

ENG 4943: Senior Seminar

Intimacies Across Race and Time, or Rethinking “Queer” Through African American Poetics

TTh 9:45-11 a.m., 116 Williams & [here](#)

Dr. L. Lamar Wilson

Office Hours: By appointment; schedule [here](#)

Contact: llwilson@fsu.edu

Please allow 24 hours for response. For email sent after 9 p.m. EST, the 24-hour window begins the following morning at 9, when it will be read.

In his *Poetics*, Aristotle declares a writer’s role is to relate “not what has happened, but what may happen.” In addition to theorizing humans’ natural inclination to imitate, he also acknowledges individuals’ instinct to reach “special altitudes” of what he calls “Song” and “harmony.” This course, then, builds on Aristotle’s differentiation between history and poetics and reframes African American writing as emerging not solely as an imitative response to historical oppression and institutional privilege aligned one’s proximity to white supremacist power. Rather, it challenges us to parse the “special altitudes” black writers have reached of their own devices and to find ways, in our own writing, to harmonize with the models they offer as we (re)define a 21st-century poetics of being and writing. In addition, it emboldens us to rethink how these writers trouble the ideals of racial harmony, American identity, and citizenship and blur the lines delineating gender, genre, and markers of sexual identity.

We will spend the semester investigating two central questions: How did American chattel slavery and the racist views necessary to perpetuate its potency in the post-emancipation Reconstruction and Jim Crow eras mark African Americans as queer¹ objects for white supremacist psychosexual exploitation and violence? How might we begin to investigate the subjectivities African Americans have worked to fashion over four centuries and shift the discussion of queerness to include both LGBTQ experiences and the ways in which European-American, heteronormative fictions about black masculinities and femininities queer even ostensibly heterosexual experiences?

Predating the nation’s founding, the literature of African Americans, America’s original queer foreigners, has been marked since its inception by its writers: 1) affirming their equal humanity in the sight of the divine while being treated as subhuman property; 2) expanding the ideals of what constitutes the American body and its cultures; and 3) redefining their gender expressions and sexualities outside binaries and laws that render them queer. In 1903, preeminent scholar W.E.B. Du Bois dubbed black Americans’ fraught state of being as that of a *double consciousness*, an acute spiritual awareness of dual citizenship and ancestry in the United States and in a continent that is at once derided for its link to darker skin and religious and cultural difference and exploited for its wealth of natural resources, including its human capital. This course will complicate that dualism by adding a multivalent dimension recent scholars of color have called *the quare*, or *quareness*, a globally Southern diasporic state of being that allows for more flexible, inclusive discourse on race, gender, and sexuality than the binaries of “gay/lesbian” and “straight.” These concepts share roots with the word *choir* (and thus invokes song) and with *queer*, which has come to define that which is outside society’s accepted norms. In this course, we will take cues from Frederick Douglass and add to the conversation what the “peculiar institution” of slavery has done to *queer* our views of race and of black writers’ thoughts on their quareness.

In recent years, you have been thrust in a moment of intense discourse about the complexities of race, racism, and race relations, gender identity and performance, and sexual identities and human rights, conversations that may be challenging for you and your friends. It is my hope that grappling with the poetics in the course’s primary texts, alongside the philosophies and criticism inspired by Hortense Spillers, Cheryl I. Harris, E. Patrick Johnson, Sharon Holland, and others, will empower you as you articulate your thoughts on historical and contemporary events that are often troubling and difficult.

Learning Outcomes

In this course, I aim to serve as a guide as you:

- read African American literature as creative *and* philosophical texts that document Black life amid the dehumanizing systems of chattel slavery and post-emancipation waves of anti-Black violence that have persisted into this century, challenging the Enlightenment’s racist erasure of Black humanities;
- discern how intracultural movements (abolitionism, Reconstruction, the New Negro Renaissance, civil rights, Black Arts, hip-hop, etc.) have fueled the evolution of literary artists’ aesthetic choices and theorists’ insights on Black Americans’ sense of sexual agency and identity and autonomous sexual expression;
- understand and articulate how these techniques make interventions in Black Americans’ relationship to racial identity formation, racist violence, gender performance, and sexual identity expression/repression;
- recognize the use of discipline-specific and genre-specific techniques in creative writing and concomitant critical movements that engage African American literature, particularly New Criticism, Marxism/postcolonialism, poststructuralism/postmodernism, psychoanalysis, and gender and sexuality studies.

¹ In this course, we’ll explore the possibilities of this term as it is used by the writers themselves, both in the classical sense of odd and striking deviation from a norm, of cantors in a church (*kweer*; in the editions of the Middle English Wycliffe Bible, an ancestor to our contemporary *choir*), and of representations of non-heteronormative sexuality and gender performance.

- learn the way scholars have posited arguments in response to these literary and theoretical movements and how they communicate in discourse communities today;
- craft and revise original arguments in several short essays, aka précis, and one conference-length essay.
- master the art of making fair and effective use of the written work of others as you refine your own.

Required Primary Readings

- *Norton Anthology of African American Literature*, 3rd edition, Vol. 2 (plus excerpts & full text of *The Interesting Narrative of the Life of Olandah Equiano, or Gustavus Vassa, the African. Written by Himself* (1789), *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself*, 1845; *Incidents in the Life of a Slave Girl*, 1861; *Cane*, Jean Toomer, 1923; *Passing*, 1929; *Maud Martha*, 1951; *Funnyhouse of a Negro*, 1964; *Dutchman*, 1964; *Sula*, 1973; excerpts from other authors—see Calendar; Vol. 1, which has the 18th and 19th century texts is recommended if you can afford it)
- *Another Country*, James Baldwin (1962)
- *Corregidora*, Gayl Jones (1975)
- *Kindred*, Octavia Butler (1979)
- *Bailey's Cafe*, Gloria Naylor (1992)
- “Run, Mourner, Run” (from *Let the Dead Bury Their Dead*), Randall Kenan (1992)
- *African American Literary Theory*, ed. Thomas Napier (2000) & a host of critical essays (see Canvas & Calendar), beginning with the opening two chapters of Robin D.G. Kelley’s *To Make Our World Anew*

Recommended Writing Resources

- *They Say/I Say: The Moves that Matter in Academic Writing*, 5th Ed. Gerald Graff and Cathy Birkenstein (2021)
- *A Writer's Reference With Writing About Literature*, 9th or 10th Ed. Diane Hacker (2017, 2021).
- MLA Style Guides at [Purdue](#) and [UNC](#)

Course Requirements

Biweekly Précis (1-3 pages, submit at least five; up to 10)	100 points
Short Paper/Précis 4 (3-5 pages, due April 1)	100 points
Final Paper (7-10 pages, due April 26)	100 points
Attendance & In-class participation	100 points

Attendance and In-class Participation

1. To navigate our ambitious project in this uncertain Covid environment, you may choose to attend class on Zoom at any time. Should we ever need to quarantine because of Covid exposure, our default will be to convene on Zoom, ideally for no more than two weeks at a time. In addition, each of you will lead discussion about a text of your choice outlined on the “Spring 2022 AML 4943 Calendar,” which will change as needed given our pace and the impact of the pandemic. In an ideal world, we’ll spend a week and half to two weeks on each text. I’ll provide plenty of optional materials for those who want to take a deeper dive.
2. Each student will use **Google Docs** to pose a question for each day’s discussion to initiate dialogue with peers about the text(s) we’re studying on any given day. Each week’s participation requirements will be twofold. You’re expect to:
 - Craft your question by 6 p.m. EST on the night before the class time (Monday or Wednesday); and
 - Write a response to another person’s question that compels you before class (9 a.m. EST Tuesday and Thursday). Your response should be at least 250 words and should be marked with your name underneath the question on the Google Doc. (Focus on responding to the issues your peers raise rather than counting words.) In your response, cite evidence, following MLA Style, from the text at hand (and others we have read) to support any claims. I’ll collate and curate your Google Docs thoughts. Initially, I will let you choose to whom you respond; if this approach fails, I may pair or otherwise prompt you.

Weekly Précis

While you’ll be writing together to synthesize ideas about texts in the course Google Docs (starting with **this one**), you will complete individual **précis** (short “critical summary” of at least two double-spaced pages) in response to **primary** texts, designed to synthesize your thoughts. Take care, then, to annotate primary texts to concretize your interpretations and constellate ideas about how each relates to others you encounter, including critical essays. Take care not to pack your précis with surface-level, biographical, or fact-based information about authors. Focus on **close readings** of the texts. Think of these mini-essays as compressed arguments, as interpretative pieces on specific moments of interest in one text or an exploration of themes/through lines connecting several texts. If you’re accustomed to grounding papers in nuts-and-bolts/plot/surface-level summary, you’ll be expected to go deeper in this 4000-level course. Our 75-minute synchronous meetings will be spaces to work together to highlight passages that are particularly significant in expounding upon what you or your peers have written in the Google Docs as you develop your individual research questions. **Along the way, I urge you to use your fourth and fifth (or final two) précis, due ~April 1 and April 15, as drafts of your short paper/research question, and final paper, due April 26.**

All work must be submitted digitally via Canvas in PDF or Microsoft Word format. You'll be expected to follow Modern Language Association Style guidelines as you complete your assignments, **double-spacing your work and submitting it in 12-point Times New Roman on pages with standard 1-inch margins on all sides.** (Make sure you select "No Spacing" in your toolbar before double-spacing your work. Otherwise, you will add extra space inadvertently between paragraphs and throughout your work. E-mail communication doesn't have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.) Per MLA Style, you'll be expected to cite your primary and secondary texts carefully to this end. You also may want to bookmark or purchase a reference text such as *The Penguin Handbook* by Leslie Faigley, Diane Hacker's *A Writer's Reference With Writing About Literature*, or *They Say/I Say: The Moves That Matter in Academic Writing*, edited by Gerald Graff and Cathy Birkenstein.

Short Paper & Final Seminar Paper

Shortly after spring break, you'll submit a **short paper of 3 to 5 pages, due April 1**, that serves as a revision of at least one your first three précis. It will expound upon your arguments on one primary text and incorporate one secondary scholarly source we have studied. Its focus will be on demonstrating a facility with centering one's own original ideas about a research question you have while contextualizing it in the discourse to date on the text. The research question you develop will guide you as you write a **7- to 10-page argumentative essay, due on your exam day (April 26)**, that deepens that question. (See on Canvas "Argumentative Essay Guidelines and Rubric" for more details on annotated bibliographies [A.B.] due date.) Again, a first draft w/A.B. will be submitted as **Short Paper/Précis 4 (due April 1)**.

Your work should be submitted by class time on due dates to me and/or your fellow group member(s). Late assignments will incur penalty unless we discuss your extenuating circumstances in advance. Back up your work multiple ways (email, USB drive, DropBox, external hard drive, etc.). Loss of work due to technological lapses may not prevent penalty.

- a. The heading of every poem should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment:

Your Full Name

Professor Wilson

ENG 4943

Date (17 February 2022)

In **upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.

- b. Each heading should be followed by a title that summarizes the theme/thesis of your poem.

Classroom Conduct

1. Because a major portion of the work in this discussion-based course is done in class, weekly attendance is necessary. I want to make the class as accessible as possible, so we are in a "flexible" learning community with synchronous face-to-face (f2f) and virtual learning via Zoom. We will follow the university's guidelines at <http://stayhealthy.fsu.edu>, including its decision to reduce isolation to five days for those whose symptoms subside. By Week 2, you will decide the texts of which you want to serve as discussion leader. Asynchronous work will be done, as outlined above, throughout the week. Of course, you are welcome, however, to join us virtually both days if you wish.
2. I will record each class, and the recording will be stored in the cloud space and available for at least two weeks. **These recordings are for class use only; you & your colleagues are protected by state law.** Students also are permitted to make recordings of **class lectures** for a class in which the student is enrolled **for personal educational use**. While a class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject, **this course is discussion-based**. I facilitate these discussions with some insights on assigned works rather than lecture. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and the faculty member **is prohibited**. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of FSU's Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel reluctant to ask questions, explore new ideas, or otherwise participate in class. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services. (See "Disability Statement" below and various guidance in the "Emergency Module" on Canvas about FSU's COVID-19 and class recording policies.)

If you come to class and have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. Excessive tardiness (greater than 10 minutes) and arrival without work will count as an absence. Your second and subsequent absences will cost you 20 points of your participation grade. Arrival without a Canvas posting done will count as half an absence. After three unexcused, undocumented absences, you will automatically fail the class. In this Covid-19 moment and virtual learning environment, I empathize with the vagaries of Zoom and other technologies. I will respect your privacy and avoid intrusive questions, but please take care to alert me as soon as you realize extenuating circumstances will impact your attendance. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid written excuse. Consideration will also be given to students whose dependent children experience serious illness.

3. Be on time and prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there should be no social media browsing or posting during class.
4. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts at hand during class.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.
6. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble. If you are "breaking the rules" purposely for artistic purposes, be intentional and consistent as you craft your own syntax and grammar. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues as well. It is my desire and expectation that all will pass this class with high marks. The only reason you won't is that you fail to be a good citizen in our weekly dialogues in class and in small groups.

Academic Honor Policy and Code of Conduct

The Florida State University Academic Honor Policy outlines expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to "... be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University." Freedom of expression is highly respected at FSU; however, one's freedoms do not give one permission to use abusive, disruptive, or otherwise indefensible language or behavior that makes our community unsafe and violates the university's honor policy and Student Code of Conduct.

Land Acknowledgment

I acknowledge that Florida State University is located on land that is the ancestral and traditional territory of the Apalachee Nation, the Muscogee (Creek) Nation, the Miccosukee Tribe of Florida, and the Seminole Tribe of Florida. I pay respect to their elders, past and present, and extend that respect to their descendants, to the generations yet unborn, and to all indigenous people. I recognize that this land remains scarred by the histories and ongoing legacies of settler colonial violence, dispossession, and removal. In spite of all of this, and with tremendous resilience, these indigenous nations have remained deeply connected to this territory, to their families, to their communities, and to their cultural ways of life. I recognize the ongoing relationships of care that these nations maintain with this land and extend my gratitude as I live and work as a humble and respectful guest upon their territory. I encourage you to learn about and amplify the contemporary work of the indigenous nations whose land you are on and to endeavor to support indigenous sovereignty in all the ways that you can.

Food and Housing Insecurity Statement

Any student who has difficulty affording groceries or accessing sufficient food, who lacks a safe and stable place to live, and who believes these crises may affect their academic performance is urged to contact the Food for Thought Pantry for support. In addition, please notify me, if you are comfortable doing so, so that I may provide any other resource that I may possess. If you are having trouble accessing books, software, or technology relevant to the course, please let me know that as well. FSU and I want to see you be successful and have all you need to be able to be the best student you can be in this and all of your courses.

Disability Statement

Your academic success is a top priority for FSU. University resources to help you succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so please check with your advisor or the Dean of Students office to learn more. I live with Erb's palsy and at least two valences of neurodivergence that impact my daily life. I hope that my disclosure allays any fears that I will not be empathic to any student with disabilities who needs academic accommodation. To make sure I know exactly what you need to succeed in this course:

1. Register with and provide documentation to the Office of Accessibility Services;

2. Request that the Office of Accessibility Services send me a letter detailing the accommodation you need; and
3. Schedule a meeting with me to discuss the letter of accommodation to review approved accommodations. This syllabus and other class materials are available in alternative format upon request. For the latest version of this statement and more information about services available to FSU students with disabilities, contact the Office of Accessibility Services, 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-4167; (850) 644-9566 (voice); (850) 644-8504 (TDD), oas@fsu.edu; <https://dsst.fsu.edu/oas>.

Confidential Campus Resources

Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

- **Victim Advocate Program:** University Center A, Room 4100, (850) 644-7161, available 24/7/365, office hours: M-F 8-5; <https://dsst.fsu.edu/vap>.
- **Counseling & Psychological Services:** Askew Student Life Center, 2nd Floor, 942 Learning Way, (850) 644-8255; <https://counseling.fsu.edu/>
- **University Health Services:** Health and Wellness Center, (850) 644-6230, <https://uhs.fsu.edu/>

Emergency Contact Information

FSU's primary communication tool for sending out information is through its website at <https://alerts.fsu.edu>. In the event of an emergency, students should consult this site for directions.

Our Pledge to One Another

We will facilitate and cultivate, as learning guides and peer-mentors working together, a learning community and encourage respect and inclusivity of all members and our diverse worldviews. We will strive to make every effort to follow the guidelines of this syllabus as listed and to make work engaging and relevant to our objectives; however, I reserve the right to amend this document as the need arises to ensure you are gleaned as much as possible from asynchronous and synchronous class time and its activities. In such instances, I will notify you in class and/or via email and will endeavor to provide reasonable time for you to adjust to any changes. I will listen actively and attentively and will be available during office hours as well as during individual conferences. I will do my best to support you as you work to become more confident, skilled critical thinkers.

Student Information (please print legibly):

Name: _____

Preferred name or nickname: _____

University email address(es) (indicate which is preferred): _____

Major (Declared or Anticipated) _____

Hometown (Opt.) _____

Birthday (Opt.) _____

Discuss your past English/writing course experiences in studying African American literature.

What have you been told you did/do well in your writing? With what have you struggled? What was your favorite assignment, and why? What assignment did you enjoy least, and why?

In relation to these experiences, how do you hope to improve or expand upon your strengths in this course?

What do you like to read (and/or write) in your spare time?

How comfortable are you in large groups (full-class discussion)? How comfortable are you in small groups of three or four? How comfortable are you in one-on-one discussion?

(Answer privately.) List any circumstances that I need to know of that may affect your performance in this course.

Your pledge to me:

By signing below, I indicate that I have read and understand the syllabus requirements. I agree to abide by them, particularly the honor pledge.

Student signature: _____ Date: _____

Printed Name: _____

Spring 2022 Calendar

(will be adjusted as needed)

Week	Tuesday	Thursday
<p>1 Jan. 4-6</p>	<p>4</p> <p>N = <i>Norton Anthology</i> C = Canvas AALT = <i>African American Literary Theory</i></p>	<p>6</p> <p>Introductions & syllabus overview</p> <p>Robin D.G. Kelley's <i>To Make Our World Anew</i> (Chapters 1 & 2)</p>
<p>2 11-13</p>	<p>11 Colonial/Antebellum/Abolition Era</p> <p>Discuss Robin D.G. Kelley's <i>To Make Our World Anew</i> (Chapters 1 & 2)</p>	<p>13</p> <p>Wheatley Peters, "<u>To Maecenas</u>," "<u>On Imagination</u>" Horton, "<u>Early Affection</u>," "<u>The Lover's Farewell</u>"</p> <p>Jeffers, "<u>The Dear Pledges of Our Love: A Defense of Phillis Wheatley's Husband</u>"</p> <p>McCulley, "<u>Queering Phillis Wheatley</u>" (& C)</p> <p>Excerpt from Wilson, "<u>Birthing America's Kweer</u>"/ "<u>Querying/Queering 'Race' and Desire</u>" (C)</p> <p><i>Optional:</i> Brooks, "<u>Our Phillis, Ourselves</u>"</p>
<p>3 18-20</p>	<p>18</p> <p>Equiano, <i>Interesting Narrative</i> (Chapters 1-3)</p>	<p>20</p> <p>Equiano, <i>Interesting Narrative</i> (Chapters 4-6)</p> <p>Foster, "<u>The Sexual Abuse of Black Men Under American Slavery</u>"</p>
<p>4 25-27</p>	<p>25</p> <p>Reviewing Equiano Douglass, <i>Narrative</i> (Prefatory-Chapter 8)</p>	<p>27</p> <p>Douglass, <i>Narrative</i> (Chapter 9-Appendix) Spillers, "<u>Mama's Baby, Papa's Maybe</u>" (Sect. 1-2, AATL, Ch. 24)</p> <p>PRÉCIS 1 DUE</p>
<p>5 Feb. 1-3</p>	<p>1</p> <p>Reviewing Douglass Jacobs, <i>Incidents</i> ("Preface" to "The Flight")</p>	<p>3</p> <p>Jacobs, <i>Incidents</i> (through "Preparations for Escape"); Spillers, "<u>Mama's Baby, Papa's Maybe</u>" (Sect. 3-4, AATL, Ch. 24)</p>

<p>6 8-10</p>	<p>8</p> <p>Jacobs, <i>Incidents</i> (through “Appendix,” especially “The Fugitive Slave Law”)</p> <p>Abdur-Rahman, “<u>“The Strangest Freaks of Despotism’: Queer Sexuality in Antebellum African American Slave Narratives”</u> (& C)</p>	<p>10 Abolition Fiction/Reconstruction/ Migration Narratives Begin (1827-~1912) Reviewing Jacobs</p> <p><i>Optional:</i> Anonymous, “<u>Theresa: A Haytien Tale</u>” (1827), Séjour, “<u>Le Muàltre/The Mulatto</u>” (1837)</p> <p>F.E.W. Harper, “<u>The Two Offers</u>” (1859, fiction) “<u>A Double Standard,</u>” “<u>Eliza Harris,</u>” “<u>The Slave Auction,</u>” “<u>The Slave Mother,</u>” “<u>Aunt Chloe’s Politics</u>”</p> <p>Paul Laurence Dunbar & Alice Moore Dunbar Nelson, “<u>Letter to Alice,</u>” (more on <u>correspondence & Dunbar’s alcoholism & sexual assault</u>), “<u>Her Thought and His,</u>” “<u>How Lucy Backslid,</u>” “<u>When Malindy Sings,</u>” “<u>A Negro Love Song,</u>” “<u>Sonnet,</u>” “<u>I Sit and Sew,</u>” “<u>You! Inez!</u>” (more on <u>Alice’s intimacies with women</u>), “<u>His Heart’s Desire</u>” (short story)</p> <p>Fenton Johnson, “<u>Tired,</u>” “<u>The Scarlet Woman,</u>” “<u>The Banjo Player</u>” (Optional: <i>A Wild Plaint</i>)</p> <p>Grimke, “<u>At April,</u>” “<u>Rosabel</u>” (& love letter)</p>
<p>7 15-17</p>	<p>15</p> <p>New Negro Renaissance Reviewing Fin de siècle Poets</p> <p>J.W. Johnson, “<u>Lift Every Voice and Sing</u>”</p> <p>Grimké, “<u>The Black Finger,</u>” “<u>Trees</u>”</p> <p>Douglas Johnson, “<u>Smothered Fires,</u>” “<u>The Heart of a Woman</u>”</p> <p>Locke, “<u>Enter the New Negro</u>”; <i>AATL</i>, Chs. 1-3: Du Bois, “<u>Criteria for Negro Art,</u>” Schyuler, “<u>The Negro Art Hokum,</u>” Hughes, “<u>The Negro Artist and the Racial Mountain</u>”</p> <p>Toomer, <i>Cane</i>, Pt. 1: “<u>‘Karintha’ to ‘Blood-Burning Moon’</u>” (N)</p>	<p>17</p> <p>Toomer, <i>Cane</i>, Pt. 2 (“<u>‘Seventh Street’ to ‘Bona and Paul,’ N</u>), plus “<u>Reviews: W.E.B. Du Bois and Alain Locke, The Younger Literary Movement,</u>” “<u>Langston Hughes: Gurdjieff in Harlem</u>” (C)</p>
<p>8 22-24</p>	<p>22</p> <p>Toomer, <i>Cane</i>, Part 3 (“<u>Kabnis,</u>” N) “<u>A Note,</u>” “<u>Introduction,</u>” “<u>Waldo Frank Foreword,</u>” “<u>Correspondence</u>”</p> <p>Pfeiffer/Wilson, <u>Excerpt <i>Brother Mine</i> review</u> Williams, “<u><i>Cane</i> and the Erotics of Mourning</u>” (C)</p> <p>PRÉCIS 2 DUE (by midnight)</p>	<p>24</p> <p><i>FIRE!!:</i> Hurston, “<u>Sweat</u>” (N) Bennett, “<u>Wedding Day,</u>” Nugent, “<u>Smoke, Lilies, and Jade</u>” (N) Hughes, “<u>Suicide’s Note,</u>” “<u>Mother to Son</u>” Cuney, “<u>No Images</u>” Locke, “<u>Self-Criticism</u>” (<i>AATL</i>, Ch. 7)</p>

<p>9 March 1-3</p>	<p>1 Larsen, <i>Passing</i>, Part 1-2 (N), NPR piece</p> <p>Thaggert, “Racial Etiquette: Nella Larsen’s <i>Passing</i> and the Rhinelander Case” (C)</p>	<p>3 Larsen, <i>Passing</i>, Part 3 (N) & Netflix film</p> <p>Thaggert, “Racial Etiquette: Nella Larsen’s <i>Passing</i> and the Rhinelander Case” (C)</p> <p>Brooks, “The Anniad” (C), “we real cool,” “song of the front yard,” “the mother,” “kitchenette building,” “when you have forgotten Sunday: the love story,” “Riot”</p> <p>Optional read: Kennedy, <i>Funnyhouse of a Negro</i>; Jones/Baraka, <i>Dutchman</i>, plus 54-minute British film</p>
<p>10 8-10</p>	<p>8 Finishing up Brooks</p> <p>Postmodern/Postwar Baldwin, <i>Another Country</i> (Book One, Chapter 1)</p>	<p>10 Baldwin, <i>Another Country</i> (Book One, Chapters 2-3) PRÉCIS 3 DUE (on Sunday, March 13)</p>
<p>11 13-19</p>	<p>15 SPRING BREAK</p>	<p>17 SPRING BREAK</p>
<p>12 22-24</p>	<p>22 Baldwin, <i>Another Country</i> (Book Two)</p> <p>Martínez, “Dying to Know: Identity and Self-Knowledge in Baldwin’s <i>Another Country</i>”</p>	<p>24 Baldwin, <i>Another Country</i> (Book Three)</p> <p>Toni Morrison as editor (Dana Williams lecture @ symposium at 3)</p>
<p>13 March 29- April 1</p>	<p>29 PRÉCIS 4 PLANNING</p>	<p>31 Morrison, <i>Sula</i> (N: “Part One: 1919-1927, 989-1027, 9:25-10:25)</p> <p>CLAUDIA RANKINE VISIT (link to <i>The End of the Alphabet</i>, an optional read, Common Room, 10:30-11)</p> <p>READING (4:30, Dodd Hall or Zoom)</p>
<p>14 April 6-8</p>	<p>6 Finishing up Morrison, <i>Sula</i> (N: “Part Two: 1027-1067, 1937-1965)</p> <p>Smith, “Toward a Black Feminist Criticism” (AATL, Ch. 17)</p> <p>SHORT PAPER/PRÉCIS 4 DUE</p>	<p>8 Black Arts Poetics/Cisgender Men <i>Jones/Baraka, “An Agony. As Now.”</i> “Black Art,” “Preface to a Twenty Volume Suicide Note,” <i>Dutchman</i>, plus 54-minute British film <i>Dumas: “Will the Circle Be Unbroken?”</i> “Kef 12,” “Kef 21,” “Kef 24,” “Love Song”</p> <p>Black Arts Poetics/Cisgender Women <i>Rodgers, “The Last M.F.”</i> <i>Sanchez, “Summer Words of a Sistuh Addict”</i> <i>Giovanni, “The Great Pax Whitie,”</i> “Poem for Aretha,” “Nikki-Rosa” <i>Kennedy, Funnyhouse of a Negro</i></p>

		<p>Black Arts Theory <i>Jones/Baraka</i>, “<u>Expressive Language</u>” (AATL, Ch. 8) <i>Gayle</i>, “<u>the harlem renaissance: toward a black aesthetic</u>” (Canvas) <i>Neal</i>, “Some Reflections on the Black Aesthetic” (AATL, Ch. 12)/“The Black Arts Movement” <i>S. Henderson</i>, “Saturation: Progress Report on a Theory of Black Poetry” (AATL, Ch. 15)</p>
15 13-15	<p>13 Black Feminism/Womanism <i>Lorde</i>, “<u>Power</u>” and “<u>Poetry Is Not a Luxury</u>” <i>Clifton</i>, “<u>won’t you celebrate with me,</u>” “<u>reply</u>” “<u>homage to my hips,</u>” “<u>the lost baby poem</u>” (N) <i>Shange</i>, from <i>for colored girls who have considered suicide / when the rainbow is enuf</i> (N) Black Feminism/Theory <i>Christian</i>, “The Race for Theory” (AATL, Ch. 25) <i>Walker</i>, <i>In Search of Our Mothers’ Gardens</i> excerpt, “<u>Womanist</u>” (N)</p>	<p>15 <i>Jones</i>, <i>Corregidora</i> M. Henderson, “Speaking in Tongues: Dialogics, Dialectics, and the Black Woman’s Literary Tradition” (AATL, Ch. 32)</p>
16 20-22	<p>20 <i>Jones</i>, <i>Corregidora</i> SHORT PAPER/PRÉCIS 5 DUE</p>	<p>22 <i>Jones</i>, <i>Corregidora</i>/ <i>Harris</i>, <i>Slave Play</i> (C) For context, revisit Kennedy’s <i>Funnyhouse of a Negro</i>.</p>
17 26	<p>FINAL PAPER DUE</p>	