) by analyzing the role of Haitian Vodou and U.S. Pentecostalism within 20th century social movements like Pan-Africanism and Négritude. I seek to support critiques of international affairs interpreting Black spirituality as countering nations' democracy and stability. To better emphasize how Black activists employ the embodiment of spirits, I also desire to broaden religious studies' prevalent focus on mainline Christian denominations as the site of Black spiritual activism.

My investigations of spiritual embodiment as fundamental apparatuses for Black Atlantic social movements from the 1950s to 1990s is operationalized through the food and music of North Carolina, Haiti, Morocco, and Guadeloupe. As a transnational historian, I utilize micro-history and ethnographic methods to observe early 21st- century sacred songs, dance, cooking/rootwork, and aesthetics sustained from the late 20th-century through a commitment to embodied archives passed down by both spirits and humans.

My Ph.D. research matures alongside my praxis of public intellectualism, art curation, interreligious engagement, and creative entrepreneurship. As a committee member of the Haitian Studies Association and KOSANBA (Association for Vodou Studies), I utilize film, art curation, and kitchen table talks to engage public audiences on Haitian history. Within the Ratcliffe Art + Design Incubator I am entrepreneurializing my research on Black food history into a secondary curriculum and undergraduate course. I find it my duty as an ordained Pastor and

scholar-in-residence at First Church Miami to ameliorate Christianity's association with various forms of oppression through religious literature and historical criticism. To pursue this end I curate the church's art exhibitions and host its public forms. I envision pairing my dissertation's final form with curated community forums, digital cookbooks, public performances, or interreligious services.

Doctoral research has expounded my previous contributions to the fields of digital and public humanities. As an undergraduate at Florida International University and Foreign Language Area Studies Fellow, I designed Duolingo's Haitian Creole course for English speakers. This course has taught 2,500 lexemes to 400K learners through over 23,000 gamified exercises. Through this seven-year project, I was immersed in Black language pedagogies, curriculum writing, and user experience/UX. As a dual and concurrent degree graduate student at The New School and Union Theological Seminary, I conducted research at the intersection of international affairs and the sociology of religion to inquire how Caribbean people are motivated by their faith in their social movement. My findings on the role of liberation theology and interreligious engagement in the Caribbean's decolonization were greatly due to my experience co-facilitating public forums with Rev. Dr. Samuel Cruz which held attendance from 200 - 1,200 participants and garnered thousands of playbacks. My piece, "Anomalous Zones: Observing the State When the Oppressed Resist", was presented in my Master's level research at two international academic conferences and published in Union's Caribbean Power magazine.

I remain open to new scholarly promptings that my home institution and the Mellon/ACLS Dissertation Innovation Fellowship will garner. Such support will sharpen my intellect and positively contribute to shared knowledge of transnational religious and political histories. Attaining a Ph.D. in Atlantic History with the support of this fellowship responds to a call to become an outstanding faculty member, published researcher, and public intellectual who is prepared to speak that which is not yet fully known yet needs to be understood about my people.

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### 1c) TIMELINE:

#### Fellowship project timeline for Nyya Toussaint, Florida International University

**Proposed fellowship period: [September 2026-August 2027]**

Phase	Activities
□ Pre-fellowship, coursework	<ul style="list-style-type: none"> <li>- <b>Related Courses:</b> Public History: Theory &amp; Practice; Readings and Research in Atlantic Civilization - American Slaveries; Advanced Readings in Latin American History - Haiti, Historical Methods; History, Memory, &amp; The Public- Black Miami</li> <li>- <b>Publications:</b> "The History That Makes Black and Haitian New Year's Traditions So Meaningful",</li> <li>- <b>Fellowships/Trainings:</b> Caribbean Digital Scholarship Summer Institute Fellow, Ratcliffe Art + Design Incubator Fellow</li> </ul>
□ Pre-fellowship, other prep	<ul style="list-style-type: none"> <li>- Conducted <b>Pre-Dissertation Fieldwork</b> in North Carolina , Morocco and Guadeloupe</li> <li>- Established <b>Mentorships outside of field</b> with Marcie Washington, Carlos Fueyo, Dimitry Chamy, Jacek Kolasinski, Neil Ramsey, Ocatvio Visiedo, Audrey Warren, Samuel Cruz</li> <li>- Established <b>Collaborators:</b> Yassine Bacha, Abdou Belkhayat, L'Association des Cuisinières de Guadeloupe, Christian Dahomey, Moshe Toussaint, Bertha Toussaint, James Spruill, Jacqueline Little John, Brandon Roberts, Emmanuel Basnight,</li> </ul>
□ Fellowship months 1-3	<ul style="list-style-type: none"> <li>- <b>September:</b> Virtual meeting with External Mentor(s), Data Collection &amp; Archival Research in South Florida</li> <li>- <b>October:</b> Virtual meeting with External Mentor(s), Data Collection &amp; Archival Research in North Carolina</li> <li>- <b>November:</b> Submission of work plan with External Mentor(s) to ACLS, Data Collection &amp; Archival Research in North Carolina &amp; Florida, Caribbean Digital Conference Prep</li> </ul>
□ Fellowship months 4-6	<ul style="list-style-type: none"> <li>- <b>December:</b> Virtual meeting with External Mentor(s), Data Collection &amp; Archival Research in New Jersey with in-person film training, Caribbean Digital Conference presentation</li> <li>- <b>January:</b> Data Collection &amp; Archival Research in Haiti</li> <li>- <b>February:</b> Fèy App Development and Data Analysis in Florida, Cumbre Afro conference prep</li> </ul>
□ Fellowship months 7-9	<ul style="list-style-type: none"> <li>- <b>March:</b> Virtual meeting with External Mentor(s), Fèy App Development and Data Analysis in Florida, Cumbre Afro conference presentation</li> <li>- <b>April:</b> Fèy App Development and Data Analysis in Florida,</li> <li>- <b>May:</b> Fèy App Launch, Data Analysis in Florida</li> </ul>
□ Fellowship months 10-12	<ul style="list-style-type: none"> <li>- <b>June:</b> Spiritual Pilgrimage and Data Analysis/Self-Reflection in Morocco</li> <li>- <b>July:</b> Data Analysis/Self-Reflection in Florida</li> <li>- <b>August:</b> Spiritual Pilgrimage and Data Analysis/Self-Reflection in Guadeloupe</li> </ul>
□ First report	Submit report to ACLS via awardee portal no later than <b>September 30, 2027.</b>
□ Post-fellowship plans	- Early disseminations of research on the Fèy apps, through conference presentations, and within publications
□ Dissertation defense (est.)	<ul style="list-style-type: none"> <li>- <b>December 2028</b> Dissertation defense</li> <li>- <b>December 2029</b> Why We Say Grace Digital Palindrome soft launch</li> </ul>

