

# BLACK FEMINISM: HISTORY, METHOD, PRACTICE

**Course:** ENG 106, Section T1

**Course Location:** Dooly 204

**Course Credit hours:** 3

**Instructor:** Preston Taylor Stone

**Phone:** 864-401-6676

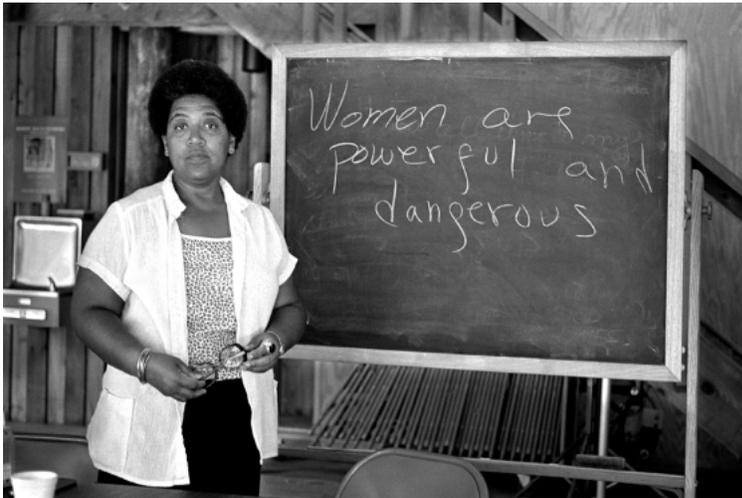
**Institution:** University of Miami

**Course Time:** T/R 5:05pm-6:20pm

**Email:** ptstone@miami.edu

**Office Hours:** By appointment (Virtual)

## Course Description:



The University of Miami's English Composition program has two required introductory writing courses: ENG 105 and ENG 106. Both courses are largely skills-based classes. In ENG 105, students learn inquiry and argumentation. In ENG 106, students continue to develop argumentation strategies and incorporate academic research and interpretation techniques. In this course section of ENG 106, we will focus these skills on a centering topic: **black feminism**. Black

Feminism largely developed out of the writings and speeches of nineteenth century black women abolitionists like Ida B. Wells and Sojourner Truth. Since then, it has developed into an academic form of study that focuses largely on the systems of power that structure the institutions of our society: the economy, the state, culture, race and gender.

In order to properly exercise the analytical reading skills, interpretive models of inquiry, and argumentative and metacognitive writing skills required of every student at the university, this course will use primary and secondary sources to familiarize you with common academic research techniques and citation styles. Structured by the writings and teachings of black feminists like Truth and Wells, we will analyze the methods by which black feminists articulate their lived experiences. We will trace the historical and rhetorical development of black feminist practice and theory by reading, discussing, and researching the work of scholars like Claudia Jones, M. Jacqui Alexander, Barbara Smith, Kimberlé Crenshaw, Patricia Hill Collins, Angela Y. Davis, bell hooks, and Hazel V. Carby, along with writers like Toni Morrison, Alice Walker, Audre Lorde, Roxane Gay, Claudia Rankine and musical and cultural artists like Ma Rainey, Bessie Smith, Nina Simone, Beyoncé, Janelle Monáe, Nicki Minaj, Young M.A., Megan Thee Stallion, and SZA.

Most importantly, you should note that the multidisciplinary approach to study that black feminism provides means that we will work on writing strategies and skills applicable to *all* fields and majors.

Textual analysis, researching and locating scholarly sources, and constructing an argument in conversation with existing research are skills that you will be required to use no matter where your academic study resides. You **do not** need any prior or prerequisite knowledge in this topic in order to succeed in this course.



## Course Goals and Learning Outcomes

At the end of this course, students will exhibit the ability to

- Demonstrate effective written communication skills in relation to specific rhetorical tasks.
- Construct original, well-reasoned arguments using a range of materials
- Find, evaluate, integrate, and synthesize appropriate and relevant primary and secondary sources in their writing
- Engage in close-reading of texts
- Cite sources formally (using MLA, APA, Chicago, or other citation formats)

## Required Materials

- Regular access to a computer
- Portable storage (flash drive, email, cloud, etc)
- Most texts will be provided on Google Drive and linked on the schedule section of this document. You will be expected to print and bring these to class or have full access to them during class. The texts that will not be provided via PDF will be required purchases for students. These required purchases are listed below:

*Citizen: An American Lyric* by Claudia Rankine

[Amazon](#)

[Barnes & Noble](#)

[IndieBound](#)



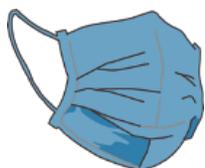
# POLICIES & EXPECTATIONS

## ***Participation***

Students are required to attend class, come to class on time and prepared (having done the reading/s or assignment/s), at least attempt all classwork activities, turn in assigned work when due, participate fully in good faith in any peer work, participate in class discussion, focus on the work at hand, and conduct oneself in a manner appropriate to the college classroom.

### *Rubric for class participation*

5	Student is always attentive and contributes relevant insight very often, completing all in-class assignments in a collaborative and receptive manner
4	Student is attentive and completes all in-class assignments in a collaborative and receptive manner
3	Student is distracted but completes all in-class assignments
2	Student is often distracted and off-task, hesitant and unreceptive to collaboration
1	Student does not complete in-class assignments
0	Student is absent



**Face coverings** are mandatory at all times (with the exception of when drinking water) while in on-campus class sessions. Failure to follow this requirement is grounds for disciplinary action and may lead to removal from the classroom and/or the course.

The seat you select on the first day of class must be from among those identified as meeting the physical distance requirements for COVID-19; **this seat will be your assigned seat for the remainder of the semester**. This will enable the most effective COVID-19 contact tracing, should it be required.



Students are required to use the [Daily Symptom Checker](#) and be cleared to attend class each day. Students may be asked to show the green “Good to Go” notice. You may be required to produce your notice at any time while on campus. Students who fail to comply or to produce their “Good to Go” notice will be asked to leave the classroom.

## ***On Writing and Reading***

This class will ask a lot of you in terms of writing and reading. You are likely to do more reading in a quicker time in this course than any other course you have taken before. I will, before class, ask that

you respond to several informal prompts on Blackboard in the hopes you will at least attempt to do this work. Homework is a small part of your participation grade but will be immensely helpful to you in thinking about the texts we are discussing and formulating a topic for your final paper. I understand this is not your only class and I respect that you have a personal life beyond our classroom. Nonetheless, I expect you will come to class having at least attempted to do the assigned reading and writing all the way through and having prepared notes, ideas, or questions to discuss with the class.

Revision is a central and integral part of this course and any writing course of merit. In order for your writing to be consistently improving, you *must* bring it through multiple drafts of revision. Revision, then, is a requirement of this course. You will upload free-write, journaling, even outlines and sketches, to your Google Drive folder. Failure to do so will cast a burden of proof on your having done consistent revision in good faith for each assignment, and this will be reflected in your grades.

### ***Attendance***

Each student is allotted 4 unexcused absences (two whole weeks) and 3 tardies. Absences beyond this may result in deductions from the student's final grade. Excessive absences will result in the student failing the course. After a student has been late (tardy) 3 times, each following time the student is late will result in 1/3 an absence. This means once a student has been late to class 6 times, they will receive an absence. Students who are consistently distracted in class (texting, browsing the internet, etc.) will be warned to pay closer attention to class. After this warning, if a student is continuously distracted in class, they will be marked absent. Students who acknowledge holy days on the same day(s) we have class will be excused if they have alerted the professor of *all* of these by the end of three days after you are enrolled in class. Absences do not excuse any due dates or work missed.

Unless you are approved to take this course under the Remote Learning Option, physical attendance in the classroom is required as scheduled. You are expected to participate with your video enabled during your non-classroom days. If at some point in the semester you cannot physically attend class sessions due to illness, injury, or other approved absence, you must contact the instructor for permission to temporarily attend the course online. Unexcused absences from the classroom may affect your grade or lead to failing the course.



**Practice physical distancing**

If you are approved to take this course under the Remote Learning Option, attendance in the virtual class is required as scheduled unless this creates undue hardship due to differences in your residential time-zone and that of Miami, Florida. If you are a Remote Learning Option student, you may not under any circumstances physically attend the class on campus. If you cannot attend the virtual class due to illness or other reason, you must contact the instructor. Unexcused absences from the classroom may affect your grade or lead to failing the course. The Attendance Policy for this course is noted above.

If you are approved to take this course under the Remote Learning Option, you must keep up with the virtual class as scheduled. You may not under any circumstances physically attend the class on campus. If you cannot keep up with the virtual class due to illness or other reason, you must contact the instructor. Failure to keep up with the virtual class as scheduled may affect your grade or lead to failing the course.

### ***Electronics Policy and Google Drive vs. Blackboard***

Each student is required to bring a tablet, laptop, or similar electronic device to class in order to take notes, complete and submit in-class writing assignments, access readings or notes for class discussion, and participate in peer review. No electronic device should be a distraction from the activities of the classroom for any student. The use of laptops or tablets is allowed *only to complete classroom-related activities*. If electronic devices become a distraction or a means by which students avoid class participation, the student(s) in violation will receive an absence for class that day.

We will spend most of our class time working in **Google Drive**, a cloud-based file sharing system to which each student at the University of Miami has access. To log-in to your Google Drive, visit [google.miami.edu](http://google.miami.edu) and use the same credentials you use to access your email, Canelink, and Blackboard interfaces. You will have your own folder within the classroom's folder ("ENG 106 F20"). Drive is where you will submit your drafts, revisions, in-class writing assignments, reflections, and peer reviews. It is up to you to make sure you have access to your Blackboard and Google Drive accounts and folders at all times. Inability to access Google Drive or Blackboard will not be sufficient excuse for not turning in assignments on time. For IT help, UMIT is located on the third floor of the Richter Library or may be accessed at [it.miami.edu](http://it.miami.edu).

Students are expressly prohibited from recording any part of this course. Meetings of this course might be recorded by the University. Any recordings will be available to students registered for this class as they are intended to supplement the classroom experience. Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Recordings may not be reproduced, shared with those not in the class, or uploaded to other online environments. If the instructor or a University of Miami office plans any other uses for the recordings, beyond this class, students identifiable in the recordings will be notified to request consent prior to such use. This instructor is the copyright owner of the courseware; individual recordings of the materials on Blackboard and/or of the virtual sessions are not allowed. Such materials cannot be shared outside the physical or virtual classroom environment without express permission.

### ***Academic Honor Code***

As a student of the University of Miami, you have agreed to uphold the Honor Code. Violation of this code includes but is not limited to cheating, plagiarism, collusion, or academic dishonesty. The Undergraduate [Student Rights and Responsibilities Handbook](#) defines each of these violations:

*“Cheating* – Implies the intent to deceive. It includes all actions, devices and deceptions used in the attempt to commit this act. Examples include, but are not limited to, copying answers from another student’s exam, and using a cheat sheet or crib notes in an exam.

*Plagiarism* – is representing the words or ideas of someone else as your own. Examples include, but are not limited to, failing to properly cite direct quotes and failing to give credit for someone else’s ideas.

*Collusion* – is the act of working together on an academic undertaking for which a student is individually responsible. Examples include, but are not limited to, sharing information in labs that are to be done individually.

*Academic Dishonesty* – includes any other act not specifically covered that compromises the integrity of a student or intrudes, violates, or disturbs the academic environment of the university community. Examples are attempting or agreeing to commit, or assisting in or facilitating the commission of, any scholastic dishonesty violation, failing to appear or testify without good cause when requested by the Honor Council, failing to keep information about cases confidential, supplying false information to the Honor Council and accusing a student of a violation of this Code in bad faith.” (Title II, B)

Any student who violates the Honor Code will fail not only the assignment but the entire course. Each of you has the ability to think through your own unique ideas. If you are thinking of violating the Honor Code because you are overwhelmed or in distress, speak with me and we will come up with a better solution.

### ***On Accessibility and Acceptance***

Every student, no matter their identity, ideology, or ability, is welcome and valued in this class. This class will require that we confront political, social, and ideological questions that may be deemed controversial. I encourage you not to shy away from this opportunity to think through these issues. No matter what, no student should ever feel unwelcome or unsafe in this classroom. If you find that you feel inappropriately uncomfortable, consistently unsafe, or need help, please let me know immediately and I will direct you to the resources that may help. The University of Miami Counseling Center (UMCC) provides professional support to students no matter their gender expression, sexual preferences, sex, race, financial or immigration status. You can make an appointment by calling 305-284-5511, by visiting [counseling.studentaffairs.miami.edu](http://counseling.studentaffairs.miami.edu), or by visiting the counseling center on Merrick Dr. (across from the Pavia Garage).

Students with accessibility requirements are provided for by the University of Miami’s Office of Disability Services (ODS) and may contact this office at 305-284-2374 or [disabilityservices@miami.edu](mailto:disabilityservices@miami.edu) to make any requests for accessibility. If you have trouble contacting the ODS, let me know and I will help you. If you have contacted the ODS and have any requirements of me, please be sure to let me know as soon as possible.

### ***Turning in assignments***

Papers should be submitted **on Blackboard or Google Drive** on the day and at the specified time they are due. Each day a paper is late, there will be a deduction of 10% from the grade. All assignments are assigned in due time to be completed by each student on time. It is your own job to make sure you do not forget deadlines and that you turn your assignments into the correct platform (Blackboard, email, or Google Drive). Every deadline is listed on this document in the schedule section, on the assignment sheets themselves, and verbally said in class. If you require an extension(s) for your assignment(s), you must request them of the instructor *at least* three class periods (over a week) prior to the due date of the assignment. Under no circumstances is the instructor required to grant you an extension(s). No late blackboard posts will be accepted.

**The Writing Center** ([www.as.miami.edu/writingcenter](http://www.as.miami.edu/writingcenter)) can help you at any stage of the writing process. Appointments are suggested, but they also accept 'walk-in' visits. If I think it's necessary, I will ask you to use the Writing Center on a regular basis. Please note that all appointments are currently being held online until further notice. To make an online appointment, make an account at the above link/sign in as usual and choose an available time.

**OWL @ Purdue** is a great online resource for writing and research techniques. It can be located at [https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html).

**Extra Credit** is not available or permitted in this course. I do not allow extra credit for several reasons: put simply, it is unfair to those who have committed to the work required of this class if others are able to do extra work for credit. Moreover, extra credit requires extra effort and time to which I am unable to commit for reading, annotating, grading, and categorizing within the gradebook.

### ***On Communication***

I will make a point to learn each of your names and I expect you will learn to use one another's name in conversation, as well ("I agree with what \_\_\_ said"). This will create a welcoming and meaningful culture for our classroom. If you have a question about the policies or assignments for this class, you may speak to me before, during, or after class, via email, or in office hours. I will make a point to reply to your email within 24-to-48 hours. If you have not received a response from me after two days, you should email me again. Please do not email me to ask questions about an assignment one or two days before it is due as this will not allow due time for me to respond and for you to use this answer in writing your assignment.

## Grades

If you have a question or concern about an assignment or participation grade, please come and see me during my office hours or talk with me before or after class to arrange a meeting. Due to federal requirements, UM faculty are not permitted to discuss grades via email or phone, so we will need to meet in person and in private.

### Overall Grade Distribution:

Attendance/Class participation	250pts
Lensing Assignment:	150pts
Close Reading:	150pts
Literature Review:	300pts
<u>Research Essay:</u>	<u>150pts</u>
Total: 1000pts	

### Grading Scale:

A	940-1000	B+	870-899	C+	770-799	D+	670-699
A-	900-939	B	830-869	C	730-769	D	600-669
		B-	800-829	C-	700-729	F	0-599

A – Exemplary   B – Effective   C – Sufficient   D – Unsatisfactory   F – Failure

# ASSIGNMENTS

### Blackboard reading responses

The night before most reading assignments are due, you will be asked to respond to a specific prompt or question related to the reading. These responses are designed to stimulate your thinking about the text and the course themes and help prepare you for class discussion. They are also great places to start generating ideas for your essays and research projects. These posts will be graded based on completion, but thoughtful responses will enrich our class discussions and help you develop confidence in your ideas, critical reading skills, and writing. All posts are due *before* class time. To earn full points on your reading responses, you will need to write thoughtful answers in full sentences and/or paragraphs and submit your post before class time. \*200-300 words each\*

### In-class writing responses

Each Thursday, we will have ‘Through-line Thursday’ where you and a partner will connect a minimum of two and a maximum of four sources, one of which must include the reading for that Thursday. The other sources could be something we have previously discussed in this course or something you read, saw, heard outside of class. The point of this assignment is to practice making connections between different cultural texts, a skill you will be required to showcase in the research paper (discussed below). Whereas the Blackboard reading responses test reading comprehension (that you understand what you read), these in-class writing responses will test argumentation (that

you have thoughts about what you've read). These assignments are written in groups and while quotations will be helpful to make your connections between sources, this must be original work so the majority of the writing should be that of yourself and your group member(s). These assignments are turned in on Blackboard. \*350-500 words each\*

### [Close reading](#)

This brief analysis paper will require you to select a passage from a written text we read in class or another part of digital media (music video, poetry reading, speech, performance art) and examine *how* the writer/artist uses language and rhetorical strategies. Note that this is not a report on what the author is saying nor is it a summary of the cultural text. While it will be important to understand the cultural text, this assignment is meant to explain *how* the artist conveys their story or argument (the types of evidence they use, the methods of presenting, the poetic language used, the form of presentation). You may choose to do a close reading of a cultural text (short story, poem, film, mini-series, documentary, music video) or an academic text (peer-reviewed article, monograph chapter). \*1000 words min.\*

### [Literature review](#)

This assignment will act as Part 1 of your research project. After selecting a topic for your project, you will conduct research and provide an overview of the existing body of research on the topic—trace the different schools of thought or approaches to the topic, summarize what other scholars have said, and examine how they agree, disagree, and relate to each other. This is, in short, a report on all of the scholarship about a given topic (or as much as you can find). Think of this as if you are stepping into the ongoing scholarly conversation about your topic and your goal is to outline each of the strands of that conversation. This performance of research and abridging arguments of other scholars is an important part of recognizing there is an ongoing interest in the topic you are researching and it will be very important to do as you continue in your academic career. The literature review will help you situate your own argument (that of your research paper) within the existing scholarly research. Aspects of this will become crucial during your research paper since you will need to reference sources in the literature review in your paper. Therefore, as you are researching, you would be wise to think about what others are *not* saying so that you can provide the missing link. \*minimum of 10 peer-reviewed sources\*

### [Research paper](#)

You will produce a research paper in a scholarly format on a topic of your interest that relates to our focus of study: black feminism. I encourage you to think about topics addressed by your area of study. This is not a report or summary of different sources (literature review). Though you will use your literature review to situate your own argument, the majority of your paper should be dedicated to developing your own argument and situating your own contribution to (or criticism of) the arguments of others. Your essay must use research from scholarly sources (min. of 7 peer-reviewed sources), put forward a clear and convincing position on your topic, and follow a single citation style, format, and set of conventions (MLA, Chicago, or APA). \*2000 words min.\*

### [Lensing assignment](#)

This assignment asks you to use a theoretical or conceptual text as a framework to read a primary text, such as a creative or fictional work. One way to approach this is to imagine yourself as the author of the theoretical text and respond to the second text from their perspective. Therefore, the goal of this assignment is to use the concepts and ideas of the theoretical text as a “lens” to evaluate and interpret the cultural text. \*1500 words min.\*

# SCHEDULE

 = Citation style       = prepare for assignment deadline  
**Assignment due no later than** = assignment due

## Week 1

T 8/18

“What is an argument?” assignment

[“Power” by Audre Lorde](#)

Brief lecture: “Black Feminism: a brief history”

Review syllabus, Google Drive, Blackboard

Homework: Read [Ch. 1, “The Legacy of Slavery: Standards for a New Womanhood” from \*Women, Race & Class\* by Angela Y. Davis](#), respond to Blackboard prompt

R 8/20

Introduce close reading

Discuss Davis

Review [Close-Reading Assignment](#)

Homework: Read [Ch. 5-6 of \*Women, Race, & Class\* by Angela Y. Davis](#), watch half of Season 1 of [Self-Made: Inspired by the Life of Madam C.J. Walker](#) on Netflix, respond to Blackboard prompt

## Week 2

T 8/25

Discuss Davis and *Self-Made*

[Review citation style: MLA & APA](#)

Homework: Read [Ch. 8-9 of \*Women, Race, & Class\* by Angela Y. Davis](#), respond to Blackboard prompt; finish Season 1 of [Self-Made: Inspired by the Life of Madam C.J. Walker](#) on Netflix

R 8/27

Discuss Davis and *Self-Made*

[Review citation style: Chicago](#)

Homework: Read [“When and Where I Enter: Anna Julia Cooper, Afrocentric Theory, and Africana Studies” by LaRese C. Hubbard](#), respond to Blackboard prompt

### **Week 3**

T 9/1            Discuss Hubbard

Homework: Read half of [Ch. 2 “Continued Devaluation of Black Womanhood” from \*Ain’t I a Woman: Black Women and Feminism\* by bell hooks](#), respond to Blackboard prompt; **\*9/2 last day to register for a course\***

R 9/3            Discuss hooks

Homework: Finish reading [Ch. 2 “Continued Devaluation of Black Womanhood,” from \*Ain’t I a Woman: Black Women and Feminism\* by bell hooks](#), respond to Blackboard prompt; watch [LEMONADE by Beyoncé](#)

### **Week 4**

T 9/8            Discuss hooks and *LEMONADE*  
Discuss [“We Seek Full Equality for Women”](#) by Claudia Jones

MV: “Formation” by Beyoncé

Homework: Read [“An end to the neglect of the problems of the Negro woman!”](#) by Claudia Jones, watch [Dirty Computer: an emotion picture by Janelle Monáe](#), respond to Blackboard prompt; **\*9/9 last day to drop a course without a ‘W’\***

R 9/10          Discuss Jones and *Dirty Computer*  
Discuss [“Uses of the Erotic: The Erotic as Power”](#) by Audre Lorde

MV: Django Jane, I Like That by Janelle Monáe

Homework: Read [“The Combahee River Collective Statement”](#) and [“Introduction” to \*How We Get Free: Black Feminism and the Combahee River Collective\* by Keeyanga-Yamahtta Taylor](#), respond to Blackboard prompt

### **Week 5**

T 9/15          Discuss Taylor  
MV: Ladies First by Queen Latifah

Homework: **Draft of [close-reading assignment](#) due by class time 9/17**

R 9/17          In-class workshop of [close-reading assignment](#)

Discuss [“Poetry is Not a Luxury”](#) by Audre Lorde

MV: “Be Careful” by Cardi B

**Homework:** **Final draft of close-reading due no later than 11:59 p.m. on Sunday, Sept. 20;** Read [“The Master’s Tools Will Never Dismantle the Master’s House”](#) and [“Age, Race, Class, and Sex: Women Redefining Difference”](#) by Audre Lorde, respond to Blackboard prompt

## **Week 6**

T 9/22

Review [Literature Review](#) & [Research Paper](#)  
Discuss Lorde

MV: Doin It Wrong by TeaMarr; Bitch Better Have My Money by Rihanna

**Homework:** Read [Ch. 1 “Erasing the Spectacle of State Violence”](#) from [Resisting State Violence: Radicalism, Gender, and Race in U.S. Culture](#) by Joy James, respond to Blackboard prompt

R 9/24

Discuss James  
[Midterm Reflections](#)  
MV: “Strange Fruit” by Billie Holiday; “Nina” by Rapsody

**Homework:** [Read Ch 1-2 from Are Prisons Obsolete? by Angela Y. Davis](#), watch [13<sup>th</sup> on Netflix](#), respond to Blackboard prompt

## **Week 7**

T 9/29

Discuss Davis and 13<sup>th</sup>

MV: “Blue Lights” by Jorja Smith; “Freedom” by Beyoncé (ft. Kendrick Lamar)

**Homework:** Read [Ch. 3 of Assata: An Autobiography by Assata Shakur](#), prepare notes for Through-line Thursday

R 10/1

Discuss Shakur

MV: “Just Another Day” by Queen Latifah

**Homework:** Read [Ch. 2 “Politicizing the Spirit: Toni Morrison”](#) from [Seeking the Beloved Community: A Feminist Race Reader](#) by Joy James, watch [What Happened, Miss Simone? on Netflix](#), respond to Blackboard prompt

## **Week 8**

T 10/6

Discuss James and *What Happened, Miss Simone?*

MV: "Mississippi Goddam" by Nina Simone; "I Wish I Knew (How It Would Feel To Be Free)" by Nina Simone

Homework: Read [Ch. 4 "Mammies, Matriarchs, and Other Controlling Images" from \*Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment\* by Patricia Hill Collins](#), Prepare notes for Through-line Thursday

R 10/8

Discuss Collins

Review [Literature Review Requirements \(PPT\)](#)

MV: Nina Simone "I Was Just A Stupid Dog To Them"

Homework: Read "[Difficult Women](#)" and "[La Negra Blanca](#)" from *Difficult Women* by Roxane Gay [*Warning: "La Negra Blanca" features scenes of sexual violence that may be triggering for some. If you wish to read another story instead, let me know and I will upload the story "FLORIDA" for you*], respond to Blackboard prompt

## **Week 9**

T 10/13

Discuss Gay

MV: Q.U.E.E.N. (feat. Erykah Badu) by Janelle Monáe

Homework: **Draft of [Literature Review](#) due by class time 10/15**

R 10/15

In-class workshop of [Literature Review](#)

MV: Cry No More by Rhiannon Giddens

**\*10/26 Last day to drop a class, receive 'W'\***

Homework: Read "Brownness" by Andrea Canaan (p331-337 of the pdf) and the section called "Children Passing in the Streets: the Roots of Our Radicalism" (p66-78 of the pdf) from [This Bridge Called My Back: Writings by Radical Women of Color ed. by Cherríe Moraga & Gloria Anzaldúa](#), respond to Blackboard prompt

## **Week 10**

T 10/20

Discuss *This Bridge Called My Back*

[Let's Talk Grammar PPT](#)

MV: COFFEE by Kelly Rowland; "Morning" by Teyana Taylor and Kehlani

Homework: Read Cherríe Moraga's 2002 Foreword, entitled "From Inside the First World" (p18-36 of the pdf) and look at the paintings/images on pages 278-285 of the pdf from [This Bridge Called My Back: Writings by Radical Women of Color ed. by Cherríe Moraga & Gloria Anzaldúa](#), Prepare notes for Through-line Thursday

R 10/22 Discuss *This Bridge Called My Back*

MV: "Who I Am" by Latashá; "La Diaspora" by Nitty Scott (feat. Zap Mama)

Homework: **Final draft of Literature Review due no later than 11:59 p.m. on Sunday, Oct. 25**

### **Week 11**

T 10/27 No Class

Homework: Read "[Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Politics?](#)" by Cathy J. Cohen, watch [The Death and Life of Marsha P. Johnson on Netflix](#), respond to Blackboard prompt

R 10/29 Discuss Cohen and *The Death and Life of Marsha P. Johnson* on Netflix

MV: "I Am Her" by Shea Diamond; "Kill the Lights" by Alex Newell

Homework: Read "[Black Lesbian Feminist Intellectuals and the Struggle Against HIV/AIDS](#)" by Darius Bost and "[AIDS, Black Feminisms, and the Institutionalization of Queer Politics](#)" by Jih-Fei Cheng, respond to Blackboard prompt

### **Week 12**

T 11/3 Discuss Bost and Cheng  
Review [Research Paper](#)

MV: "Waterfalls" by TLC

Homework: Read Part I-III of *Citizen: an American Lyric* by Claudia Rankine, respond to Blackboard prompt

R 11/5 Discuss Rankine

MV: "Sorry" by Beyoncé; "Pack Lite" by Queen Naija

Homework: Read Part IV & V of *Citizen: an American Lyric* by Claudia Rankine, respond to Blackboard prompt

### **Week 13**

T 11/10 Discuss Rankine

MV: "Little Sabrina" by Red Shaydez

Homework: **Draft of Research paper due by class time 11/12**

R 11/12 Review [Lensing Assignment](#)  
In-class workshop of [Research paper](#)

MV: Gonna Love Me by Teyana Taylor

Homework: Read Part VI-VII of *Citizen: an American Lyric* by Claudia Rankine; **Final draft of Research paper due to Google Drive no later than 11:59 p.m. on Sunday, Nov. 15**

### **Week 14**

T 11/17 Discuss Rankine  
Course Reflections (anonymous): [forms.gle/3Gqu4qPMtWQ2DM929](https://forms.gle/3Gqu4qPMtWQ2DM929)

MV: Pretty Hurts by Beyoncé

Homework: **Draft of Lensing Assignment due by class time 11/19**

R 11/19 In-class workshop of [Lensing Assignment](#)

### **Week 15**

T 11/24 **\*\*THANKSGIVING RECESS 11/21-11/29\*\***

R 11/26 **\*\*THANKSGIVING RECESS 11/21-11/29\*\***

### **Week 16**

**\*\*FINAL DRAFT OF LENSING ASSIGNMENT DUE TO GOOGLE DRIVE NO LATER THAN 11:59 P.M. ON DECEMBER 5, 2020\*\***