and being at the complete mercy of the police (i.e., not having any rights with regard to search and seizure within a domicile or having to respond during any moment of the day or night or face retribution in the form of a return back to prison).

It is important to note that Black studies approaches to incarceration focus less on the particularities of the physical site of prison and provide much more substantive analysis on the intent, rationale, and multiplicity of ways by which attempts are made to subsume Black communities within a racial capitalist state that is governed by the logics of incarceration. At the crux of the matter, Black studies approaches to incarceration are not looking to produce a more culturally responsive police force or a more humane prison or to develop strategies that reform "criminal" Black men to become rightful heirs to their households. Rather, the primary tropes that emanate from Black studies scholarship on incarceration are immersed within a politics of abolishing both the police and all of the mechanizations that are a part of the carceral state, casting aside gendered norms associated with criminality and violence and focusing on the creation of a world that is free from modalities of difference.

As pointed out by several scholars including Beth Richie, Ruth Wilson Gilmore, and Dylan Rodríguez, the United States is governed by the internal logics of incarceration (Rodríguez 2006; R. Gilmore 2007; Richie 2012). As teachers, activists, students, artists, parents, and children, it is our duty to reveal the underbelly of such a heinous model of social organizing and be steadfast in our demands for alternative social visions that disavow difference-making projects and embrace principles of community and love.

22

Intersectionality

Lisa B. Thompson

The term "intersectionality" has come to stand for a body of feminist racial analyses, a set of organizing strategies, and a political-ethical standpoint for activists, articles, and intellectuals. The critical race theorist and black feminist legal scholar Kimberlé Crenshaw first wrote on intersectionality in her essay on workplace discrimination, "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics" (1989). First presented as a talk at and then subsequently published by the *University of Chicago Legal Forum*, Crenshaw coined and introduced the term "intersectionality" as both an experience and an analytic. For Crenshaw, intersectionality is a revision of theories of discrimination and subordination in law, race, labor, and gender studies and a naming of black women's embodied knowledge, historical positioning, and exploited labor. While originating from and foundational to the fields of critical race theory and the revision of legal theory by scholars such as Derrick Bell, Mari Matsuda, Charles Lawrence, Patricia Williams, and Richard Delgado, Crenshaw's theory of intersectionality shares much with both literary/feminist theory and radical politics in action. Intersectionality aligns with Hortense Spillers's use of "imbrication" (2003), Cherrie Moraga's foundational woman of color critique of "the ranking of oppression" and call for racialized feminist analyses of the "specificity of oppression" (Moraga and Anzaldúa 2015, 24; see also Moraga [1983] 2000), Patricia Hill Collins's black feminist theory (1990), Hazel Carby's "societies structured in dominance" by "race, gender and class" (1999, 97), and Michele Wallace's sense of black female incommensurability and radical negation (1990). And it has as its genealogical foundation the pathbreaking black feminist writings of Paula Giddings (1984), Barbara Smith (1983), Akasha Gloria T. Hull, Patricia Bell-Scott, and Barbara Smith (1982), Mary Helen Washington (1975, 1980), Toni Cade Bambara (1970), Barbara Christian (1985), and Frances M. Beal ([1970] 2010). Interventions by feminists of color have been taken up in academia, in organizing collectives such as Black Lives Matter and the undocuqueer movement, and, in general, as a political and ethical perspective.

Intersectionality has become a keyword for classrooms, meetings, and households, used to battle against racist, sexist, classist, and homophobic ideologies and policies. It is essential to situate intersectionality within black feminist knowledge production prior to and since the term's emergence. The roots of this notion can be traced to the abolitionist Sojourner Truth when she queried "ar'nt I a woman" while delivering a speech at the Women's Rights Convention in Akron, Ohio, on May 29, 1851. Truth skewers both the racist leanings of the suffrage movement and the deeply embedded sexist culture that gave rise to it. In remarks attributed to her, Truth illustrates the intersection of race, gender, and class by insisting that the punishing labor and brutal violence she endured as a formerly enslaved black woman did not disqualify her from womanhood (D. White [1985] 1999).

As black feminists such as Angela Davis (1981), June Jordan (1985), and Alice Walker (1983) articulated earlier, Crenshaw's 1989 essay invokes the complex legacy of black female insurgency from abolition onward by citing not only Truth but Anna Julia Cooper and Pauli

Hill Collins's black feminist theory (1990), Hazel Carby's "societies structured in dominance" by "race, gender and class" (1999, 97), and Michele Wallace's sense of black female incommensurability and radical negation (1990). And it has as its genealogical foundation the pathbreaking black feminist writings of Paula Giddings (1984), Barbara Smith (1983), Akasha Gloria T. Hull, Patricia Bell-Scott, and Barbara Smith (1982), Mary Helen Washington (1975, 1980), Toni Cade Bambara (1970), Barbara Christian (1985), and Frances M. Beal ([1970] 2010). Interventions by feminists of color have been taken up in academia, in organizing collectives such as Black Lives Matter and the undocuqueer movement, and, in general, as a political and ethical perspective.

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As black feminists such as Angela Davis (1981), June Jordan (1985), and Alice Walker (1983) articulated earlier, Crenshaw's 1989 essay invokes the complex legacy of black female insurgency from abolition onward by citing not only Truth but Anna Julia Cooper and Pauli Murray. This propels intersectionality beyond legal theory, antidiscrimination discourse, and case study into the fields of feminist theory, antiracist strategies, and public policy. The term "intersectionality" gained traction due to the advent of the blogosphere and web-based activism but, at bedrock, because of its usefulness for succinctly naming structural and systemic inequality. The theory of intersectionality provides a lens through which to understand how identities operate in the U.S.

Crenshaw returns to and broadens the concept of intersectionality in a later essay on domestic violence, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color" (1991), published in the *Stanford Law Review*. While the earlier essay worked primarily through and against the racial binaries black/white and the gender binaries man/woman, the later work expands to address women of color, echoing a decade or more of the feminist of color print and political movements. Still rooted in black feminist theory, the theory of intersectionality argues for a more complex understanding of identity and "the identity politics of African Americans, other people of color, gays and lesbians" (Crenshaw 1991, 1242). The concept of difference, integral to the theorizations of subjectivity, political movements, and emancipatory visions of feminist thinkers such as Audre Lorde and Chela Sandoval, is highlighted throughout. Crenshaw cautions that "intersectionality is not being offered here as some new, totalizing theory of identity" and proceeds to distinguish and define structural intersectionality as "the location of women of color at the intersection of race and gender" (1244–45). "Political intersectionality" is discursive for Crenshaw and is the result of how both feminist and antiracist politics have, paradoxically, often helped to marginalize the issue of violence against women of color. And, in keeping with her original impulse, she

uses intersectionality as both a descriptor of experience and a theoretical vantage point, or what she names here as an "approach within the broader scope of contemporary identity politics" (1245).

Intersectionality has moved from a vanguard theory in the emergent field of critical race studies to ingrained parlance across the humanities and social sciences. Shortly after the publication of Crenshaw's landmark essay, a cluster of groundbreaking texts in the 1990s made explicit use of the term and theory of intersectionality, including Toni Morrison's anthologies *Race-ing Justice, En-gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality* (1992) and *Birth of a Nation'hood: Gaze, Script, and Spectacle in the O. J. Simpson Case* (coedited with Claudia Brodsky Lacour, 1997) (both include a Crenshaw essay), as well as Valerie Smith's *Not Just Race, Not Just Gender: Black Feminist Readings* (1998). Scholars working in a disparate range of disciplines and fields from literature to politics have used the term and theory to articulate the ways multiple components of identity operate within power structures.

Crenshaw's use of the traffic metaphor to analyze power and domination and her sophisticated theorization of race-gender in the context of jurisprudence have proven applicable and usefully expansive for groups and genealogies not originally included within the frame of the theory of intersectionality. The concept of intersectionality is currently at the matrix of trans theorizing and organizing and much feminist and antiracist writing of the contemporary blogosphere, on sites such as *Crunk Feminist Collective, Feministing, Very Smart Brothas, The Angry Black Woman,* and *New South Negress,* which combine theories emerging from university classrooms and publications, vernaculars of urban and rural black life, and popular millennial media platforms and attitudes. The expansion of intersectional theory is possible largely due to Crenshaw's astute mobilization of, as Bim Adewunmi asserts, an "everyday metaphor" that "anyone could use" to demonstrate "how different power structures interact in the lives of minorities, specifically black women" (2014). While many scholars and activists find "intersectionality" generative at our current cultural and historical moment, the term does have critics, including scholars such as Nikol Alexander-Floyd (2012), Jennifer Nash (2008), and Jasbir Puar (2013). Furthermore, some organizers are skeptical of its applicability to contexts beyond U.S. identity politics of the late twentieth and early twenty-first centuries, while others are concerned by the emphasis on representation over materialist analyses. Despite the critiques, "intersectionality" continues to hold much sway and remains a useful term.

23

Jazz

Eric Porter

"Jazz" and early variants "jaz" and "jas" have uncertain and contested roots. The term may or may not have origins in Chicago, New Orleans, Africa, baseball, or sex, although all would make sense given subsequent associations. We do know that the word "jazz" was, during the 1910s, increasingly used to describe a musical orientation (if not quite a genre) being developed by composers, solo pianists, and ensembles of various size. This music was hybrid, incorporating elements of African American blues and religious song, Caribbean dance genres, U.S. popular dance and folk music, marching band music, European classical music, ragtime piano, and the transplanted, modified West African rhythms that shaped some of these and other constituent forms. The music's hybridity plotted its emergence at a particular set of coordinates in Black diasporic time and space. It sounded a contradictory postemancipation experience defined by movement across regions, from country to city and sometimes to metropolis, as it simultaneously reflected increased access to education, the encounters with different kinds of labor, and the thrill of new forms of sociability and intimacy. This early music also expressed—by virtue of where it could be played and how it was interpreted—the limits of all of these things. Jazz may thus be understood alongside other, sometimes mutually influential, diasporic expressions—*son cubano,* for example—that articulated the pulse of Black modernity in the early twentieth century.