

FLK377/AFAM377: AFRICAN AMERICAN FOLKLORE/FOLKLIFE
Spring 2024
M/W/F – 10:20 AM – 11:15 AM FAC 249
Lamont Jack Pearley
lamont.pearley956@topper.wku.edu

Office Hours:
Tuesday 3:30 – 4:30 Wednesday & Friday 2 – 3 & By Appointment - Room 240

Course Objectives:
Students will

- Examine the traditions, traditional beliefs, cultural context, geographical locations, music, and vernaculars that make African American Folklore/Folklife.
- Unraveling the various genres and the documentation methods in which these selected folk practices build upon earlier forms and their function within the communities of origin.
- Through close analysis, gain a better understanding of contemporary African-American folklore and folklife's dynamic and multi-faceted nature.

COURSE REQUIREMENTS

***** All assignments and links will be found on the Black Board. *****
***** Student's Final Project Proposal are Due WEEK 10*****

Course Requirements (you will be given details about all requirements)

Reading quizzes (2)	15%
Short papers (2)	20%
Midterm Exam.	10%
Final Project	20%
Final Exam	20%
Participation and attendance	15%

ABOUT EXAMS & QUIZZES

The **midterm and final exam** will both consist of a combination of multiple choice, fill-in-the-blank, short answer, and essay questions. You must be prepared to demonstrate an understanding of the basic terms and concepts related to the readings, class discussions, films, and other course activities. This means that to do well on these exams, you must keep up with the readings, attend class, and take notes. The final exam will be cumulative.
Quizzes will be “mini” versions of exams, evaluating your comprehension of the course while also giving you practice for the midterm and final exam.

Attendance

You cannot expect to do well in this course without regular attendance in terms of your preparation for quizzes, exams, and papers and your participation grade. If you must miss class for any reason, please visit my office hours or make an appointment with me, and/or ask a

classmate for notes or to discuss what you've missed. If illness or emergencies arise, please communicate with me.

Five points will be deducted from your participation grade for each unexcused absence beyond three. "Excused" absences include medical and family emergencies and unique circumstances in which you and I make a prior agreement; proper documentation is required. Being late for class may result in an absence for the day. If you are absent, you are responsible for consulting with your classmates about what you've missed and/or meeting with me during my office hours.

Commented [AUF]: combine

Academic Integrity

"The maintenance of academic integrity is of fundamental importance to the University. Thus, it should be clearly understood that acts of plagiarism or any other form of cheating will not be tolerated and that anyone committing such acts risks punishment of a serious nature" (WKU 2015-2016 Undergraduate Catalog, p. 33).

Regarding cheating, "no student shall receive or give assistance not authorized by the instructor in taking an examination or in the preparation of an essay, laboratory report, problem assignment or other project that is submitted for purposes of grade determination" (WKU 2015-2016 Undergraduate Catalog, p. 34). Cheating includes the use of assignments completed by other students in this class during current or previous semesters.

"To represent written work taken from another source [book, journal, website, lecture, lab, or other source whether it is prepared by the instructor, a guest speaker, or a classmate] as one's own is plagiarism. Plagiarism is a serious offense. The academic work of a student must be his/her own. One must give any author credit for source material borrowed from him/her. To lift content directly from a source without giving credit is a flagrant act. To present a borrowed passage without reference to the source after having changed a few words is also plagiarism" (WKU 2015-2016 Undergraduate Catalog, p. 33).

Please be aware that assignments (including discussion posts, quizzes, exams, and papers) are regularly checked with plagiarism detection software. Evidence of plagiarism or cheating may result in a failing grade for the class and will be reported to the Office of Student Conduct, which is empowered to impose additional sanctions.

Artificial Intelligence (AI) Tools

AI tools are **not** permitted for any type of written work in this class. If you choose to use these tools, your actions will be considered academically dishonest and a violation of the WKU Student Code of Conduct.

Electronic Devices

Please silence all cell phones and other electronic devices before coming to class. Obviously, you may not use such devices during class AT ALL. The use of laptops for note taking is permissible; however, students using laptops for other purposes during class will lose this privilege.

Recording

Class meetings may not be recorded (audio, video) under any circumstances.

Communications

You are responsible for checking your WKU email address and the course Blackboard site on a regular basis. Please note that I may or may not be able to respond right away to evening and weekend email messages; otherwise, in general, I do commit to responding within 24 hours (usually less).

Resources

Folklore Minor

Undergraduates at WKU have a rare opportunity to take a variety of folklore courses and also to minor in Folklore. A Folklore Minor is fun, challenging, and gives a unique perspective on contemporary American life. It also helps develop important critical and problem-solving skills for use in the complex personal, social, occupational, and political environments in which we live and work. These skills will make you a better candidate for employment, for admission into graduate programs in many fields, and for advancement on just about any career path. For more information, talk to me and the Minor Advisor, Dr. Ann Ferrell (ann.ferrell@wku.edu); visit: <https://www.wku.edu/fsa/folkstudies/minor.php>.

Student Disability Services

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, 1074. SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

WKU Counseling Center

The Counseling Center is open throughout the calendar year and closed during holidays and other specified dates found in the WKU Academic Calendar. The Counseling Center is located in Potter Hall, Room 409, 270-745-3159; counseling.center@wku.edu.
<https://www.wku.edu/heretohelp/>

Writing Center Assistance

The Writing Center on the Bowling Green campus will have writing tutors available to offer advice to current WKU students on any stage of their writing projects. In-person tutoring is available in Cherry Hall 123 from 10-4 Monday through Friday and in the Cravens Commons (at the horseshoe-shaped reference desk) from 5-9 on Sunday through Thursday evenings. WKU students may also request feedback on their writing via email or arrange a real-time Zoom conference to discuss a paper. See instructions and how-to videos on the website (www.wku.edu/writingcenter) for making appointments. Walk-in feedback is available unless we are booked up. Students may also get short writing questions answered via email; just put "Quick question" in the subject line to (writingcenter@wku.edu).

The WKU START Centers will be offering writing tutoring sessions via Zoom as well as in person in their Glasgow and Elizabethtown locations. More information on how to make appointments and what to expect from your appointment will continue to be posted at (<https://www.wku.edu/startcenter/>).

WKU's Title IX Sexual Misconduct/Assault Policy

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at

<https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and

Discrimination and Harassment Policy (#0.2040) at

https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf.

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the

University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

REPEAT:

*******All assignments and links will be found on the Black Board.*******

Meaning, you will find your instructions on Blackboard, and your readings. I will bring handouts to class. We will discuss how you will be turning in your assignments

******* Student's Final Project Proposal is Due WEEK 10*******

WEEKLY COURSE SCHEDULE AND READING

UNIT ONE: AFRICAN AMERICAN FOLKLORE/FOLKLIFE AND ITS SIGNIFICANCE

WEEK 1 – INTRODUCTION

Wednesday, January 17th

Introduction to the Course and Syllabus Overview

Friday, January 19th

<https://whatisfolklore.org/>

WEEK 2 AFRICAN AMERICAN FOLKLORE, FOODWAYS, & FAMILY

Monday, January 22nd

Prahlad, Anand (2019). "African American Folklore, Folklife and, Race" The Oxford Handbook of American Folklore and Folklife Studies 1-23. Oxford University Press

Roberts, John. 1993. African American Diversity and the Study of Folklore. Theorizing Folklore. Special Issue. *The Journal of American Folklore*. 52(2/4): 157-171

Wednesday, January 24th

Ogunleye, Tolagbe. 1997. African American Folklore: Its Role in Reconstructing African American History. *The Journal of Black Studies*. 27(4): 435-455

Brewer, Mason J. 1947. Afro-American Folklore. *The Journal of American Folklore*. 60(238): 377-382

Friday, January 26th

Poe, N. Tracey. 2002. *The Origins of Soul Food in Black Urban Identity: Chicago, 1915–1947. Food in the USA*. Publisher Routledge

Watch in Class: Gullah Geechee Food Traditions, Soul Food Movie Scene – Discussion

WEEK 3 BLACK FOLK BELIEF & SPIRITUALITY

PICK a Reading Topic from Week 3 for the 1st short paper assignment. DUE WK 7

Monday, January 29th

Kail, Tony. 2019. *Stories of Root Workers & Hoodoo in the Mid-South*. The History Press. Charleston, NC. Chapter One

Wednesday, February 5th

Haskins, Jim. 1990 "Voodoo and hoodoo: The craft as revealed by traditional practitioners." Chelsea, MI: Scarborough House Publishers. Read Introduction

Chireau, Yvonne P. 2003. *Black magic: Religion and the African American conjuring tradition*. University of California Press. Berkley, Los Angeles, London – Read Introduction

Friday, February 7th

Henry Lewis Gates Jr.'s Black Church episode in class.

WEEK 4 BLACK MUSIC AND GROUP REPRESENTATION

Monday, February 12th

Watch Talking Bout The Blues with Guy Davis & Leo Bud Welch
McGregory, Jerrilyn. 2010. *Ev'ry Day'll be Sunday: Burial Sodalities*. Downhome Gospel. Oxford. Univ. of Mississippi Press

Wednesday, February 14th

Work III, Wesley John. 1998. *American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular*. Dover Publications. Mineola, New York. Chapter One – Origins, Chapter Two – The Spirituals

Friday, February 16th

Work III, Wesley John. 1998. *American Negro Songs: 230 Folk Songs and Spirituals, Religious and Secular*. Dover Publications. Mineola, New York. Chapter Three – The Blues, Chapter Four – Work Songs

Watch - Fight the Power: How Hip Hop Changed the World
Discussion of the first assignment and Review for the first quiz.

UNIT TWO: AFRICAN AMERICAN TANGIBLE AND INTANGIBLE CULTURE

WEEK 5 BLACK FOLK NARRATIVE, LITERATURE, & STORYTELLING

MONDAY FEBRUARY 19th - PRESIDENTS DAY

Wednesday, February 21st

Quiz One

Bailey, Ebony. 2021. (Re) Making the Folk: Black Representation and the Folk in Early American Folklore Studies. Special Issue. *The Journal of American Folklore*. 34 (534): 385-417

https://greatergood.berkeley.edu/article/item/why_telling_our_own_story_is_so_powerful_for_black_americans

Friday, February 23rd

Roberts, John. 2009. African American Belief Narratives and the African Cultural Tradition. *Research in African Literature Oral Literature and Identity Formation in Africa and the Diaspora*. 40(1): 112-126

Prahlad, Anand. 1999. Guess Who's Coming to Dinner: Folklore, Folkloristics, and African American Literary Criticism. *African American Review*. 33(4): 565-575

N'Diaya, Baird Diana. 2021. Telling Our Own Stories: Reciprocal Autoethnography at the Intersections of Race, Class, and Gender. *The Journal Of American Folklore*. 134 (533): 252-257.

WEEK 6 COMMODIFICATION

Monday, February 26th

Wilkins, Collin, Langston. 2023. "Welcome 2 Houston: Hip Hop Heritage in Hustle Town" *University Of Illinois Press*. Chicago Read the Introduction

Wednesday, February 28th

Weekes, E. Melinda. 2005. This House, This Music: Exploring the Interdependent Interpretive Relationship between the Contemporary Black Church and Contemporary Gospel Music. *Black Music Research Journal*. 25(1): 43-72

Friday, March 1st

Cherid, Ikram Maha. 2021. "Ain't Got Enough Money to Pay Me Respect": Blackfishing, Cultural Appropriation, and the Commodification of Blackness journals.sagepub.com. 21(5): 359–364

WEEK 7 BLACK FOLK ART

Monday, March 4th

Introduce students to the works of Lavon Williamson & Willie Roscoe.

Hartigan, Roscoe Lynda. 2000. Going Urban: American Folk Art and the Great Migration. *American Art*. 14(2): 26-51

Wednesday, March 6th

Baraka, Amiri. 1987. Black Art. *The Black Scholar*. 18(1): 23-30

Metcalf, W. Eugene. 1983. Black Art, Folk Art, and Social Control. *Winterthur Portfolio*. 18(4): 271-289

Friday, March 8th

First Short Paper Due

Freeman Vines Hanging Tree Guitars

WEEK 8 CONSERVATION OF BLACK SPACES

Monday, March 11th & Wednesday, March 13th

Glave, D. Dianne. 2010. *Rooted In The Earth: Reclaiming The African American Environmental Heritage*. Lawrence Hill Books. Chicago Review Press. Chicago, IL.

Discussion of Midterm & Final Project Proposal(DUE WEEK 10)

Friday, March 15th

Midterm Exam on Units I & II

UNIT THREE: AFRICAN AMERICAN FOLKLORE/FOLKLIFE & IDENTITY

PICK one from the following list of African American Storytellers (Dolomite, Son House, or Scarface) for your 2nd Short Paper Due WK 11

WEEK 9 RACE GENDER FOLK GROUP

Monday, March 18th

Allan, Quaylan. Metcalf, Santos Henry. 2019. "Up to No Good": The Intersection of Race, Gender, and Fear of Black Men in US Society. *Historicizing Fear: Ignorance, Vilification, and Othering*. P 19-34

Cornyetz, Nina. 1994. Fetishized Blackness: Hip Hop and Racial Desire in Contemporary Japan. *Social Text* 41: 113-139

Wednesday, March 20th

Sullivan, M Jas. PlatenBurg, N. Gheni. 2017. From Black-ish to Blackness: An Analysis of Black Information Sources' Influence on Black Identity Development. *Journal of Black Studies*. 48(3): 215-234

Friday, March 22nd

Davis, Angela. 1998. *Blues Legacies and Black Feminism: Gertrude 'Ma' Rainey, Bessie Smith, and Billie Holiday*. First Vintage Books. New York, Read Introduction

WEEK 10 LANGUAGE POLITICS AND SCHISMS

Final Project Proposal Due

Monday, March 25th

Lane, Nikki. (2015) "All the Lesbians are White, All the Villages are Gay, but Some of Us are Brave!": Intersectionality, Belonging, and Black Queer Women's Scene Space in Washington DC," pp. 219-242.

Niles (1984) "Rhetorical Characteristics of Traditional Black Preaching," pp. 41-52

Wednesday, March 27th

Levefer (1981) "The Dozens: A Mechanism for Social Control," pp 73-85.

Smitherman, Geneva. (2006) "African American Language: So Good It's Bad," pp. 1-19

Friday, March 29th

Lippi-Green, Rosina. 1997. What We Talk About When We Talk About Ebonics: Why Definitions Matter. *The Black Scholar*. 27(2): 7-11

Lyne, Bill. 2010. God's Black Revolutionary Mouth: James Baldwin's Black Radicalism. *Science & Society*. 74(1): 12-36

WEEK 11 STREET LORE STREET WEAR STREET CODE

Short Paper Assignment 2 due – African American Storytellers

Monday, April 1st

Elia, Arielle (2021). "Dapper Dan: The Original Streetwear Designer and Influence," pp. 168-187.

Wilkins, Langston (2018) "Black Folklife Matters: Slabs and the Social Importance of Contemporary African American Folklife," pp.55-69.

Wednesday, April 3rd

Anderson, Elijah. 2000. Code Of The Streets: Decency, Violence, and the Moral Life of the Inner City. Norton Paperback. New York

Friday, April 5th

The Conscious Community, Five Percenter, and the 'Corna' Classrooms

WEEK 12 THE OTHER BLACK

Monday, April 8th

<https://www.blerd.com/>

<https://www.nytimes.com/2021/03/24/t-magazine/black-nerds-culture.html>

<https://www.parents.com/blerd-s-paradise-7636696>

<https://afropunk.com/2022/02/oh-to-be-a-blerd-and-all-the-complexities/>

Wednesday, April 10th

We will Watch the Afro Samurai.

<https://theafricanamericanfolklorist.com/articles/the-portrayal-of-black-in-cartoons-and-anime>

<https://blackgamerscommunity.com/>

<https://afropunk.com/2022/02/strictly-for-the-black-gamers-the-squads-you-need-to-join-now/>

<https://www.theblackgirlgamers.com/>

Friday, April 12th

<https://theblackheroesmovement.world/black-comic-expos>

<https://blacknerdsexpo.com/>

<https://www.nypl.org/spotlight/schomburg/black-comic-book-festival-2023>

<https://www.schomcom.org/>

UNIT FOUR: POPULAR CULTURE, MEDIA, FILM

WEEK 13 BLACK FOLKLORE ON TELEVISION

Monday, April 15th

Quiz on Unit Three

Breaking Down the Television Program "The Wire" and its use of Folklore, Folk Traditions, Occupational Folklore and Legend

Wednesday, April 17th

The Wire Continues

Friday, April 19th

Discussion on African American Folklore on The Wire culminates.

WEEK 14 POPULAR CULTURE & AFRICAN AMERICAN FOLKLORE

Monday, April 22nd

Hamlet, D. Janice. 2011. Word! The African American Oral Tradition and its Rhetorical Impact on American Popular Culture. *Black History Bulletin*. Theme: "The Influence of African Americans on Popular Culture" 74(1): 27-31

Flynn, E. Joseph. 2011. Afterthought: Who Leads This Dance: Reflecting on the Influence of African Americans on Popular Culture. *Black History Bulletin*. 74(1): 32-33

Wednesday, April 24th

Marlo Barnett, Joseph E. Flynn. 2014. A Century of Celebration: Disrupting Stereotypes and Portrayals of African Americans in the Media. *Black History Bulletin*. 72(2): 28-33

Valerie N. Adams-Bass, Howard C. Stevenson, Diana Slaughter Kotzin. 2014. Measuring the Meaning of Black Media Stereotypes and Their Relationship to the Racial Identity, Black History Knowledge, and Racial Socialization of African American Youth. *Journal of Black Studies*. 45(5): 367-395

Friday, April 26th

Van Deburg, William L. *Slavery & race in American popular culture*. Univ of Wisconsin Press, 1984.(read Introduction)

WEEK 15 PROJECT PRESENTATION

Monday, April 29th

Final Project due and presentation given in front of the Class

Wednesday, May 1st

If necessary, the final presentations.

Reflexive, Reflection discussion on the semester.

Friday, May 3rd

Review for the Final Exam

WEEK 16 FINAL EXAM

FLK 480/480G

Women's Folklife

Spring 2024

Tuesdays 5-7:45 in FAC 249

Instructor: Dr. Ann K. Ferrell

Email: ann.ferrell@wku.edu

Office: Rm. 272, phone 745-5896

Office Hours:

Monday 3:15-4:15

Tuesday 4-5

& by appointment

In this course, we will examine the intersection of folklore and gender. We will use "women's folklife" to refer to traditional forms of expression in women's everyday lives which vary by culture and group and include the stories women tell and the songs they sing, gendered knowledge and customs, and material objects that women create and/or manipulate. Students will gain an understanding of the history of the study of women's folklife as it has developed and evolved and will be expected to engage with the interactions of concepts such as folklore and folklife, gender, tradition, performance, power, and feminism. We will pay particular attention to the ways in which women embrace, resist, and subvert traditional gendered roles, sexualities, images, and systems. While the primary objectives of this course center on women's folklife, such a course is not complete without consideration of the performance of masculinity and, even more basically, the very construction of gender as a dichotomous concept.

This course is both an upper-level undergraduate course and a graduate course. This means that you can expect a fairly heavy reading load and to engage with ideas that may challenge your understanding of gender. My expectations for undergraduate and graduate students in terms of engagement with readings and ideas and active participation are identical. However, graduate students will submit lengthier assignments and exams, demonstrating complex engagement with the course as it relates to the larger study of folklore and folklife.

Not all folklore is pretty. Be warned that this class will occasionally deal with folklore that is obscene or inflammatory in content (e.g., racist, sexist, homophobic, violent). The intention is not to promote such folklore but to deal in a critical way with the realities of the roles that folklore plays in supporting as well as subverting ideologies. *It is imperative that students speak to each other and to me with respect at all times.*

Course Objectives

- Students will demonstrate an understanding of the history of the study of women's folklife as it has developed and evolved;
- Students will demonstrate an understanding of the role of folklore in both maintaining and subverting traditional gender roles and expectations;
- Students will apply course concepts and readings to a research project.

Required Texts

- Radner, Joan N., ed. 1993. *Feminist Messages: Coding in Women's Folk Culture*. Urbana: University of Illinois Press.
- Ware, Carolyn. 2007. *Cajun Women and Mardi Gras: Reading the Rules Backward*. Urbana: University of Illinois Press.
- Optional: Hollis, Susan, Linda Pershing, and M. Jane Young, eds. 1993. *Feminist Theory and the Study of Folklore*. Urbana: University of Illinois Press.

Additional readings will be posted on Blackboard [BB] or accessed through JSTOR
You must bring all readings with you to class on the day they are assigned.

Course Requirements

Note that the requirements are slightly different for undergraduate (UG) and graduate (G) students.

Midterm Exam (take-home)	30% (UG) 25% (G)
Final Exam (take-home)	30% (UG) 25% (G)

Term Paper	30%
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You will write a final paper in this class based on primary and secondary research. You will be given more specific instructions and will be required to submit a proposal. Undergraduate papers must be 10-12 pages; graduate papers 15-20.

Participation & Assignments	10%
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This course is intended to foster discussion, and therefore a major requirement of this course is that you come to each class ready to discuss the readings and assignments with an open mind and a desire to engage with your classmates.

Leading class discussion	10% (G)
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Graduate students will each lead the beginning of two class discussions on that week's readings. You will be given more specific instructions.

Course Policies

Covid-19

It's still with us. Please continue to monitor your health for your own sake and the sake of us all.

Attendance

You are expected to attend every class unless there are documentable factors beyond your control. Please keep in touch with me about any concerns or if you must miss class for any reason so that we can work together to ensure that you get the most out of this class.

Academic dishonesty policy

As students in Folk Studies, you are expected to demonstrate professionalism in accordance with the standards of our discipline and university. This includes but is not limited to academic integrity. You are responsible for understanding what academic dishonesty entails, including the following definition and policy:

The WKU Office of Counseling and Student Affairs defines “violations of academic integrity” as including “cheating, plagiarism, or lying about academic matters. Plagiarism is defined as any use of another writer's words, concepts, or sequence of ideas without acknowledging that writer properly. This includes not only direct quotations of another writer's words, but also paraphrases or summaries of another writer's concepts or ideas without acknowledging the writer properly (i.e., citing them). Cheating includes behaviors such as giving or receiving data or information under any circumstances not permitted by the instructor. Lying about academic matters includes falsification of data or information as part of an academic exercise, or knowingly providing false information to a faculty member.”

Students who have willfully plagiarized or otherwise cheated in their academic work may expect an ‘F’ for the course, and they will be reported to the Office of Student Conduct, which is empowered to impose additional sanctions. Plagiarizing or otherwise cheating on degree requirements such as theses and comprehensive exams will result in termination of progress toward the degree.

Please be aware that assignments are regularly checked with plagiarism detection software.

Artificial Intelligence (AI) Tools

AI tools are **not** permitted for any type of written work in this class. If you choose to use these tools, your actions will be considered academically dishonest and a violation of the WKU Student Code of Conduct. The **one** exception is if you choose to use a transcription audio-to-text program for interviews you conduct for the term paper. If you use such a program, you must include the use of the program and the name of the program in your transcription header and be warned that you will have to closely audit the transcription.

Communications

I am aware that technology is changing quickly and that many of you use old-fashioned email less and less. However, there are times when I need to contact you individually or as a class, and I will do so via email. You are responsible for checking your WKU email address and the course Blackboard site on a regular basis.

Electronic Devices

Please silence and stow away all cell phones and other electronic devices before class begins. Obviously, you may not use such devices during class AT ALL. The use of laptops for note-taking or viewing the readings electronically is permissible; however, students using laptops for other purposes during class will lose this privilege. *To avoid confusion, students may not view readings on cell phones.*

Late papers and exams

All assignments are due on the date indicated (this includes take-home exams, final paper, and any other assignments). Unless we make a prior agreement, 10% of your grade will be deducted for each day late.

Recording

Class meetings may not be recorded (audio, video) under any circumstances.

Resources

Folklore Minor

Undergraduates at WKU have a rare opportunity to take a variety of folklore courses and also to minor in Folklore. A Folklore Minor is fun, challenging, and gives a unique perspective on contemporary American life. It also helps develop important critical and problem-solving skills for use in the complex personal, social, occupational, and political environments in which we live and work. These skills will make you a better candidate for employment, for admission into graduate programs in many fields, and for advancement on just about any career path. For more information, talk to the Minor Advisor, Dr. Ann Ferrell (ann.ferrell@wku.edu); visit: <https://www.wku.edu/fsa/folkstudies/minor.php>.

Gender and Women's Studies Minor

This course counts as an elective in the GWS minor.

https://www.wku.edu/womensstudies/academics/minor_in_gws.php

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Discrimination and Harassment Policy (#0.2040) at

https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf.

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or

sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and **MUST** report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.



*I reserve the right to make changes to this syllabus, and will notify you in advance of doing so.
Bring this syllabus with you to each class.*



Course Schedule

Week 1 1/16

Introduction to the course and each other

Week 2 1/23 Introductory Concepts

"Gender," "Tradition," "Folklife," "Feminisms," and "Women's Folklore," (from the *Encyclopedia of Women's Folklore and Folklife*) **BB**

"A Jury of Her Peers" by Susan Glaspell **BB**

Radner, Joan N. and Susan S. Lanser "Preface" & "Strategies of Coding in Women's Cultures" (in Radner)

Hollis, Pershing, & Young, "Preface" and "Prologue" [Green, Rayna "'It's Okay Once you Get it Past the Teeth' and Other Feminist Paradigms for Folklore Studies" (Hollis, Pershing, & Young)] **BB**

Starr, Elizabeth. 1980. "On Sexism in Folklore" (*Folklore Women's Communication*) **BB**

Week 3 1/30 Material Culture I

Ice, Joyce "Women's Aesthetics and the Quilting Process" (Hollis, Pershing, & Young) **BB**

Turner, Patricia, "Redirecting the Pain: Ora Knowell" and "Restoring the Soul: Elliott Chambers" in *Crafted Lives*, pp. 57-65. **BB**

Hine, Darlene Clark. 1997. "Quilts and African-American Women's Cultural History," in *African American Quiltmaking in Michigan*, ed. Marsha MacDowell, pp. 13-17. **BB**

Pershing, Linda "Peace Work out of Piecework: Feminist Needlework Metaphors and The Ribbon Around the Pentagon" (Hollis, Pershing, & Young) **BB**

Week 4 2/6 Material Culture II

- Babcock, Barbara A. "'At Home, No Womens Are Storytellers': Potteries, Stories, and Politics in Cochiti Pueblo" (in Radner)
- Thomas, Jeannie B. 1995. "Pickup Trucks, Horses, Women, and Foreplay: The Fluidity of Folklore." *Western Folklore* 54:213-228. **BB**
- Bronner, Simon. 2005. "Secret Erections and Sexual Fabrications: Old men Crafting Manliness." In *Manly Traditions: The Folk Roots of American Masculinities*, ed. Simon Bronner. Bloomington: Indiana University Press. **[BB]**

Week 5 2/13 Approaches to Folk and Fairy Tales

- Stone, Kay "The Misuses of Enchantment: Controversies on the Significance of Fairy Tales" **BB**
- Bendix, Regina. 1993. "Seashell Bra and Happy End: Disney's Transformations of 'The Little Mermaid.'" *Fabula* 34:280-290. **BB**
- Zipes, Jack. 1993. "Spinning with Fate: Rumpelstiltskin and the Decline of Female Productivity." *Western Folklore* 52(1): 43-60. **BB**
- Mills, Margaret "Sex Role Reversals, Sex Changes, and Transvestite Disguise in the Oral Tradition of a Conservative Muslim Community in Afghanistan" **BB**
- Tosenberger, Catherine. 2012. The True (False) Bride and the False (True) Bridegroom: "Fitcher's Bird" and Gendered Virtue and Villainy. In *Transgressive Tales: Queering the Grimms*, edited by Kay Turner and Pauline Greenhill. Detroit: Wayne State University Press. **BB**

Texts of tales discussed **BB**

Week 6 2/20 Gender as Performance

- Butler, Judith. 1988. Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal* 40(4):519-531. **BB**
- Ferrell, Ann. 2014. "Cutting a Thousand Sticks of Tobacco Makes a Boy a Man": Traditionalized Performances of Masculinity in Occupational Contexts. In *Unsettling Assumptions*. **BB**
- Green, Rayna. [1990]1993. "Magnolias Grow in Dirt: The Bawdy Lore of Southern Women." In *Calling Home: Working Class Women's Writings: An Anthology*, ed. Janet Zandy. New Brunswick: Rutgers University Press **BB**
- Mullen, Pat. 2014. "Let's all get Dixie Fried": Rockabilly, Masculinity, and Homosociality. In *Unsettling Assumptions*. **BB**

Week 7 2/27 Gender as Performance II

- Cantú, Norma E. 2005. "Muy Macho: Traditional Practices in the Formation of Latino Masculinity in the Southern Texas Border" in *Manly Traditions*, ed. Simon Bronner. **BB**
- Mendoza-Denton, Norma. 1996. "'Muy Macha': Gender and Ideology in Gang-Girls' Discourse about Makeup." *Ethnos* 61(1-2):47-63. **BB**

Week 8 3/5 Midterm Due, no class meeting

Saturday, March 9 1-2PM: Attend this event at the Kentucky Museum:
Quilt Art: Examining the Narrative in Kentucky Quilts

Presentation with Dr. Pearlie Johnson. Based on historical records, secondary sources, and oral history interviews with quilters across Kentucky, Johnson discusses 19th century quilts made by black women living and working on slave plantations, traditional quilts made by African American women of the 20th century, as well as contemporary art quilts made by women of all cultural groups of the 21st century.

Week 9 3/12 Gendered Folklife in the Domestic Sphere

Levin, Judith "Why Folklorists Should Study Housework" (Hollis, Pershing, & Young) **BB**
Lanser, Susan S. "Burning Dinners: Feminist Subversions of Domesticity" (in Radner)
Pershing, Linda "'She Really Wanted to Be Her Own Woman': Scandalous Sunbonnet Sue" (in Radner)
Mulcahy, Joanne B. "'How They Knew': Women's Talk about Healing on Kodiak Island, Alaska" (in Radner)
Langlois, Janet L. "Mothers' Double Talk" (in Radner)

Week 10 3/19 SPRING BREAK

Week 11 3/26 Gendered Folklife in Public/Work

Keyes, Cheryl "'We're More than a Novelty, Boys,': Strategies of Female Rappers in the Rap Music Tradition" (in Radner)
González-Martin, Rachel. 2020. Latinx Publics: Self-Documentation and Latina Youth Activists. In "Critical Folkloristics Today," eds. Margaret Mills and William Westerman. Special Issue, *Journal of American Folklore* 133(53). **JSTOR**
Boyd, Cynthia. 1997. "'Just Like One of the Boys': Tactics of Women Taxi Drivers." In *Undisciplined Women: Tradition and Culture in Canada*, eds. Pauline Greenhill and Diane Tye. Montreal: McGill-Queen's University Press. **BB**
Trauger, Amy. 2004. 'Because they can do the work': women farmers in sustainable agriculture in Pennsylvania, USA. *Gender, Place & Culture: A Journal of Feminist Geography* 11(2): 289-307. **BB**
Glass, Andrea. 2023). Lesbutantes, Guerilla Queers, and Dyke Nights: Transgressing Heteronormative Borders and the Folklore of Queer Resistance. *Journal of Folklore Research* 60(2):143-165.

Week 12 4/2 Ritual & Spirituality I

Brown, Audrey Lawson. 1994. "Afro-Baptist Women's Church and Family Roles: Transmitting Afrocentric Cultural Values." *Anthropological Quarterly* 67(4):173-86. **BB**
Lara, Ana-Maurine. 2023. "Wanga Speaks: An Ethno-theological Rendering of Black Genders and Sexualities." *Journal of Folklore Research* 60(2):123-142. **Project Muse**
Lawless, Elaine "Access to the Pulpit: Reproductive Images and Maternal Strategies of the Pentecostal Female Pastor" (Hollis, Pershing, and Young)
Kligman, Gail. 1984. "The Rites of Women: Oral Poetry, Ideology, and the Socialization of Peasant Women in Contemporary Romania." *Journal of American Folklore*, 97(384): 167-188. **JSTOR**

Week 13 4/9 Ritual & Spirituality II

Kay Turner and Suzanne Seriff, "'Giving an Altar to St. Joseph': A Feminist Perspective on a Patronal Feast" (Hollis, Pershing, & Young)
Brady, Margaret. "Transformations of Power: Mormon Women's Visionary Narratives" **BB**

Week 14 **4/16** **Festival**
Ware, Carolyn E. *Cajun Women and Mardi Gras*

Week 15 **4/23**
Wrap up and term paper presentations
**Final Papers Due*

Week 16 **4/30** **Finals Week**
Final exam due

FLK 480/480G

Women's Folklife

Spring 2024

Tuesdays 5-7:45 in FAC 249

Instructor: Dr. Ann K. Ferrell

Email: ann.ferrell@wku.edu

Office: Rm. 272, phone 745-5896

Office Hours:

Monday 3:15-4:15

Tuesday 4-5

& by appointment

In this course, we will examine the intersection of folklore and gender. We will use "women's folklife" to refer to traditional forms of expression in women's everyday lives which vary by culture and group and include the stories women tell and the songs they sing, gendered knowledge and customs, and material objects that women create and/or manipulate. Students will gain an understanding of the history of the study of women's folklife as it has developed and evolved and will be expected to engage with the interactions of concepts such as folklore and folklife, gender, tradition, performance, power, and feminism. We will pay particular attention to the ways in which women embrace, resist, and subvert traditional gendered roles, sexualities, images, and systems. While the primary objectives of this course center on women's folklife, such a course is not complete without consideration of the performance of masculinity and, even more basically, the very construction of gender as a dichotomous concept.

This course is both an upper-level undergraduate course and a graduate course. This means that you can expect a fairly heavy reading load and to engage with ideas that may challenge your understanding of gender. My expectations for undergraduate and graduate students in terms of engagement with readings and ideas and active participation are identical. However, graduate students will submit lengthier assignments and exams, demonstrating complex engagement with the course as it relates to the larger study of folklore and folklife.

Not all folklore is pretty. Be warned that this class will occasionally deal with folklore that is obscene or inflammatory in content (e.g., racist, sexist, homophobic, violent). The intention is not to promote such folklore but to deal in a critical way with the realities of the roles that folklore plays in supporting as well as subverting ideologies. *It is imperative that students speak to each other and to me with respect at all times.*

Course Objectives

- Students will demonstrate an understanding of the history of the study of women's folklife as it has developed and evolved;
- Students will demonstrate an understanding of the role of folklore in both maintaining and subverting traditional gender roles and expectations;
- Students will apply course concepts and readings to a research project.

Required Texts

Radner, Joan N., ed. 1993. *Feminist Messages: Coding in Women's Folk Culture*. Urbana: University of Illinois Press.

Ware, Carolyn. 2007. *Cajun Women and Mardi Gras: Reading the Rules Backward*. Urbana: University of Illinois Press.

Optional: Hollis, Susan, Linda Pershing, and M. Jane Young, eds. 1993. *Feminist Theory and the Study of Folklore*. Urbana: University of Illinois Press.

Additional readings will be posted on Blackboard [BB] or accessed through JSTOR
You must bring all readings with you to class on the day they are assigned.

Course Requirements

Note that the requirements are slightly different for undergraduate (UG) and graduate (G) students.

Midterm Exam (take-home)	30% (UG) 25% (G)
Final Exam (take-home)	30% (UG) 25% (G)

Term Paper	30%
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You will write a final paper in this class based on primary and secondary research. You will be given more specific instructions and will be required to submit a proposal. Undergraduate papers must be 10-12 pages; graduate papers 15-20.

Participation & Assignments	10%
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This course is intended to foster discussion, and therefore a major requirement of this course is that you come to each class ready to discuss the readings and assignments with an open mind and a desire to engage with your classmates.

Leading class discussion	10% (G)
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Graduate students will each lead the beginning of two class discussions on that week's readings. You will be given more specific instructions.

Course Policies

Covid-19

It's still with us. Please continue to monitor your health for your own sake and the sake of us all.

Attendance

You are expected to attend every class unless there are documentable factors beyond your control. Please keep in touch with me about any concerns or if you must miss class for any reason so that we can work together to ensure that you get the most out of this class.

Academic dishonesty policy

As students in Folk Studies, you are expected to demonstrate professionalism in accordance with the standards of our discipline and university. This includes but is not limited to academic integrity. You are responsible for understanding what academic dishonesty entails, including the following definition and policy:

The WKU Office of Counseling and Student Affairs defines “violations of academic integrity” as including “cheating, plagiarism, or lying about academic matters. Plagiarism is defined as any use of another writer's words, concepts, or sequence of ideas without acknowledging that writer properly. This includes not only direct quotations of another writer's words, but also paraphrases or summaries of another writer's concepts or ideas without acknowledging the writer properly (i.e., citing them). Cheating includes behaviors such as giving or receiving data or information under any circumstances not permitted by the instructor. Lying about academic matters includes falsification of data or information as part of an academic exercise, or knowingly providing false information to a faculty member.”

Students who have willfully plagiarized or otherwise cheated in their academic work may expect an ‘F’ for the course, and they will be reported to the Office of Student Conduct, which is empowered to impose additional sanctions. Plagiarizing or otherwise cheating on degree requirements such as theses and comprehensive exams will result in termination of progress toward the degree.

Please be aware that assignments are regularly checked with plagiarism detection software.

Artificial Intelligence (AI) Tools

AI tools are **not** permitted for any type of written work in this class. If you choose to use these tools, your actions will be considered academically dishonest and a violation of the WKU Student Code of Conduct. The **one** exception is if you choose to use a transcription audio-to-text program for interviews you conduct for the term paper. If you use such a program, you must include the use of the program and the name of the program in your transcription header and be warned that you will have to closely audit the transcription.

Communications

I am aware that technology is changing quickly and that many of you use old-fashioned email less and less. However, there are times when I need to contact you individually or as a class, and I will do so via email. You are responsible for checking your WKU email address and the course Blackboard site on a regular basis.

Electronic Devices

Please silence and stow away all cell phones and other electronic devices before class begins. Obviously, you may not use such devices during class AT ALL. The use of laptops for note-taking or viewing the readings electronically is permissible; however, students using laptops for other purposes during class will lose this privilege. *To avoid confusion, students may not view readings on cell phones.*

Late papers and exams

All assignments are due on the date indicated (this includes take-home exams, final paper, and any other assignments). Unless we make a prior agreement, 10% of your grade will be deducted for each day late.

Recording

Class meetings may not be recorded (audio, video) under any circumstances.

Resources

Folklore Minor

Undergraduates at WKU have a rare opportunity to take a variety of folklore courses and also to minor in Folklore. A Folklore Minor is fun, challenging, and gives a unique perspective on contemporary American life. It also helps develop important critical and problem-solving skills for use in the complex personal, social, occupational, and political environments in which we live and work. These skills will make you a better candidate for employment, for admission into graduate programs in many fields, and for advancement on just about any career path. For more information, talk to the Minor Advisor, Dr. Ann Ferrell (ann.ferrell@wku.edu); visit: <https://www.wku.edu/fsa/folkstudies/minor.php>.

Gender and Women's Studies Minor

This course counts as an elective in the GWS minor.

https://www.wku.edu/womensstudies/academics/minor_in_gws.php

Student Disability Services

In compliance with university policy, students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services in DUC A-200 of the Student Success Center in Downing University Center. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

WKU Counseling Center

The Counseling Center is open throughout the calendar year and closed during holidays and other specified dates found in the WKU Academic Calendar. The Counseling Center is located in Potter Hall, Room 409. 270-745-3159; counseling.center@wku.edu. <https://www.wku.edu/heretohelp/>

WKU's Title IX Sexual Misconduct/Assault Policy

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Title IX Sexual Misconduct/Assault Policy (#0.2070) at <https://wku.edu/eoo/documents/titleix/wkutitleixpolicyandgrievanceprocedure.pdf> and

Discrimination and Harassment Policy (#0.2040) at

https://wku.edu/policies/hr_policies/2040_discrimination_harassment_policy.pdf.

Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or

sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121.

Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and **MUST** report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.



*I reserve the right to make changes to this syllabus, and will notify you in advance of doing so.
Bring this syllabus with you to each class.*



Course Schedule

Week 1 1/16

Introduction to the course and each other

Week 2 1/23 Introductory Concepts

"Gender," "Tradition," "Folklife," "Feminisms," and "Women's Folklore," (from the *Encyclopedia of Women's Folklore and Folklife*) **BB**

"A Jury of Her Peers" by Susan Glaspell **BB**

Radner, Joan N. and Susan S. Lanser "Preface" & "Strategies of Coding in Women's Cultures" (in Radner)

Hollis, Pershing, & Young, "Preface" and "Prologue" [Green, Rayna "'It's Okay Once you Get it Past the Teeth' and Other Feminist Paradigms for Folklore Studies" (Hollis, Pershing, & Young)] **BB**

Starr, Elizabeth. 1980. "On Sexism in Folklore" (*Folklore Women's Communication*) **BB**

Week 3 1/30 Material Culture I

Ice, Joyce "Women's Aesthetics and the Quilting Process" (Hollis, Pershing, & Young) **BB**

Turner, Patricia, "Redirecting the Pain: Ora Knowell" and "Restoring the Soul: Elliott Chambers" in *Crafted Lives*, pp. 57-65. **BB**

Hine, Darlene Clark. 1997. "Quilts and African-American Women's Cultural History," in *African American Quilting in Michigan*, ed. Marsha MacDowell, pp. 13-17. **BB**

Pershing, Linda "Peace Work out of Piecework: Feminist Needlework Metaphors and The Ribbon Around the Pentagon" (Hollis, Pershing, & Young) **BB**

Week 4 2/6 Material Culture II

- Babcock, Barbara A. "'At Home, No Womens Are Storytellers': Potteries, Stories, and Politics in Cochiti Pueblo" (in Radner)
- Thomas, Jeannie B. 1995. "Pickup Trucks, Horses, Women, and Foreplay: The Fluidity of Folklore." *Western Folklore* 54:213-228. **BB**
- Bronner, Simon. 2005. "Secret Erections and Sexual Fabrications: Old men Crafting Manliness." In *Manly Traditions: The Folk Roots of American Masculinities*, ed. Simon Bronner. Bloomington: Indiana University Press. **[BB]**

Week 5 2/13 Approaches to Folk and Fairy Tales

- Stone, Kay "The Misuses of Enchantment: Controversies on the Significance of Fairy Tales" **BB**
- Bendix, Regina. 1993. "Seashell Bra and Happy End: Disney's Transformations of 'The Little Mermaid.'" *Fabula* 34:280-290. **BB**
- Zipes, Jack. 1993. "Spinning with Fate: Rumpelstiltskin and the Decline of Female Productivity." *Western Folklore* 52(1): 43-60. **BB**
- Mills, Margaret "Sex Role Reversals, Sex Changes, and Transvestite Disguise in the Oral Tradition of a Conservative Muslim Community in Afghanistan" **BB**
- Tosenberger, Catherine. 2012. The True (False) Bride and the False (True) Bridegroom: "Fitcher's Bird" and Gendered Virtue and Villainy. In *Transgressive Tales: Queering the Grimms*, edited by Kay Turner and Pauline Greenhill. Detroit: Wayne State University Press. **BB**

Texts of tales discussed **BB**

Week 6 2/20 Gender as Performance

- Butler, Judith. 1988. Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal* 40(4):519-531. **BB**
- Ferrell, Ann. 2014. "Cutting a Thousand Sticks of Tobacco Makes a Boy a Man": Traditionalized Performances of Masculinity in Occupational Contexts. In *Unsettling Assumptions*. **BB**
- Green, Rayna. [1990]1993. "Magnolias Grow in Dirt: The Bawdy Lore of Southern Women." In *Calling Home: Working Class Women's Writings: An Anthology*, ed. Janet Zandy. New Brunswick: Rutgers University Press **BB**
- Mullen, Pat. 2014. "Let's all get Dixie Fried": Rockabilly, Masculinity, and Homosociality. In *Unsettling Assumptions*. **BB**

Week 7 2/27 Gender as Performance II

- Cantú, Norma E. 2005. "Muy Macho: Traditional Practices in the Formation of Latino Masculinity in the Southern Texas Border" in *Manly Traditions*, ed. Simon Bronner. **BB**
- Mendoza-Denton, Norma. 1996. "'Muy Macha': Gender and Ideology in Gang-Girls' Discourse about Makeup." *Ethnos* 61(1-2):47-63. **BB**

Week 8 3/5 Midterm Due, no class meeting

Saturday, March 9 1-2PM: Attend this event at the Kentucky Museum:
Quilt Art: Examining the Narrative in Kentucky Quilts

Presentation with Dr. Pearlie Johnson. Based on historical records, secondary sources, and oral history interviews with quilters across Kentucky, Johnson discusses 19th century quilts made by black women living and working on slave plantations, traditional quilts made by African American women of the 20th century, as well as contemporary art quilts made by women of all cultural groups of the 21st century.

Week 9 3/12 Gendered Folklife in the Domestic Sphere

Levin, Judith "Why Folklorists Should Study Housework" (Hollis, Pershing, & Young) **BB**
Lanser, Susan S. "Burning Dinners: Feminist Subversions of Domesticity" (in Radner)
Pershing, Linda "'She Really Wanted to Be Her Own Woman': Scandalous Sunbonnet Sue" (in Radner)
Mulcahy, Joanne B. "'How They Knew': Women's Talk about Healing on Kodiak Island, Alaska" (in Radner)
Langlois, Janet L. "Mothers' Double Talk" (in Radner)

Week 10 3/19 SPRING BREAK

Week 11 3/26 Gendered Folklife in Public/Work

Keyes, Cheryl "'We're More than a Novelty, Boys,': Strategies of Female Rappers in the Rap Music Tradition" (in Radner)
González-Martin, Rachel. 2020. Latinx Publics: Self-Documentation and Latina Youth Activists. In "Critical Folkloristics Today," eds. Margaret Mills and William Westerman. Special Issue, *Journal of American Folklore* 133(53). **JSTOR**
Boyd, Cynthia. 1997. "'Just Like One of the Boys': Tactics of Women Taxi Drivers." In *Undisciplined Women: Tradition and Culture in Canada*, eds. Pauline Greenhill and Diane Tye. Montreal: McGill-Queen's University Press. **BB**
Trauger, Amy. 2004. 'Because they can do the work': women farmers in sustainable agriculture in Pennsylvania, USA. *Gender, Place & Culture: A Journal of Feminist Geography* 11(2): 289-307. **BB**
Glass, Andrea. 2023). Lesbutantes, Guerilla Queers, and Dyke Nights: Transgressing Heteronormative Borders and the Folklore of Queer Resistance. *Journal of Folklore Research* 60(2):143-165.

Week 12 4/2 Ritual & Spirituality I

Brown, Audrey Lawson. 1994. "Afro-Baptist Women's Church and Family Roles: Transmitting Afrocentric Cultural Values." *Anthropological Quarterly* 67(4):173-86. **BB**
Lara, Ana-Maurine. 2023. "Wanga Speaks: An Ethno-theological Rendering of Black Genders and Sexualities." *Journal of Folklore Research* 60(2):123-142. **Project Muse**
Lawless, Elaine "Access to the Pulpit: Reproductive Images and Maternal Strategies of the Pentecostal Female Pastor" (Hollis, Pershing, and Young)
Kligman, Gail. 1984. "The Rites of Women: Oral Poetry, Ideology, and the Socialization of Peasant Women in Contemporary Romania." *Journal of American Folklore*, 97(384): 167-188. **JSTOR**

Week 13 4/9 Ritual & Spirituality II

Kay Turner and Suzanne Seriff, "'Giving an Altar to St. Joseph': A Feminist Perspective on a Patronal Feast" (Hollis, Pershing, & Young)
Brady, Margaret. "Transformations of Power: Mormon Women's Visionary Narratives" **BB**

Week 14 **4/16** **Festival**
Ware, Carolyn E. *Cajun Women and Mardi Gras*

Week 15 **4/23**
Wrap up and term paper presentations
**Final Papers Due*

Week 16 **4/30** **Finals Week**
Final exam due

Instructor: Dr. Kristi Branham

Email: kristi.branham@wku.edu

Office Hours: 2:15p-3:15p Tuesday, 12:30p-1:30p Wednesday, and by appt.

Office: CH 117

Course Overview: This class introduces students to the interdisciplinary field of Gender & Women’s Studies. Drawing on historical perspectives and socio-cultural analysis, this course will consider some of the major issues that have concerned gender & women’s studies including the social construction of gender and the intersections of gender with race, ethnicity, class, and sexuality. We will be concerned with the ways in which these constructions and intersections shape people’s lives. Our investigation will proceed through reading the work of a diverse group of primarily U.S. feminist scholars, writers, and activists.

Required Texts:

- Shaw and Lee, eds. *Gendered Voices/Feminist Visions: Classic and Contemporary Readings*, 8th ed. 2020.
- Websites and Course Docs: See Class Schedule and Blackboard site for details.

Student Learning Outcomes: Upon successful completion of this course, students will be able to do the following:

- Recognize ways that gender functions as a social institution;
- Explain how socially constructed categories of gender, race, class, and sexual identity function together to formulate systems of oppression;
- Define basic terms central to gender & women’s studies, including *sex, gender, sexuality, feminism, patriarchy, and oppression*;
- Apply conceptual frameworks important to the field of gender & women’s studies to life experiences as they relate to the broader society.

Colonnade Requirement: Under the Colonnade Program, this course fulfills the Social and Behavioral requirement under Explorations (E-SB). This category helps students to attain a stronger understanding of society and human behavior.

Colonnade Explorations Student Learning Outcomes:

- Demonstrate knowledge of at least one area of the social and behavioral sciences (SBS).
- Apply knowledge, theories, and research methods, including ethical conduct, to analyze problems pertinent to at least one area of the SBS.
- Understand and demonstrate how at least one area of the SBS conceptualizes diversity and the ways it shapes human experience.
- Integrate knowledge of at least one area of the SBS into issues of personal or public importance.
- Communicate using the language and terminology germane to at least one area of the SBS.

Gender & Women’s Studies Minor: GWS 200 Introduction to Gender & Women’s Studies is a core course requirement for the Gender & Women’s Studies Undergraduate Minor. For more information on the minor, visit <https://www.wku.edu/womensstudies/>.

COURSE REQUIREMENTS

Evaluation: Students must satisfactorily complete the following requirements to pass this course. Please remember that if you’re having difficulties, speaking with me is the best way to resolve them.

consult with me about your group project.

Final Exam: This class includes a final exam. The final exam will be a take-home essay exam that will ask you to respond to your experience during the semester. The exam will be available the last week of classes. You will submit your exam via the course Blackboard site.

Format for Assignments: Unless otherwise specified, assignments should be typed (in a standard 12-point font size) and double-spaced, with one-inch margins on all sides. Each written assignment should have a title. Your name, the course name and section, the due date, and my name should appear in the upper left-hand corner. Pages should be numbered. You should use an appropriate citation format for incorporating and citing outside sources. All assignments should be saved as an MSWord document.

COURSE POLICIES

Attendance: To be successful, students must participate in class activities and complete course assignments. Students must submit all major assignments and attend at least 75% of the course in order to have their course materials evaluated for a passing grade.

Academic Integrity: It is understood that students will present their own work for all assignments and that assignments should be human generated. Student work will be checked using plagiarism and AI detection software. Plagiarism, AI, cheating, or any other form of academic dishonesty will not be tolerated. Academic dishonesty will result in either failure of the assignment or failure of the course and will be reported to the WKU Office of Judicial Affairs. Please refer to the WKU Student Handbook for more information.

Late Assignments: Assignments submitted after the due date will be penalized one letter grade for each business day it is late. Assignments late more than five business days will receive minimal credit.

Electronic Devices: Students may use their electronic devices including laptops, ipads, or smart phones, during class as long as the device is being used to access course material or to take class notes.

Food: Students may have a drink and light snack (chips, granola bar, candy) during class meetings. However, please refrain from eating an entire meal (Subway meal, chicken wings and fries dinner, etc).

Email and Office Hours: I will use WKU's Blackboard and email system to communicate with students outside of class. These communications will range from class announcements to supplemental readings. Students will be responsible for information posted on the class Blackboard site and sent via email. In addition, there are two ways to contact me outside of class. Please feel free to come by my office during office hours or to email questions and concerns to me. I have listed my office hours and email address at the top of this Syllabus. Understand, however, that I need 24 hours to respond to email. If you need to meet with me but cannot make my office hours, I'll gladly schedule an appointment at a time convenient for both of us.

UNIVERSITY POLICIES

ADA Accommodation: In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

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GWS 375 – American Masculinities: “It’s hard out here for a pimp”¹

Instructor: Dr. Kristi Branham

Email: kristi.branham@wku.edu

Office Hours: 2:15p-3:15p Tuesday, 12:30p-1:30p Wednesday, and by appt.

Office: Cherry Hall 117

“the quest for manhood—the effort to achieve, to demonstrate, to prove our masculinity—has been one of the formative and persistent experiences in men’s lives”

--Michael Kimmel *Manhood in America*

Catalog Description: Survey of the meanings of manhood in the United States, including historical, social, economic, cultural, and political influences on the development of masculine identity.

Course Overview: This course employs the methodologies of the interdisciplinary academic discipline of Gender & Women’s Studies. In its examination of American masculinity from the founding fathers to the twenty-first century, the course draws from the humanities disciplines of history, sociology, literature, anthropology, and theater. Students examine a variety of texts to map the ways masculinity as a component of the gender system interacts with other systems including race and class systems. Specifically, this course explores the impact of these systems on the individual unit as well as on American nation-making.

Required Texts:

- Coates, Ta-Nehisi. *Between the World and Me*.
- Franklin, Benjamin. *The Autobiography of Benjamin Franklin*.
- Kimmel, Michael and Michael Messner, eds. *Men’s Lives*. 10th ed. Oxford UP, 2018.
- Miller, Arthur. *Death of a Salesman*. Penguin, 1998.

Colonnade Connections Course: This course is in the Colonnade Connections Systems category. Below is a description of **Systems** and expected Student Learning Outcomes (SLOs).

Systems Outcomes: Students will examine systems, whether natural or human, by breaking them down into their component parts or processes and seeing how these parts interact. Courses will consider the evolution and dynamics of a particular system or systems and the application of system-level thinking. Students who complete this course will:

1. Analyze how systems evolve.
2. Compare the study of individual components to the analysis of entire systems.
3. Evaluate how system-level thinking informs decision-making, public policy, and/or the sustainability of the system itself.

Course Learning Outcomes: Upon successful completion of this course, students will be able to do the following:

¹ Title of the 2005 winner of the academy award for best song; written by Paul Beauregard, Jordon Houston, and Cedric Coleman and performed by Three 6 Mafia for the film *Hustle & Flow* (2006).

4. Describe the interaction between gender and other group-based identities;
5. Apply course concepts to issues relevant to their academic disciplines.

Gender & Women's Studies Minor: GWS 375 American Masculinities satisfies an elective requirement for the Gender & Women's Studies Undergraduate Minor. For more information on the minor, visit <https://www.wku.edu/womensstudies/>.

COURSE REQUIREMENTS: Students must satisfactorily complete the following requirements in order to pass this course. Please remember that if you're having difficulties, speaking with me is the best way to resolve them.

The breakdown of your final grade is as follows:

Class Participation	100
Questions for Class (10X10).....	100
Discussion Board (5X50).....	250
Designated Driver (2X100).....	200
Pop Culture Connects (5X50)...	250
Personal Reflection	150
<u>Final Synthesis Essay</u>	<u>200</u>
Total Points	1250

Class Participation: This class functions as a forum in which participants can engage the texts and exchange ideas, interpretations, and insights with each other. The success of this format depends on everyone's preparation and participation. Therefore, I expect you to participate in class activities and discussion. Successful participation requires that you prepare for class by completing the reading, doing your homework, and actively engaging the course material. Class attendance and any in-class work such as pop quizzes and in-class writings will count toward your participation grade.

Questions for Class: This assignment requires you to submit a minimum of two discussion questions based on the assigned readings ten times during the semester. Due dates are posted on the course schedule. These questions will be used to direct class discussion. Questions can address content, method, specific points, or relationships between ideas, issues, and/or other readings. Your questions should reflect careful consideration of the readings and a thoughtful analysis of the issues addressed.

Discussion Board (Db): Discussion board participation requires one original 350-word post that demonstrates familiarity with the course assigned readings AND engages with the discussion prompts. This is called your Primary Post. You should quote directly from the text, reference the discussion prompt(s), make connections to readings, and include citations. In addition, you will complete one Reply Post that is at least 125-words. There are 5 discussion boards throughout the semester, each worth 50 points.

Designated Drivers: In groups of 4-5 students, students will be responsible for facilitating the course discussion twice during the semester. Students will select one day for which they will facilitate the discussion. Students will be responsible for presenting key themes from the

readings and facilitating constructive critical discussion related to the readings. You may prepare discussion questions, guidelines, or other materials, but the most important thing is for you to help your classmates understand, assimilate, and critique the assigned texts.

Popular Culture Connections: Five times during the semester, students will share examples of “American Masculinity” found in popular culture. This may be a television show, magazine article, Facebook meme, etc. I will set-up a Discussion Board forum specifically for this assignment. Students should include an overview of the example’s context, offer an analysis of its “masculinity message,” make at least one specific connection to a course reading including a quotation, and include citations. For full credit, students must post one reply to a classmate’s popular culture connection.

Personal Reflection and Final Synthesis Essay: Students will compose two short essays, one at the beginning and one at the end of the semester. The first essay is a personal reflection on the student’s current relationship to and understanding of masculinity in the United States (4-6 pages). In this essay, students will draw on personal experience and popular culture to explore from where their understanding of masculinity came. The second essay is a final synthesis of the course and course material (5-7 pages). Students will revisit their personal reflection and respond by describing how their understanding and attitudes have changed over the semester. This essay requires the student to incorporate at least 5 of the assigned readings, 1 outside academic sources, and personal experience.

Emergencies: In the event of an emergency, do your best to contact me (email, phone, fax, snail mail, raven). Continue to make reasonable independent efforts toward course completion as per the syllabus. Have a back-up plan for Internet access in case your computer fails.

COURSE POLICIES

Attendance: To be successful, students must participate in class activities and submit all course assignments. Students must submit all major assignments and participate in at least 75% of the course in order to have their course materials evaluated for a passing grade.

Academic Integrity: It is understood that students will present their own work for all assignments and that assignments should be human generated. Student work will be checked using plagiarism and AI detection software. Plagiarism, AI, cheating, or any other form of academic dishonesty will not be tolerated. Academic dishonesty will result in either failure of the assignment or failure of the course and will be reported to the WKU Office of Judicial Affairs. Please refer to the WKU Student Handbook for more information.

Late Assignments: Assignments submitted after the due date will be penalized 10 points for each business day it is late. Assignments late more than five business days will receive minimal partial credit.

Email and Office Hours: I will use WKU’s Blackboard and email systems to communicate with students outside of class. These communications will range from class announcements to suggestions for supplemental readings. Students will be responsible for information posted on the course Blackboard site and sent via email. In addition, the best way to contact me outside of

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GWS 400 Western Feminist Thought Spring 2024

Instructor: Dr. Kristi Branham

Email: kristi.branham@wku.edu

Office Hours: 11a-1p Tuesday and by appt.

Office: Cherry Hall 117

Course Description: This course presents the fundamental concepts embodied in Western feminist thought as it has developed from the eighteenth century to the present. It emphasizes a close analysis of individual works and critical evaluations of the assumptions and central concepts that inform the works under consideration.

Prerequisite: GWS 200, junior standing, or instructor permission.

Learning Outcomes: At the completion of this course, students will be able to:

- Identify key arguments of feminist theorists and activists who have shaped the debates and conversations over the past two hundred years;
- Describe at least five of the various theoretical stances that characterize the feminist movement from the 19th-21st centuries;
- Analyze the ways in which feminist concerns, such as rights, privilege, power, and identity affect the ways in which women's movements evolve;
- Reflect on the connections and discontinuities among important feminist texts and their application and relevance to students' own lives.

Required Texts:

- Ahmed, Sara. *Living a Feminist Life*. Duke UP, 2017.
- hooks, bell. *Feminist Theory: From Margin to Center*. 1984. Taylor & Francis, 2014.
- Lorde, Audre. *Sister Outsider*. 1984. Crossing Press, 2012.
- Websites and Course Docs: See Class Schedule for details.

Gender & Women's Studies @ WKU: This course is a required core course for the gender & women's studies minor. For more information on the minor, visit www.wku.edu/womensstudies or call the Women's Studies Center.

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Important Semester Dates

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60% point: March 15.

Last day to drop a class with a W: March 28.

Grade Distribution:

Class Participation	50
Discussion Board (10x10pts)	100
GWS Event (1)	100
Discussion Leader (2x100)	200
Synthesis Paper 1	200
Synthesis Paper 2	<u>200</u>
Total	850 points

1. Class Participation

This class functions as a forum in which participants can engage the texts and exchange ideas, interpretations, and insights with each other. The success of this format depends on everyone's preparation and participation. Therefore, I expect you to participate in class activities and discussion. Successful participation requires that you prepare for class by completing the reading, doing your homework, and actively engaging the course material. Any in-class work such as reading quizzes and in-class writings will count toward your participation grade. I expect you to attend class and to be an active participant in class discussion.

2. Discussion Board (Db)

Discussion Board Participation: This class requires you to participate in 10 Discussion Board (Db) threads on Blackboard during the semester. Due dates are marked on the course syllabus. For full credit, Db participation requires one original post (OP) and one reply post (RP) for a minimum of 250 words total. Original posts must demonstrate familiarity with the day's assigned readings. Original posts should include (1) a brief summary of the readings, (2) critical analysis of a theme, issue, or pattern within the reading, and (3) discussion of connections to previous readings and personal response. Reply posts must be in response to a classmate's original post and should address a critical claim or argument found in the original post.

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Students must attend one event sponsored by WKU GWS or a feminist organization. May be attended online and asynchronously. I will distribute event announcements throughout the semester. Students must attend the event and write a two-page response describing their experience and connecting it to topics discussed in class. You should include at least one reference and citation to an assigned reading. Responses must be submitted no later than one week after the event date.

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5. Synthesis Papers

You will compose two 5-7 page synthesis papers. Each paper will ask you to reflect on a topic, issue, or theme you see in a minimum of three of the texts assigned for class. You must also include personal experience and reflection when synthesizing the materials. In other words, I expect you to use first person and to incorporate your experiences as credible evidence. However, I also want to emphasize that the synthesis papers are formal academic essays; therefore, your synthesis papers must have a clear thesis, supporting claims, and substantial evidence from the course readings and your experience. I expect your synthesis papers to be free of grammatical and mechanical errors and to clearly cite any and all outside sources using an accepted format such as MLA or APA.

Format for Written Assignments: All written assignments must be typed (in a standard 12-point font size) and double-spaced, with one-inch margins on all sides. Each written assignment should have a title. Your name, the course name and section, the due date, and my name should appear in the upper left-hand corner. Pages should be numbered. You should use MLA or another acceptable format for incorporating and citing outside sources. All assignments should be submitted in hard copy at the beginning of class on the due date.

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If you are a WKU student and believe that you have experienced an incident(s) of discrimination or harassment based on pregnancy (or pregnancy related conditions or issues), please report it to the Title IX Coordinator via email at ena.demir@wku.edu or by phone at (270) 745-6867.

Additional resources for pregnant and parenting students can be found on WKU's Title IX Website at www.wku.edu/titleix/.

Title IX/Discrimination & Harassment: Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Sex and Gender-Based Discrimination, Harassment, and Retaliation (#0.070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Executive Director, Office of Institutional Equity/Title IX Coordinator, Ena Demir, 270-745-6867 or Title IX Investigators or Michael Crowe, 270-745-5429. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

HIST 329 (CRN: 47704): Black Intellectual History

Time: MWF 11:30-12:25

Place: CH209

Instructor: Dr. Andrew Rosa

Office: CH207

Office Hours: T-10:30-12pm/R-12:30-3pm

Email: andrew.rosa@wku.edu

Calendly link: <https://calendly.com/andrew-rosa>

“I am also one of the wretched and miserable daughters of the descendants of fallen Africa,”
Maria Stewart, 1831.

“We believe that the Negro people, as a race, have a contribution to make to civilization and
humanity, which no other race can make,” W.E.B. Du Bois, 1901.

“Yes, the peoples of the free colored nations are our natural friends: their growing strength is also
ours,” Paul Robeson, 1957.

COURSE DESCRIPTION: This course begins from the premise that Black intellectuals have made significant contributions to how we think about the modern world, though few recognize their transnational significance. In this course, we will read foundational works from key figures in the Black intellectual tradition and situate them within their appropriate historical contexts by engaging with a wide range of primary sources and classic and current scholarship. We will seek to understand how Black intellectuals confronted issues of race, class, gender, freedom, uplift, internationalism, and responsibility in their work and how individual and group claims for human rights and citizenship informed local and global struggles for respect and recognition. A key aim of this course is to develop a general reading knowledge of the traditions and trajectories of black intellectual discourse and action in local and global contexts, from slavery to present.

COURSE GOALS: This course will introduce you to the latest scholarship in Black intellectual history, and provide you with the tools necessary to formulate questions and answers about the roots and routes of this tradition in comparative and transnational contexts. In this process, you will become proficient in three key learning objectives that align with the Social and Cultural course outcomes in the Connections category of the Colonnade:

- Analyze the development of self in relation to others and society.
- Examine diverse values that form civically engaged and informed members of society.
- Evaluate solutions to real-world social and cultural problems

COURSE QUESTIONS: Over the course of the semester, we will grapple with the following questions:

- 1) What does it mean to be an intellectual?
- 2) What are the contours of an African American intellectual tradition?
- 3) How do we conceptualize ‘Black internationalism’ considering the multi-faceted meanings of Blackness in the United States and across the globe?
- 4) How has the transnational crossing of cultures and borders shaped Black political and cultural narratives?

- 5) How have Black intellectuals moved away from the nation-state context of the US to address the problems of democracy, racism, and citizenship globally?

REQUIRED TEXTS: The titles listed below are all required. Copies of documents, articles, and book chapters will be posted to the content page of the Blackboard (Bb) course site.

- Blight, David. *Frederick Douglass' Civil War: Keeping Faith in Jubilee* (Baton Rouge&London: LSU Press, 1989)
- Coates, Tanehisi, *Between the World and Me* (Penguin, 2015)
- Kelley, Robin D.G, *Freedom Dreams: The Black Radical Imagination* (Beacon Press, 2002)
- Logan, Shirley, *With Pen and Voice: A Critical Anthology of 19th Century African American Women* (Southern Illinois University Press, 1995)
- *Three Negro Classics* (New York: Harper Collins, 1965)
- All other reading materials will be available in Blackboard (Bb), under the “content tab.”
- Some of films will be made available in Blackboard (Bb)

Course Requirements

What will you need to complete for this Course?

All requirements must be completed on time to pass the course. Information will be available on the Blackboard course site.

- I. Attendance and Participation (20% of grade):** This is not a lecture class. I will provide a few lectures to frame our discussion, but class time will be spent primarily in conversation. Active engagement with the weekly readings and participation in class discussion is, therefore, crucial to your success in the course. Every student will be responsible for sustaining discussions based on our weekly readings. I will be evaluating you in three areas:
- Do your comments demonstrate that you've read and understood the assigned readings?
 - Do your comments push the conversation forward (rather than repeat something that's already been said or introduce material that is not relevant to the ongoing discussion)?
 - Do you volunteer your opinion on a considered basis?
 - Do you meaningfully and substantially contribute and improve the quality of our collective interrogation?

Attendance does not assume participation. To be “in class” means to actively participate.

- II. Critical Reaction Questions/ CRQ (4pts.X10=40%):** Each week, beginning with week 2, you will be expected to write a paragraph-length question based on the assigned readings. Writing your weekly question is a very useful strategy for synthesizing the reading, distilling authors' arguments into economical and clear prose, and focusing your thoughts before coming to class. This assignment is meant to encourage careful reflection *prior* to our group meeting and to be generative for class discussion. Please enjoy the academic freedom of writing about whatever most interests or concerns you in these readings. Students may express their personal reactions; however, personal opinions and experiences should always be informed by the conceptual and empirical substance of the assigned readings. These assignments will be

evaluated for, form, content, and synthesis of the materials in a coherent and precise way. You are required to submit 10 questions over the course of the semester and upload them to the Blackboard course site no later than 7 pm on Tuesday, the night before our class meetings on Wednesdays.

III. Final Paper (40% of grade): The main assignment in this course is an 10-12-page (2500-3000 words) research paper on a topic in Black intellectual history. Each student will identify a theme, problem, or debate generated from the course readings and write a paper focused on some aspect of Black intellectual history. This paper is to be based on library research as well as on a synthesis of relevant readings from the required and recommended lists. For example, a paper on the historical development of Black feminist thought might use assigned readings as sources along with selections from the recommended bibliography at the end of the syllabus. A paper on some aspect of Pan-Africanism or diasporic consciousness would begin with the reading material the course makes available and, from there, additional library research. Students are strongly encouraged to begin their search for paper topics by browsing and, hopefully, more closely examining the required and recommended texts.

The final paper assignment is due on the scheduled due date, without exception. However, a **draft**, which will not be graded, must be submitted two weeks prior so that I can offer feedback before the final deadline. As this is a **10-12 full page paper, plan on consulting** at least 10-12 references (i.e., books and/or journal articles including the books we are reading in class). Appropriate web sites may be used as supplementary rather than as principal sources. The papers will be evaluated on the basis of five criteria: i- clarity of thesis statement, ii- the clarity of exposition, iii- the quality of evidence used to support the argument, iv- the adequacy of organization and writing (i.e., word usage, grammar and spelling), and v- the relative quantity and quality of citations. Most of these criteria, particularly ii-iv, should be considered general guidelines for all writing assignments.

Grade Breakdown

- 90-100=A
- 80-89=B
- 70-79=C
- 60-69=D
- 0-59=F

Dates to Remember

- * See syllabus for due dates: **Critical Reaction Questions**
- * **April 19: Research paper draft**
- * **May 1 @10:30am: Final Paper**

Films

Every third class, usually Friday, will be dedicated to viewing films. These have been carefully selected to complement the reading materials and should be viewed and analyzed by you as text. There may occasionally be some video clips as short as 10 minutes, but the six main videos to be viewed during class sessions are full-length films. I cannot recommend to you enough the value of watching the films and using them in class discussions, papers/essays, etc. Some of the videos embody troubling and upsetting

images of African history (e.g., slavery, colonialism, racism, etc.). These are not intended to put down any group, society, states, or colonial power(s), etc. Rather, they problematize and illuminate nuanced historical processes and throw additional critical light on the assigned readings, lectures, and class activities.

Office Hours and Student Meetings

I will hold office hours on Tuesdays (10:30-12pm) and Thursdays (1-2:30), as well as by appointment. You can schedule an appointment with me via my Calendly link: <https://calendly.com/andrew-rosa> For students taking this class from our regional campuses, we can schedule meetings over Zoom. Let me know at least 24hrs before our meeting time, so I can send you the Zoom link.

Blackboard

You will be responsible for covering and completing all assigned coursework through the Blackboard course site. Also, the Blackboard course site will be the main repository for all course content, including weekly Power Points, images, outside readings, audio-visual materials, and course assignments.

All assigned coursework is to be submitted by their respective due dates via Blackboard.

It is imperative, therefore, that you have reliable internet access and be familiar with using the Blackboard platform. To access Blackboard and the course site:

1. Go to WKU's main page, www.wku.edu, and click on "Blackboard" under the "Quick Links" tab.
2. Enter your ID and password (same as email) and Log In
3. Complete the Blackboard student tutorial as this will really help you to navigate Blackboard
4. Click on the link for this course, then click on the tabs to access everything you will need

Academic Dishonesty

I take academic integrity very seriously. Any instance of academic dishonesty (including cheating on writing assignments, failing to properly cite your work, or copying all or part of an assignment from a book, article, online source, or classmate) will result in an immediate failing grade for the assignment or the entire course. Violations of the University's academic integrity policy will result in a report to the Office of Student Conduct. This includes, for example, copying even a small part of your paper from Wikipedia or SparkNotes. Artificial intelligence (AI) tools are not permitted for any type of work in this class. If you choose to use these tools, your actions will be considered academically dishonest and a violation of the WKU Student Code of Conduct.

Seriously, PLEASE do not copy your work; I REALLY don't want to fail anyone for academic dishonesty during an already stressful time. Please see me if you have any questions at all on what academic dishonesty means in a class like this.

ADA Accommodations

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Title IX/ Discrimination and Harassment

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History Department Tutoring Center

The History Success Center provides free tutoring services for all students enrolled in history classes. Tutors can assist with any aspect of the class, including essays, exams, and study skills. Drop-in appointments will be offered in Cherry Hall 202 from 10am-3pm on weekdays. Evening tutoring is available by Zoom. To view availability and make an appointment, visit <https://calendly.com/wkuhistory/>

Reading Schedule:

Students are required to come prepared for each class, having completed the reading assignments beforehand. Unless indicated, most of the required readings listed below are from Gilbert and Reynolds, *Africa in World History*. Other readings will be accessible through the Blackboard (Bb) course site.

Week 1 (Jan. 17, 19): **The Roots and Routes of the Black Intellectual Tradition**

- Lewis Gordon, "The Black Intellectual Tradition," <https://genius.com/Lewis-gordon-black-intellectual-tradition-annotated>
- Axel Honneth, "Integrity and Disrespect: Principles of a Conception of Morality Based on a Theory of Recognition," (Bb)

Week 2 (Jan. 22, 24, 26): **Racial Slavery and the Black Intellectual Tradition in the Americas**

- Gomez, *Reversing Sail*, chp. 4&5 (Bb)
- David Walker, *David Walker's Appeal* (Bb)
- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*, (Bb)

Film: The Colour of Money

Due: CRQ1 1/23@7pm

Week 3 (Jan. 29, 31, Feb. 2): **The Black Intellectual Tradition in the in the Age of Revolutions**

- Sylvia Frey, "The American Revolution and the Creation of the Global African World," (pp.47-71) in *From Toussaint to Tupac*. (Bb)
- Phillis Wheatley, "To the Right Honorable William, Earl of Dartmouth" (Bb)
- Jupiter Hammon, "An Address to the Negroes in the State of New York," (Bb)
- Peter Bestes, et. al., "Petitions of African Americans to Massachusetts General Court" (Bb)
- Richard Allen, "The Founding of the African Methodist Episcopal Church," (Bb)
- Absalom Jones, "A Thanksgiving Sermon," Bb.

Film: Egalite for All: The Haitian Revolution

Due: CRQ2 1/30@7pm

Week 4 (Feb. 5, 7, 9): **Writing and Remembering Slavery in the Americas**

- David Blight, *Frederick Douglass' Civil War*; chps. Chps. 1-2
- Harriet Jacobs, (Excerpt) *Incidents in the Life of a Slave Girl*, (Bb)
- Frederick Douglass, (Excerpt) *Narrative of the Life of Frederick Douglass* (Bb)

Due: CRQ3 2/6@7pm

Week 5 (Feb. 12, 14, 16): **Asserting the Right to Be in Slavery and Freedom**

- David Blight, *Frederick Douglass' Civil War*; Chps. 3-4
- Shirley Logan, Maria Stewart and Sojourner Truth, in *With Pen and Voice*, pp. 1-35

Film: When the Lions Wrote History

Due: CRQ4 2/13 @7pm

Week 6 (Feb. 19, 21, 23): **The Meaning of the Civil War in Black Intellectual History**

- Blight, *Frederick Douglass' Civil War*; Chps. 5-6
- Mary Ann Shad Cary, "A Plea for Emigration," (Bb)

Due: CRQ5 2/20@7pm

Week 7 (Feb. 26, 28, Mar. 1): **The Meaning of the Civil War in Black Intellectual History—cont.**

- Blight, *Frederick Douglass' Civil War*; Chps. 7-10
- Garrison Frazier, "Colloquy with Colored Ministers," (Bb)
- "Jordan Anderson to His Former Master," (Bb)

Due: CRQ6 2/27@7pm

Week 8 (Mar. 4, 6, 8): **Accommodation vs. Protest**

- Booker T. Washington, *Up from Slavery*, in *Three Negro Classics*
- Shirley Logan, Anna Julia Cooper, Ida B. Wells, and Fannie Barrier Williams in *With Pen and Voice*, pp. 47-105
- W.E.B. Du Bois, Chapter 3, "Of Mr. Booker T. Washington and Others," *Souls of Black Folks* in *Three Negro Classics*
- Mary Church Terrell, "Club Work of Colored Women," (Bb)
- T. Thomas Fortune, "Black and White: Land, Labor, and Politics in South," (Bb)

Film: A Biography in Four Voices: W.E.B. Du Bois

Due: CRQ7 3/5@7pm

Week 9 (Mar. 11, 13, 15): **New Nations and Nationalities in the Age of Empire**

- Robin Kelley, *Freedom Dreams*, Chp. 1
- W.E.B. Du Bois, *Souls of Black Folks*, selected chapters
- Robert Vinson, "Providential Design: American Negroes and Garveyism in South Africa" in *From Toussaint to Tupac*, pp. 130-154
- Zora Neale Hurston, *The Emperor Effaces Himself*, (Bb)
- A. Philip Randolph, *The Only Way to Redeem Africa*, (Bb).

Film: Marcus Garvey: Look for Me in the Whirlwind

Due: CRQ8 3/12 @ 7pm

Week 10 (Mar. 18, 20, 22): **Spring Break**

Week 11 (Mar. 25, 27, 29): **Pan Africanism Diasporically Reconsidered**

- W. E. B. Du Bois, *The Souls of Black Folk*, selected chps. (Bb)
- Robin Kelley, *Freedom Dreams*, Chp 2
- Du Bois, “We Return Fighting,” (Bb)

Film: A Biography in Four Voices: W.E.B. Du Bois

Due: CRQ9 3/26 @7pm

Week 12 (Apr. 1, 3, 5): **The New Negro, Negrismo, and Negritude:**

- Alain Locke, “Enter the New Negro” (Bb)
- Marcus Garvey, “The New Negro and the UNIA” (Bb)
- Amy Jacques Garvey, “Our Women Getting into the Larger Life: Women as Leaders,” (Bb)
- Alice Dunbar Nelson, “The Negro Looks at Outworn Traditions,” (Bb)
- Robin Kelley, *Freedom Dreams*, Chp. 3

Week 13 (Apr. 8, 10, 12): **Pan Africanism, or Communism in the era of the Color Line**

- W. E. B. Du Bois, “To the Nations of the World” (Bb)
- Robin Kelley, *Freedom Dreams*, Chp. 4
- E. Franklin Frazier, “Le Bourgeoisie Noir,” (Bb)

Due: CRQ10 4/9 @7pm

Week 14 (Apr. 15, 17, 19): **Radical Internationalism and Black Liberation in the Diaspora**

- Aime Cesaire, “Discourse on Colonialism,” (Bb)
- Franz Fanon, “On Violence” (Bb)
- C.L.R. James, *A History of Pan-African Revolt*, excerpt (Bb)
- George Padmore, “Pan Africanism or Communism,” (Bb)
- Robin Kelley, *Freedom Dreams*, Chp. 5

Due: Final Paper Draft on 4/19

Week 15 (Apr. 22, 24, 26): **Reconnecting and Re-conceptualizing Solutions in the Diaspora**

- “Should Negro Colleges be Perpetuated or Should There Be Integration in Education,” (Bb)
- Martin Luther King, Jr., “Letter from a Birmingham Jail” (Bb)
- Malcolm X, “Message to the Grassroots” (Bb)
- Joffree Stewart, “Some Implications of Nonviolence in the Montgomery Resistance Movement,” (Bb).
- Ta-Nehisi Coates, *Between the World and Me*, TBA

Week 16 (May 1@10:30): **From Black Power to Black Lives Matter**

- Brian Meeks, “The Rise and Fall of Black Power in the Caribbean” in *From Toussaint to Tupac*
- Stokely Carmichael, “On Black Power,” (Bb)
- Steve Biko, “The Definition of Black Consciousness,” (Bb)

- Marc Perry, “Hip Hop’s Diasporic Landscape of Blackness,” in *From Toussaint to Tupac*
- Ta-Nehisi Coates, “The Case for Reparations,”
<https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>

Due: Final Paper on May 1 @10:30

Black Intellectual History Starter Bibliography

Black Thought--Overviews

- Wilson Jeremiah Moses, *Creative Conflict in African American Thought* (2004)
Adolph Reed Jr., et al. *Renewing Black Intellectual History: the Ideological and Material Foundations of African American Thought* (2010)
Tommy L. Lott and John P. Pittman, *A Companion to African-American Philosophy* (2006)
Michael C. Dawson, *Black Visions: the Roots of African American Political Ideologies* (2001)
James Danky and Maureen Hady, eds., *African-American Newspapers and Periodicals: A National Bibliography* (1999)
Nell Irvin Painter, *Creating Black Americans: African-American History and its Meanings, 1619 to the Present* (2006)

Figure of the Black Intellectual

- Harold Cruse, *Crisis of the Negro Intellectual* (1967)
_____, *Crisis of the Negro Intellectual Reconsidered* (2007)
Ross Posnock, *Color & Culture: Black Writers and the Making of the Modern Intellectual* (2000)
William M. Banks, *Black Intellectuals: Race and Responsibility in American Life* (1996)
Jerry Gafio Watts, *Heroism and the Black Intellectual: Ralph Ellison, Politics, and Afro-American Intellectual Life* (1994)
Michael Ondaatje, *Black Conservative Intellectuals in America* (2009)
Houston Baker, *Betrayal: How Black Intellectuals Have Abandoned the Ideals of the Civil Rights Era* (2010)
Henry Louis Gates, Jr. and Gene A. Jarrett, *The New Negro: Readings on Race, Representation, and African American Culture, 1892-1938* (2007)

Racial Leadership and Uplift

- Kevin K. Gaines, *Uplifting the Race: Black Leadership, Politics and Culture During the Twentieth Century* (1996)
W.E.B. Du Bois, "Talented Tenth," in *The Negro* (1915)
Touree F. Reed, *Not Alms But Opportunity: the Urban League and the Politics of Racial Uplift, 1910-1950* (2008)

The W.E.B. Du Bois – Booker T. Washington Debate on Education and Uplift

- James D. Robinson, *The Education of Blacks in the South, 1860-1935* (1988)
Jacqueline M. Moore, *Washington, Du Bois, and the Struggle for Racial Uplift* (2003)
David Levering Lewis, *W.E.B. Du Bois, 1868-1919: Biography of a Race* (1994)
David L. Lewis, *W.E.B. Du Bois, 1919-1963: the Fight for Equality and the American Century* (2000)
Robert Norrell, *Up From History: the Life of Booker T. Washington* (2009)
W.E.B. Du Bois, *The Souls of Black Folk*, Chapters 3 & 6
Booker T. Washington, *Up From Slavery: Autobiography* (1901)

Black Transatlantic Studies/Cosmopolitanism/Pan Africanism

- Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (1993)
Henry Louis Gates, Jr. *Tradition and the Black Atlantic* (2010)
Andrew Zimmerman, *Alabama in Africa: Booker T. Washington, the German Empire, and the Globalization of the New South* (2010)
Kwame A. Appiah, *In My Father's House: Africa in the Philosophy of Culture* (1993)

Kwame A. Appiah, *Cosmopolitanism: Ethics in a World of Strangers* (2007)
 Ronald W. Walters, *Pan Africanism in the African Diaspora: An Analysis of Modern Afrocentric Political Movements* (1997)
 Wilson Jeremiah Moses, *The Golden Age of Black Nationalism, 1850-1925* (1988)
 P. Olisanwuche Esedebe, *Pan Africanism: the Idea and the Movement* (1994)
 Colin Grant, *Negro with a Hat: the Rise and Fall of Marcus Garvey* (2008)
 Michard Hanchard, "Afro-Modernity: Temporality, Politics, and the African Diaspora," *Public Culture* 11 (Winter 1999).
 Van Gosse, "'As a Nation, the English Are Our Friends': The Emergence of African American Politics in the British Atlantic World, 1772-1861," *American Historical Review* (October, 2008), 1003-1028.

Anticolonialism and Postcolonialism

Frantz Fanon, *Black Skin, White Masks* (1952)
 _____, *The Wretched of the Earth* (1963)
 Aime Cesaire, *Discourse on Colonialism* (1955)
 Homi Bhabha, *The Location of Culture* (1994)
 Ashcroft, Griffiths, and Tiffin, *The Post-colonial Studies Reader* (2006)
 Penny M. Von Eschen, *Race Against Empire: Black Americans and AntiColonialism, 1937-1957* (1997)

Black Expatriates

Kevin Kelly Gaines, *African Americans in Ghana: Black Expatriates and the Civil Rights Era* (2006)
 Ernest Dunbar, *The Black Expatriates: a Study of American Negroes in Exile* (1968)
 James Campbell, *Exiled in Paris: Richard Wright, James Baldwin, Samuel Beckett, and Others on the Left Bank* (2003)
 Robert Coles, *Black Writers Abroad: a Study of Black American Writers in Europe and Africa* (1999)

Harlem Renaissance

Alain Locke and Arnold Rampersad, *The New Negro: Voices of the Harlem Renaissance*
 David Levering Lewis, *When Harlem Was in Vogue* (1997)
 Nathan Irvin Huggins, *Harlem Renaissance* (1971)
 Ann Douglas, *Terrible Honesty: Mongrel Manhattan in the 1920s* (1996)
 Houston A. Baker, *Modernism and the Harlem Renaissance* (1989)

Black Culture and Religion

Lawrence Levine, *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom* (1977)
 Bucklin Moon, *Primer for White Folks* (1945)
 W.E.B. Du Bois, *The Souls of Black Folk* (1903)
 Eileen Southern, *The Music of Black Americans: a History* (1971)
 Houston A. Baker, *Blues, Ideology, and Afro-American Literature: A Vernacular Theory* (1987) Juan Williams, *This Far by Faith: Stories from the African American Religious Experience* (2003) Milton Sernett, *African-American Religious History: a Documentary Witness* (1999)
 Albert J. Raboteau, *Canaan Land: a Religious History of African Americans* (1999)
 Albert Raboteau, *Slave Religion: the 'Invisible' Institution in the Antebellum South* (2004)
 C. Eric Lincoln, *The Black Church in the African American Experience* (1990)
 Gayraud Wilmore, *Black Religion and Black Radicalism* (1998)
 Curtis J. Evans, *The Burden of Black Religion* (2008)

Barbara Dianne Savage, "Biblical and Historical Imperatives: Toward a History of Ideas about the Political Role of Black Churches," in *African Americans and the Bible: Sacred Texts and Social Textures*, ed., Vincent Wimbush (New York: Continuum Press, 2000)

Segregation and Jim Crow

Grace Elizabeth Hale, *Making Whiteness: The Culture of Segregation in the South, 1890-1940* (1999)

C. Vann Woodward and William McFeely, *The Strange Career of Jim Crow* (1955)

David Oshinsky, *'Worse than Slavery': Parchman Farm and the Ordeal of Jim Crow Justice* (1997)

Michael Klarman, *From Jim Crow to Civil Rights: the Supreme Court and the Struggle for Racial Equality* (2006)

Richard Wormser, *The Rise and Fall of Jim Crow* (2003)

Michele Alexander, *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* (2010)

Civil Rights Movement

Juan Williams, *Eyes on the Prize: America's Civil Rights Years, 1954-1965* (1987)

Harvard Sitkoff, *A New Deal for Blacks: the Emergence of Civil Rights as a National Issue* (1978)

Aldon Morris, *Origins of the Civil Rights Movement* (1986)

Glenda Elizabeth Gilmore, *Defying Dixie: the Radical Roots of Civil Rights* (2008)

Lawson, Payne, and Patterson, *Debating the Civil Rights Movement, 1945-1968* (2006)

Taylor Branch, *Parting the Waters: American in the King Years, 1954-1963* (1989)

David Garrow, *Bearing the Cross: Martin Luther King, Jr. and the Southern Christian Leadership Conference* (1986)

Clayborne Carson, *In Struggle: SNCC and the Black Awakenings of the 1960s* (1995)

Bruce Watson, *Freedom Summer: the Savage Season that made Mississippi Burn and Made America a Democracy* (2010)

Doug McAdam, *Freedom Summer* (1990)

Thomas Sugrue, *Sweet Land of Liberty: the Forgotten Struggle for Civil Rights in the North* (2009)

Jacquelyn Dowd Hall, "The Long Civil Rights Movement and the Political Uses of the Past" *Journal of American History* 91 (March 2005)

Black Radicalism and Black Power

Cedric J. Robinson, *Black Marxism: the Making of the Black Radical Tradition* (2000)

Robin D.G. Kelley, *Freedom Dreams: the Black Radical Tradition* (2002)

George L. Jackson, *Blood in My Eye* (1972)

Angela Davis, *If They Come in the Morning* (1971)

Jeffrey Ogbar, *Black Power: Radical Politics and African American Identity* (2005)

Peniel Joseph, *Waiting Til the Midnight Hour: a Narrative History of Black Power* (2006)

Peniel Joseph, *Black Power: Rethinking the Civil Rights-Black Power Era* (2006)

Charles Hamilton, and Stokely Carmichael, *Black Power: the Politics of Liberation* (1967)

William Van DeBurg, *New Day in Babylon: the Black Power Movement and American Culture, 1965-1975* (1993)

Van Gosse, "Moving Into 'The Master's House': The State-Nation and Black Power in the United States," in Karen Dubinsky, Catherine Krull, Susan Lord, Sean Mills and Scott Rutherford, eds., *New World Coming: The Sixties and the Shaping of Global Consciousness* (Toronto: Between the Lines, 2009).

Black Studies, Literary Studies, and the Academy

Fabio Rojas, *From Black Power to Black Studies: How a Radical Social Movement Became an Academic Discipline* (2010)

Manning Marable, *Dispatches from the Ebony Tower: Intellectuals Confront the African American Experience* (2000)

Jacques Berlinerblau, *Heresy in The University: The Black Athena Controversy and the Responsibilities of American Intellectuals* (1999)

Noliwe M. Rooks, *White Money, Black Power: the Surprising History of African American Studies and the Crisis of Race in Higher Education* (2006)

Lisa A. Long, ed. *White Scholars, African American Texts* (2005)

Bobo, Hudley, Michel, eds. *The Black Studies Reader* (2004)

Henry Louis Gates, Jr. *Figures in Black: Words, Signs and the 'Racial' Self* (1987)

Henry Louis Gates, Jr. *The Signifying Monkey: a Theory of African-American Literary Criticism* (1989)

Henry Louis Gates, Jr. *Black Literature and Literary Theory* (1985)

Jonathan Holloway, *Confronting the Veil: Abram Harris, Jr., E. Franklin Frazier, and Ralph Bunche, 1919-1941* (2001)

Karla F. C. Holloway, *Moorings and Metaphors: Figures of Culture and Gender in Black Women's Literature* (1991)

Cheryl A. Wall, *Worrying the Line: Black Women Writers, Lineage, and Literary Tradition* (2005)

Gender

Michelle Ann Stephens and Donald Pease, *Black Empire: the Masculine Global Imagery of Caribbean Intellectuals in the United States, 1914-1962* (2005)

Martin Anthony Summers, *Manliness and its Discontents: the Black Middle Class and the Transformation of Masculinity, 1900-1930* (2003)

Peter Ling and Sharon Monteith, *Gender and the Civil Rights Movement* (1999)

Glenda Elizabeth Gilmore, *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920* (1996)

Patricia Hill Collins, *Black Feminist Thought* (1990)

Danielle McGuire, *At the Dark End of the Street: Black Women, Rape, and Resistance: a New History of the Civil Rights Movement from Rosa Parks to Black Power* (2010)

Kristin Waters and Carol B. Conaway, *Black Women's Intellectual Traditions: Speaking Their Minds* (2007)

Stephanie Y. Evans, *Black Women in the Ivory Tower, 1850-1954: an Intellectual History* (2008)

Claudia Tate, *Black Women Writers at Work* (1984)

Human Rights

Carol Anderson, *Eyes Off the Prize: the United Nations and the African American Struggle for Human Rights* (2003)

Race and American Democracy

Nikhil Pal Singh, *Black is a Country: Race and the Unfinished Struggle for Democracy* (2004)

Mary Dudziak, *Cold War Civil Rights: Race and the Image of American Democracy* (2002)

Brenda Gayle Plummer, *Rising Wind: Black Americans and U.S. Foreign Affairs, 1935-1960* (1997)

Brenda Gayle Plummer, ed. *Window on Freedom: Race, Civil Rights, and Foreign Affairs, 1945-1988* (2003)

Thomas F. Gossett, *Race: the History of an Idea in America* (1963)

Miscellaneous

Nell Irvin Painter, *The History of White People* (2010)

Richard H. King, *Race, Culture, and the Intellectuals, 1940-1970* (2004)

George Freerickson, *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817-1914* (1971)

Mia Bay, *The White Image in the Black Mind: African-American Ideas about White People, 1830-1925* (2000) Isabel Wilkerson, *The Warmth of Other Suns: the Epic Story of America's Great Migration* (2010)
John Stauffer, *The Black Hearts of Men: Racial Abolitionists and the Transformation of Race* (2004) Wilson Jeremiah Moses, *Afrotopia: the Roots of African American Popular History* (1998)
Ed Guerrero, *Framing Blackness: the African American Image in Film* (1993)
James T. Kloppenburg, *Reading Obama* (2010)

Fall 2023
HIST 343-001 (CRN: 51372) Communities of Struggle

Instructor: Professor Andrew Rosa
Class Times: TR: 11:10-12:30
Location: CH220
Office: CH207
Office Hours: MW: 10-12pm
270-745-3841
Email: andrew.rosa@wku.edu



“When History sleeps, it speaks in dreams: on the brow of the sleeping people, the poem is a constellation of blood. When History wakes, images become deed, the poem is achieved: poetry goes into action.” Octavio Paz, *Toward the Poem*.

COURSE DESCRIPTION

This course is grounded in the proposition that the study of Africa and the African Diaspora poses some fundamental questions about the human condition: What is the meaning(s) of freedom? How has it been pursued and realized by African and African descended people? In what ways have ordinary and extraordinary individuals imagined new societies where, to paraphrase the Martiniquen poet Aimé Césaire, “there is a place for all at the rendezvous of victory”?

These and other questions will guide our examination of communities and social movements across Africa and the African Diaspora, paying particular attention to the diaspora interactions of African Americans. From the complexities of communal and cultural trans-Atlantic dispersals to the comparative dimensions and intersections of important freedom movements across the African Diaspora, this course encourages a rethinking of the African American experience in local and global contexts. Students will discover how, by contesting the legitimacy and consequences of physical terror, economic exploitation, and cultural misappropriation, marginalized communities developed the philosophies, repertoires of collective action, and aesthetic traditions that lay at the core of social justice movements across the modern world. By privileging comparative and transnational perspectives, and synthesizing the best of classical and

contemporary scholarship, community studies, synoptic narratives, novels, autobiographies, biographies, film, and social theory, students will come to discern the relationship between social justice movements that represent, at their core, the collective hopes and dreams of people committed to bringing about a new world radically different from the ones they inherited. Such was the case, for example, of slave rebellions and the formation of maroon communities across the Americas, abolitionist movements on both sides of the Atlantic, the Harlem Renaissance and Negritude movement, the struggle for civil rights in the United States, the vote in South Africa, land struggles in East Africa, Black Power rebellions across the US and Caribbean, African and Third World liberation movements, and demands for reparations in our own time.

OBJECTIVES AND OUTCOMES

This course will allow students to: understand African American attitudes toward and responses to social justice movements across the globe; probe the shifting meaning of Africa and the African Diaspora in the intellectual, political, and social lives of African Americans; identify how the African Diaspora was created and its modern manifestations attendant to identity formations and patterns of forced and voluntary migrations, settlements, and conflicts; address the similarities and differences between African American social movements, at the local and national level, as well as their relationship to social movements across Africa and the African Diaspora; and, finally, demonstrate the impact of social movements elsewhere on African American social movements.

This is an upper-level discussion-based reading and writing-intensive course. As such, you will be required to lead weekly class discussions, participate in weekly discussion boards, complete weekly readings, and write three analytical essays over the course of the semester.

This course anticipates that students completing the readings and assignments will gain an increased understanding of the intellectual and social movement history of the African Diaspora. Specific learning outcomes are to:

- Demonstrate an understanding of the diversity and interconnectedness of cultures and communities locally, regionally, nationally, and internationally.
- Describe the local and global dimensions of the African American experience and social movements and traditions of activism across Africa and the African Diaspora.
- Explain the influence of social, political, and economic forces on society's development, including the factors that lead to dynamic changes in societies.
- Explain methodological and interdisciplinary issues relative to historical and contemporary issues within African and African Diaspora Studies
- Demonstrate an understanding of individual social location, personal histories of received knowledge and lived experience, and political actions.

COLONNADE CONNECTIONS

As a Connections course in the Local to Global category of the Colonnade, students who complete this course will learn how to:

- Analyze issues on local and global scales
- Examine the local and global interrelationships of one or more issues
- Evaluate the consequences of decision-making on local and global scales

AFRICAN AMERICAN STUDIES MINOR

This course is a core course requirement for the African American Studies undergraduate minor. For more information on the minor, visit: [African American Studies Minor](#)

DISCUSSIONS AND COURSE ASSIGNMENTS:

This is a discussion-based, reading and writing intensive course. It is important, therefore, to be self-disciplined in keeping up with the assigned readings, discussions, and all writing assignments.

Note: On occasion, it may become necessary to revise the syllabus. I won't do this to anyone's disadvantage (if possible). Grading will be based on the following:

1. **In-class Discussion (300pts):** As this is a discussion-based course, each of you will be asked to lead discussion for 2 class sessions. This may include very brief presentation of key points from the assigned readings, posing of questions, and moderating class discussion. You are to submit your discussion outline to me before you are scheduled to lead discussion.

Students who are not leading discussion will be expected to provide feedback to discussion leaders. After each discussion (before the next class meeting), students should come to class with 3 "Strong Points" or "Questions" pertaining to the reading.

2. **3 Essays (600pts):** You are required to write three critical review essays in response to a prompt provided by me and based on your reading of materials assigned in the course. The citation format of your essays must adhere to the Chicago Manual of Style of citation and evidence. Instructions for writing these review essays will be posted in the Assignment Tab of the Blackboard course site.

Essay Assignment due dates

- Essay 1/1500 wds (150pts): Due: 9/14
- Essay 2/2000 wds (250pts): Due: 11/2
- Essay 3/2500 wds (300pts): Due 12/7

Course Grade
900-1000—A
800-999—B
700-799—C
600-699—D
0-599—F

REQUIRED TEXTS: *These books are available through the university bookstore and can be easily acquired through Amazon.com. Additional readings will be posted to the Blackboard course site. Please let me know if you are having any difficulty obtaining the textbooks. All films will also be posted to the Blackboard course site.*

Gomez, Michael. *Reversing Sail: A History of the African Diaspora* (Cambridge University Press, 2005)

Guridy, Frank Andre. *Forging Diaspora: Afro-Cubans and African Americans in a World of Empire and Jim Crow* (UNC Press, 2010)

Merriwether, James H. *Proudly We Can Be Africans: Black Americans and Africa, 1935-1961* (UNC Press, 2002)

- All additional readings will be made available to you on the Blackboard course site.

Attendance and Participation

You are expected to be active and engaged learners in this class. This means your participation and attendance is required and will be considered in determining your final grade. A pattern of non-participation and **more than three unexcused absences** will negatively impact your final grade for the course. Excused absences for medical reasons will need to be supported with the appropriate documentation. Make-ups for any missed assignments resulting from your absences is granted only on permission of the instructor and not more than five days after the assigned due dates.

CLASSROOM DEPARTMENT

The traditional rules of common courtesy apply to this course. Students and instructors are expected to treat each other with respect, using thoughtful dialogue. This course will be interactive and diverse opinions will be shared. Please be thoughtful in sharing your perspectives and responses with one another. Be wary of injecting comments that are not related to the topic at hand. Etiquette is simply recognizing that all participants must respect each other.

- Use appropriate language for an educational environment
- Remember that the university values diversity and encourages respectful discourse.
- Be respectful of differences while engaging in discussions.
- Violations of this policy will result in dismissal from the course

When Life Happens...

Life happens to all of us all the time, whether it's minor things that start to pile up or a giant, life-altering event, good or bad. This year, there may also be issues arising due to COVID-19: illness, sick family members, commuting difficulties, a bad internet connection, increased anxiety, childcare challenges. For these or any other issues, please reach out and we will figure out appropriate accommodations. I can consider extended grace periods, offer online/phone tutoring, provide a list of campus resources, or just be a good listener. Your success in our class is very important to me. If you drop off the radar, I will be calling you! So, if during this semester you experience any "Life Happens Events," don't suffer through them alone—just get in touch.

Class Recordings

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 WKU 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.

Office Hours and Student Meetings

I will hold office hours each week on Mondays and Wednesdays from 10-11:30, as well as by appointment. Make sure to schedule an appointment with me in advance and follow the proper email protocol (see below). If for some reason you are unable to meet with me face-to-face, we can plan to meet via Zoom with advance notification.

Academic Dishonesty

I take academic dishonesty very seriously. Any instance of academic dishonesty (including cheating on tests, failing to properly cite your work, or copying all or part of an assignment from a book, article, online source, or classmate) will result in an immediate failing grade for the entire course and a report to the Office of Student Conduct. This includes, for example, copying even a small part of your paper from Wikipedia or SparkNotes. Refer to WKU's online Student Code of Conduct (<http://www.wku.edu/studentconduct/student-code-of-conduct.php>) for details on the university's policy on academic dishonesty. Seriously, PLEASE do not copy your work; I REALLY don't want to fail anyone for academic dishonesty during an already stressful time. Please see me if you have any questions at all on what academic dishonesty means in a class like this.

Getting Help

If you need help with any aspect of this class, please do not hesitate to contact me. Most students who reach out to me, particularly early in the semester, are glad that they did. I will have regular Zoom office hours each week. Just be sure schedule meetings in advance and during my established meeting blocks, or by appointment.

For email

I will do my best to respond to all messages within 24 hours during the week, and within 48 hours over the weekends. In your messages (from your WKU email account), please observe the rules of formal letter writing. Include a descriptive subject line that includes course name and clearly and specifically indicates your purpose or question (“HIST343: Setting up paper conference,” for example). Begin your message with a greeting (“Dear Dr. Rosa”) and end with a closing (“Sincerely, Model Student”). I will also send out regular email announcements via Blackboard, so you should check your WKU email regularly (at least once a day).

Other Policies

Any students with special needs should contact the Student Accessibility Resource Center in DSU 1074 (270-745-5004/TTY 745-3030; <http://www.wku.edu/sarc/>) as soon as possible after the start of the semester to request a letter of accommodation, which I will be happy to honor; note that I must have this letter before I can make any accommodations. If other problems arise during the course of the semester, please let me know as soon as you can instead of waiting until after you have missed class sessions and assignments.

I strongly recommend that students take advantage of the various options on campus for academic assistance:

- The History Department sponsors the Academic Success Center in Cherry Hall 202; graduate students in History are available for tutoring and writing assistance Monday through Friday.
- The Learning Center in DSU A330 (270-745-6254) provides a variety of general academic assistance. Visit <http://www.wku.edu/tlc/> for more information.
- The Writing Center in Cherry Hall 123 (270-745-5719) offers help with writing assignments—see <http://www.wku.edu/writingcenter/> for details.
- The WKU Center for Literacy in Gary A. Ransdell Hall 2066 (270-745-2207) offers both individual and small group help to develop effective strategies for reading and studying to learn, and for writing using evidence and argument: contact the [literacy center](#) for more information

ADA Accommodation

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Title IX/ Discrimination & Harassment

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU’s Sex and Gender-Based Discrimination, Harassment, and Retaliation (#0.070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are

encouraged to report it to the Title IX Coordinator, Andrea Anderson, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are “Responsible Employees” of the University and MUST report what you share to WKU’s Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU’s Counseling and Testing Center at 270-745-3159.

Fall 2023 Dates to Remember

First day of classes	Monday, August 21
Last day to add a full semester course	Monday, August 28
Last day to drop a full semester course	Monday, August 28
Last day to receive a 100% refund for a full semester course	Monday, August 28
\$50 Schedule change fee begins for full semester courses	Tuesday, August 29
Last day to opt-out of Big Red Backpack and last day to charge WKU Store purchases to university bill.	Friday, September 1
Labor Day (University Closed)	Monday, September 4
Last day to receive a 50% refund for a full semester course	Monday, September 4
Last day to receive a 25% refund for a full semester course	Monday, September 11
Fall Break (University Closed)	Monday-Tuesday, October 2-3
Priority Registration for Winter 2024 begins	Monday, October 9
Priority Registration for Spring 2024 begins	Monday, October 16
Last day to withdraw from a full semester course	Monday, October 30
Thanksgiving Break (University Closed)	Wednesday-Friday, November 22-24
Finals Week	Monday-Thursday, December 4-7
Final grades due	Tuesday, December 12 at Noon

Disclaimer

This syllabus is an itinerary, not a contract. It represents my best attempt to chart our course through the semester together. However, we may have to adjust as the semester goes forward. Though I reserve the right to make changes to the syllabus, I will do my very best to alert you of them with as much advance notice as possible

Reading Schedule:

- I. Old World Black Diaspora
Week 1 (Aug 22,24) Course Introduction

- Syllabus overview and course expectations
- *Read:* Jarvis R. Givens, "What's Missing From the Discourse About Anti-racist Teaching," *The Atlantic*, May 21, 2021: [Jarvis Givens](#)
- *Read:* "W.E.B. Du Bois Reflects on the Purpose of History," excerpt from [The Propaganda of History](#)
- *Watch:* from the 24.27 to the 52-minute mark of the documentary *Different but Equal*, by Basil Davidson: [Different but Equal episode 2](#)

Week 2 (Aug 29,31) Old World Roots and Routes of a Black Presence

- *Read:* Michael Gomez, *Reversing Sail*, chps. 1-2
- *Read:* Frederick Douglass, "The Claims of the Negro, Ethnologically Considered," Blackboard.
- *Watch* to the 24:00 minute mark. [Roaring Lion](#)

Week 3 (Sep. 5,7) Old World Roots and Routes of a Black Presence—cont.

- *Read:* Michael Gomez, *Reversing Sail*, chp. 3
- *Read:* Earl Lewis, "To Turn as on a Pivot: Writing African Americans into a History of Overlapping Diasporas," *The American Historical Review*, 100, 3 (1995), 1-20. Blackboard.
- *Watch:* [History Of Africa with Zeinab Badawi](#)

II. The New World Black Diaspora

Week 4 (Sep. 12, 14) Theorizing Race, Racism, and Social Change in the African Diaspora

- *Read:* Axel Honneth, "Integrity and Disrespect: Principles of a Conception of Morality Based on a Theory of Recognition," *Political Theory*, 20, 2 (1992), pp.187-201 (Bb); W.E.B. Du Bois, Chp. 1, "Of Our Spiritual Strivings," from *Souls of Black Folks in Three Negro Classics* (Bb)
- *Watch:* [Colour of Money](#)

Due 9/14: Essay 1

Week 5 (Sep. 19,21): A New Phase in the African Diaspora

- *Read:* Michael Gomez, *Reversing Sail*, chps. 4
- *Read:* Allison Blakely, "European Dimensions of the African Diaspora: The Definition of Black Racial Identity," in *Crossing Boundaries: Comparative History of Black People in Diaspora*, ed. Darlene Clarke Hines (IUP, 1999), pp.87-104 (Blackboard)
- *Watch:* *Blacks in America* (Available on Bb): [Haiti and the Dominican Republic](#)

Week 6 (Sep. 26, 28): Settlement, Identity and Time in the African Diaspora

- *Read:* Gomez, *Reversing Sail*, chp.5
- *Read:* Excerpt from *The Interesting Life of Olaudah Equiano, or Gustavas Vasa, the African*, 4-19 (Bb)
- *Watch:* *Blacks in Latin America: Brazil*

Week 7 (Oct. 5): The Diaspora Strikes Back

- **Fall Break—no class on Oct. 3**
- Read: Gomez, *Reversing Sail*, chp.6
- Read: Afua Cooper, "A New Biography of the African Diaspora: The Life and Death of Marie-Joseph Angelique, Black Portuguese Slave Woman in New France, 1725-1734," 46-64 (Bb)
- Watch: [Egalite for All](#)

Week 8 (Oct. 10, 12): Slavery's Abolition and the Meaning of Freedom in African Diaspora

- Read: Gomez, chps. 7&8
- Watch: [Slavery By Another Name](#)

Week 9 (Oct. 17, 19): Gendering Diaspora

- Read: Erik McDuffie, "Black Women Radicals in the Garvey Movement," 219-250 (Bb); Iris Berger, "An African American 'Mother of the Nation': Madie Hall Xuma in South Africa," 125-156 (Bb)
- Watch: [Marcus Garvey documentary](#)

Week 10 (Oct. 24, 26): The Meaning of Racial Uplift at the Dawning of the 20th century

- Read: Frank Guridy, *Forging Diaspora*, chp.1
- Read: Booker T. Washington, "Atlanta Compromise" (Bb); W.E.B. Du Bois, "Of Mr. Booker T. Washington and Others," (Bb).
- Watch: [W.E.B. Du Bois in Four Voices](#)

Week 11 (Oct. 31, Nov. 2) Black Travel Within Routes of Discrimination

- Read: *Guiridy, Forging Diaspora*, chps. 2&4
- Watch: [1919 Tiger Bay](#)
- **Due 11/2: Essay 2**

III. Rethinking Diaspora in the Twentieth Century

Week 12 (Nov. 7, 9): African American Interactions with Africa in the Age of Empire

- Read: James Meriwether, *Proudly We Can Be Africans*, chp. 1
- Read: Paul Gordon Lauren, "Seen from the Outside: The International Perspective on America's Dilemma," in *Windows on Freedom*, ed. Brenda Plummer (UNC Press, 2003), 21-44 (Bb)
- Watch: [Africa States of Independence](#)

Week 13 (Nov. 14, 16) **Black Internationalism in the age of Anti-colonialism**

- Read: Meriwether, chp. 2
- Read: Michael Krenn, "The Unwelcome Mat: African Diplomats in Washington, D.C. during the Kennedy Years, in *Windows on Freedom*, ed. Brenda Plummer (UNC Press, 2003) 163-180 (Bb).
- Watch: [Black Power: A Story of British Resistance](#)

Week 14 ((Nov. 21, 23): **University Holiday**

Week 15 (Nov. 28, 30): **Domestication of the Struggle for Human Rights**

- Meriwether, chps. 5&6
- Watch: [Have You Heard from Johannesburg: From Selma to Soweto](#)

Week 16 (Dec. 5,7): **Final Exam Week**

- [Thursday, Dec 7 @8am: Due: Essay 3](#)

Professor Tammy Van Dyken
Fall 2023
Office hours: Anytime by appointment
tamara.vandyken@wku.edu

HISTORY OF SEXUALITY

The central issue...is not to determine whether one says yes or no to sex, whether one formulates prohibitions or permissions, whether one asserts its importance or denies its effects, or whether one refines the words one uses to designate it; but to account for the fact that it is spoken about, to discover who does the speaking, the positions and viewpoints from which they speak, the institutions which prompt people to speak about it and which store and distribute the things that are said.

Michel Foucault, *The History of Sexuality* (1978, p.11)

COURSE GOALS

- To assess multiple historical perspectives on the changing meanings of sexual categories, their development, and their deployment in specific contexts.
- To analyze events and experiences concerning the history of sex and sexuality which until recently were not given a voice by historians
- To locate and appreciate the relevance of the history and sexuality for global history and for our understanding of contemporary disciplines and events.

COURSE MATERIALS:

- Saidiya Hartman, *Wayward Lives, Beautiful Experiments*. New York: W.W. Norton & Co., 2019 (ISBN 978-0-393-35762-2).
- Joan Wallach Scott, *Sex and Secularism*. Princeton, NJ: Princeton University Press, 2018 (ISBN-13: 9780691160641).
- Various essays, book chapters, articles, podcasts, and videos available through Blackboard

COURSE STRUCTURE

The course material will be organized into three units of approximately five weeks each. Each unit will emphasize a particular way of exploring and understanding sexuality, and the units will build upon each other. For each unit, the expectations include:

- Weekly engagement with approximately 3-4 readings, videos, and/or podcasts
- Weekly submission of your communal thoughts and points of analysis in conversation with classmates
- Submission of your individual thoughts and analysis in relation to your own reading and in the wake of class discussion each week
 - Individual analyses may be submitted weekly or at the end of the fourth week of the unit
- Submission of summative assessment reflecting on what you gained from the unit at the end of the five weeks
 - In the case of the final unit, the summative assessment will be primarily self-directed and cumulative, including reflection on the course as a whole

FORMATIVE ASSESSMENTS

Collective Engagement: You will be asked to provide evidence of your engagement with the material and your classmates through Blackboard discussion board.

For weekly discussion board posts, the expectations include:

- Provide a minimum of two posts. Both posts should address the prompt questions and use evidence from the readings/videos/podcasts.
- The first post should thoroughly address the questions from the prompts based on your analysis of the readings/videos/podcasts. Your first post is due no later than midnight (Central Time) on Wednesday of each week, but you may post as early as you like.
- The second post should be a thoughtful response to at least one classmate's post. In your response, you may either agree and expand upon your classmate's points of analysis relating to the readings or disagree and counter your classmate's points--**just be sure to do so in a respectful way and support your responses with specific evidence from the assigned sources.** Your second post is due no later than midnight (Central Time) on Sunday of each week.
- You are encouraged to post more than just the two required posts in order to further your engagement and everyone's learning. Additional posts that achieve this will gain "extra" credit.

Individual Engagement: You also will be asked to provide evidence of your individual analysis and engagement with the material in conjunction with the weekly class discussion through weekly journaling.

For journal entries during a unit, the expectations include:

- The journal should include a minimum total of four entries focusing on thoughts and ideas you have in relation to the readings, videos, and class discussions for each week.
- Entries can vary in length and presentation and may consist of images (digital or hand crafted) and/or recordings (audio or video) in connection to class topics and discussion.
- You may submit and request feedback on your journal submissions weekly if you choose. Any journal entries submitted before the final due date will receive only feedback.
- Final credit for the journal will be given when it is submitted in its entirety at the end of week four in the unit.

A journal "assignment" where you can type entries will be accessible on Blackboard each week, but you may use whatever format you are most comfortable/familiar with for journaling--written, audio recording, video recording, etc. as long as you submit it to me electronically.

SUMMATIVE ASSESSMENTS

For units one and two, you will be asked to submit a summative assessment at the end of the unit (approximately the end of the fifth week and tenth week of the semester). At the end of unit three, you will be asked to submit a cumulative summative assessment for the course.

For the summative assessments, the expectations include:

- Application of various readings/videos/podcasts from the units to current issues, your own experience, and your field of work/interest OR your classroom
- Clear references to sources using whichever formatting style you are most familiar with (Chicago Style/Turabian, MLA, APA, etc.)

Guiding questions for each summative assessment will be provided in the first week of each unit, and the form of your assessment can be a formal essay paper or a formal lesson/unit plan for teaching.

Final Unit/Final Assessment: The final unit will

Grading

You will receive feedback and credit for your demonstrated growth at the end of each unit and at the end of the semester. The grades you receive will be based on the thoroughness of your work in relation to the requirements listed on Blackboard as well as your own self-assessment and reflection. You will receive an overall letter grade at the end of each unit and a final letter grade at the end of the semester. Each unit grade will be based on your demonstration of growth during that unit. The final grade will be based on your demonstration of growth over the semester as a whole.

Late assignments will be accepted with the following conditions:

- Any late assignments from a unit must be turned in by the end of a unit to receive any credit
- End-of-unit assignments will be accepted late but will be lowered by a half a grade (eg. from a B to a B-) each day they are late.

If you have any circumstances during the semester that prevent you from keeping up with coursework, please let me know as soon as possible so we can work out a viable plan.

Course Schedule

Weekly assignments, videos, and readings along with descriptions and due dates will be posted as modules on Blackboard. To be responsive to developing circumstances this semester, all these are subject to change, but will be posted at least a week before they are due.

Student Resource Portal

For additional university resources where you can get information and support during the semester, visit the Student Resource Portal: <https://www.wku.edu/online/srp/>

ADA Accommodation

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Title IX Discrimination and Harassment

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's [Sex and Gender-Based Discrimination, Harassment, and Retaliation \(#0.070\)](#) and [Discrimination and Harassment Policy \(#0.2040\)](#). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Deborah Wilkins, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender-based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's [Counseling and Testing Center](#) at 270-745-3159.

Academic Conduct and Integrity

Everyone in this class is expected to conduct themselves in conjunction with WKU's policy of academic conduct and integrity, outlined in the University's "Student Life Policies on Student Rights and

Responsibilities” in the WKU Undergraduate Catalog and online at the Judicial Affairs website
<https://www.wku.edu/studentconduct/student-code-of-conduct.php/>

HIST 430: History of the Civil Rights Movement in America
Spring 2024

Dr. Patti Minter (Patricia.Minter@wku.edu)
206 Cherry Hall 270-745-5098
Office Hours: 1:35-3:00 pm MW and by appointment

This course explores the evolution of the American Civil Rights Movement from its integrationist origins in the 1940s and 1950s to the militant Black Power and Black separatist emphasis of the late 1960s. Through readings and film documentaries, we will examine grassroots community activities as well as analyze the ideas and contributions of the nationally prominent organizations and individuals. We will also look at how these local movements shaped and were shaped by the global decolonization struggle and Pan-Africanism. We will conclude by examining the current debates on civil rights and the Black freedom struggle in America. You are expected to discuss in writing all the readings and films assigned for the week.

Required Reading: (available at WKU Bookstore or any internet book source):

Taylor Branch, *Parting the Waters* (ISBN 0-671-68742-5)
Charles Payne, *I've Got the Light of Freedom* (ISBN 978-0520251762)
Anne Moody, *Coming of Age in Mississippi* (ISBN 0-440-31488-7)
Andrew Lewis, *The Shadows of Youth* (ISBN 0-374-53240-0)

NOTE: Additional readings will be made available on Blackboard.

Colonnade Learning Objectives:

A course designated as a Connections: Local to Global course in the Colonnade program will ask students to analyze issues on local and global scales and to examine the interrelationships of local and global issues. The course will also consider the consequences of decision-making on local and global scales. Students who complete this course will:

- analyze issues on local and global scales
- examine the local and global interrelationships of one or more issues
- evaluate the consequences of decision-making on local and global scales

Course Goals and Objectives: Upon completion of this course you will be able to:

- understand the local origins of legal and moral concepts that evolved into an international civil rights movement and struggle for Black freedom.
- principal debates regarding the universal applicability of civil rights.
- key localized challenges to the enforcement of human rights globally.
- local case studies examining the efficacy of enforcing civil and human rights on a global scale.

Course Requirements and Responsibilities:

- You must complete all exams and written work. Failure to do so will result in a grade of F for the class, regardless of your grade average for the course. In-class quizzes and additional written work may be assigned at the instructor's discretion.
- You are required to attend all scheduled class meetings unless sickness, quarantine, or family emergency prevents your attendance. Excused absences require documentation.
- **Class Responsibilities:** Participation is a vital part of creating a sense of intellectual community in class. It is crucial that you come to class prepared by completed the assigned readings, thinking about them and preparing questions derived from the readings. **Before 8 a.m. on Wednesday, you will post three questions raised by the readings on Blackboard for discussion later.** In class, you are then expected to engage your fellow students in discussion and debate on the readings, and your participation will be reflected in your final grade.
- **Exams:** There will be two essay exams for this course, given as midterm and final exams.
- **Research and Writing Assignments:** There are three writing assignments for this class, each of which will emphasize different types of writing. These three assignments will include one requiring students to synthesize ideas, one requiring students to provide a critical analysis of an article or monograph, and a ten page research paper based upon primary sources. For your research paper you will select a topic that allows you to explore one topic or episode in the history of human rights in depth.
- **Late Policy:** All work must be completed on time. Late work will be penalized one letter grade.
- **Course Evaluation**
 - Class participation—20%
 - First Paper—10%
 - Second Paper—10%
 - Midterm Exam—10%
 - Third Paper--10%
 - Research Paper--20%
 - Final Exam—20%

Academic Honesty and Integrity:

All turned-in assignments must be your own original work. As a student at Western Kentucky University, you are expected to demonstrate academic integrity, as outlined in the University's "Student Life Policies on Student Rights and Responsibilities" in the WKU Student Handbook and available online at <http://www.wku.edu/judicialaffairs/student-rights-responsibilities.php>. Violations of the academic code include, but are not limited to, cheating (by giving or receiving unauthorized information before or during an exam or assignment), dishonesty (including misrepresentation and/or lying), copying (submitting work completed for another class) and plagiarism. Plagiarism consists of turning in work that is not your own—including, but not limited to, copying from a book/article, pasting text from webpages, using an internet source to obtain all or part of a paper and quoting material in a paper and not crediting the original author with proper citation. Citation format must conform to Chicago Manual of Style. Information detailing this format can be found the History Department's Style Sheet for Citations available online at <http://www.wku.edu/history/documents/wku-history-citation-guide.pdf>. The History Department utilizes SafeAssign to detect academic dishonesty. Cases of academic dishonesty may be referred to the Office of Judicial Affairs for review, where the sanctions for academic dishonesty outlined in the WKU Student Handbook and available online at <http://www.wku.edu/judicialaffairs/sanctions.php> may be applied.

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professor or instructor without a faculty notification letter (FNL) from the Student Accessibility Resource Center.

AI tools prohibited:

Artificial intelligence (AI) tools are not permitted for any type of work in this class. If you choose to use these tools, your actions will be considered academically dishonest and a violation of the WKU Student Code of Conduct.

Sanctions for academic dishonesty are outlined in the appendix of the WKU Undergraduate Catalog, 2023-2024 and on the Judicial Affairs page of the Student Affairs website. **The History Department utilizes SafeAssign to detect plagiarism; any act of plagiarism will result in a failing grade for the course without possibility of withdrawal and a referral of the case to the Office of the Dean of Student Life for disciplinary sanctions.**

Lectures and discussions are intellectual property. Recording devices of any type are not allowed in class. Please turn off all cell phones/laptops/tablets during class.

NOTE: To pass this course, all assignments must be completed.

Week 1: Introduction and Overview: “The past is never dead; it’s never even past.”

Reading and Film: “Eyes on the Prize,” episode 1 “Awakenings,” on Emmett Till murder) on Bb (watch first 30 minutes of episode 1); Lewis, *The Shadows of Youth*, ch. 1 on Till murder; Moody, chapters 10, 11, 12; Timothy B. Tyson, *The Blood of Emmett Till*, ch. 1 “Nothing That Boy Did,” ch. 15, “Every Last Anglo-Saxon One of You,” and epilogue, “The Children of Emmett Till”
NC White Supremacy Campaign of 1898 website

Questions: The Roots of White Supremacy

Week 2: Awakenings: The Jim Crow South and the Origins of the Movement

Reading: Branch, chs. 1-3; Payne, introduction and ch.1; Barbara Ransby, ch. 3, “Harlem in the 1930s: The Making of a Black Radical Activist and Intellectual,” from *Ella Baker and the Black Freedom Movement*; Patricia Sullivan, ch. 9 “The Beginning of the End” from *Lift Every Voice: The NAACP and the Origins of the Civil Rights Movement*

Questions: Origins of the Movement

Week 3: Separate is Not Equal: *Brown v. Board of Education*

Reading and Films: Richard Kluger, *Simple Justice*, ch. 1, 700-754 (Course Documents on Blackboard); Watch *Eyes on the Prize*, episodes 1 “Awakenings” and 2 “Fighting Back” (on Bb)

Questions: Why Separate is not Equal and the Role of the Courts

Week 4: Contested Terrain: the Montgomery Bus Boycott and the Rise of Martin Luther King

Reading: Branch, chs. 4-5; Jo Ann Robinson boycott article; Ransby, *Ella Baker*, ch. 6, "The Preacher and the Organizer"

Questions: King and the Boycotts

FIRST PAPER DUE

Week 5: The White South Fights Back: Massive Resistance and Little Rock

Reading: Branch, ch. 6; Strom Thurmond, "Southern Manifesto" (<http://www.strom.clemson.edu/strom/manifesto.html>);

Mary Dudziak, "Holding the Line at Little Rock," from *Cold War Civil Rights* (Bb)

Questions: Massive Resistance

Week 6: Sit-Ins and Freedom Rides: The Student Movement Takes Shape

Reading: Branch, chs. 7 and 11; Payne, chs. 3-5; Lewis, chs. 2, 3, and 4; Ransby, ch. 8, "Mentoring a New Generation of Activists"; Film: *Eyes on the Prize*, ep. 3 "Ain't Scared of Your Jails"

Questions: The Student Movement

Week 7: At the Grass Roots: The Voter Education Project

Reading: Branch, chs. 13 and 17; Payne, chs. 6-8; Lewis, ch. 5
Film: *Eyes on the Prize*, episode 4 "No Easy Walk"

Questions: Civil Rights Workers and Voting Rights

MIDTERM EXAM

Week 8: Albany and Birmingham: Challenges to the Movement

Reading: Branch, chs. 14-16 and 19-20; Jane Dailey, "Sex, Segregation, and the Sacred After *Brown*" in *Journal of American History* (June 2004)

Questions: Sex, Violence, and White Supremacy Culture

Week 9: The March on Washington and the Civil Rights Act of 1964

Reading: Moody, *Coming of Age in Mississippi*; Branch, chs. 21-23; Charles Marsh, *God's Long Summer*, ch. 1 (Bb)

Film: *Eyes on the Prize*, episode 5 "Mississippi: Is This America?"

Questions: The Movement's Big Moments

Week 10: Freedom Summer

Reading and Film: Payne, chs. 9-10; Dittmer, chs. 11-13 (Bb); Moody continued); Lewis, ch. 6; Cynthia Fleming on Ruby Doris Smith

Questions: All Eyes on Mississippi: The Summer of 1964

SECOND PAPER DUE

Week 11: Selma and the 1965 Voting Rights Act: The Coalition Breaks Down

Reading: Lewis, ch. 7; Payne, chs. 11, 12, and 13; Marsh, *God's Long Summer*, ch. 2 (on Bb)

Film: *Eyes on the Prize*, episode 6 "Bridge to Freedom"

Questions: Voting Rights

Week 12: Black Power and Gender Politics

Reading: Lewis, ch. 8 and 9; Payne, chs. 12-13; Malcolm X, "The Bullet or the Ballot"; SNCC, "The Basis for Black Power," SNCC Position Paper on Women in the Movement; Casey Hayden and Mary King, "Sex and Caste: A Kind of Memo"; Stokely Carmichael 1966 "Black Power" speech at

<http://www.americanrhetoric.com/speeches/stokelycarmichaelblackpower.html>

Film: *Eyes on the Prize*, episode 7 "The Time Has Come"

Questions: Black Power

Week 13: From Chicago to Memphis: The Poor People's Campaign and the Assassination of King

Reading: excerpts from Michael Honey, *Going Down Jericho Road*; Branch, *At Canaan's Edge*; MLK, "Declaration of Independence from the War in Vietnam," SNCC Position Paper on the Vietnam War (Course Documents); Marsh, *God's Long Summer*, ch. 4 (Bb)

Watch: *Eyes on the Prize*, ep. 8 "Power!" and ep. 9 "The Promised Land"

Questions: Racial and Economic Justice

THIRD PAPER DUE

Week 14: "We Thought They Meant It": Fighting for Enforcement Against White Backlash

Reading: Jason Sokol, *There Goes My Everything: White Southerners in the Age of Civil Rights, 1945-1975*, chs. 4 and 5; Payne, chs. 14-15; Matthew D. Lassiter, "Suburban Origins of Color-Blind Conservatism: Middle-Class Consciousness in The Charlotte Busing Crisis" in *Journal of Urban History* (Bb)

Film: *Eyes on the Prize*, episodes 12 and 13 "A Nation of Laws" and "The Keys to the Kingdom"

Questions: White Backlash in the 1970s

Week 15 (Finals Week): The Ongoing Journey: Concluding Thoughts

Reading: Lewis, chs. 10 and 11; excerpts from Joseph Crespino, *In Search of Another Country*; excerpts from Michelle Alexander, *The New Jim Crow*; Hannah Drake on Breonna Taylor; Tyson, *The Blood of Emmett Till*, epilogue (on Bb)

Film: "13" on Netflix

Questions: The Continuing Struggle for Racial and Economic Justice and Human Rights

RESEARCH PAPER DUE

Final Exam is scheduled for Monday, April 29 from 10:30-12:30

HIST 430: History of the Civil Rights Movement in America
Spring 2024

Dr. Patti Minter (Patricia.Minter@wku.edu)

206 Cherry Hall 270-745-5098

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NOTE: Additional readings will be made available on Blackboard.

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Reading and Film: “Eyes on the Prize,” episode 1 “Awakenings,” on Emmett Till murder) on Bb (watch first 30 minutes of episode 1); Lewis, *The Shadows of Youth*, ch. 1 on Till murder; Moody, chapters 10, 11, 12; Timothy B. Tyson, *The Blood of Emmett Till*, ch. 1 “Nothing That Boy Did,” ch. 15, “Every Last Anglo-Saxon One of You,” and epilogue, “The Children of Emmett Till”
NC White Supremacy Campaign of 1898 website

Questions: The Roots of White Supremacy

Week 2: Awakenings: The Jim Crow South and the Origins of the Movement

Reading: Branch, chs. 1-3; Payne, introduction and ch.1; Barbara Ransby, ch. 3, “Harlem in the 1930s: The Making of a Black Radical Activist and Intellectual,” from *Ella Baker and the Black Freedom Movement*; Patricia Sullivan, ch. 9 “The Beginning of the End” from *Lift Every Voice: The NAACP and the Origins of the Civil Rights Movement*

Questions: Origins of the Movement

Week 3: Separate is Not Equal: *Brown v. Board of Education*

Reading and Films: Richard Kluger, *Simple Justice*, ch. 1, 700-754 (Course Documents on Blackboard); Watch *Eyes on the Prize*, episodes 1 “Awakenings” and 2 “Fighting Back” (on Bb)

Questions: Why Separate is not Equal and the Role of the Courts

- Week 4:** Contested Terrain: the Montgomery Bus Boycott and the Rise of Martin Luther King
Reading: Branch, chs. 4-5; Jo Ann Robinson boycott article; Ransby, *Ella Baker*, ch. 6, "The Preacher and the Organizer"
Questions: King and the Boycotts
FIRST PAPER DUE
- Week 5:** The White South Fights Back: Massive Resistance and Little Rock
Reading: Branch, ch. 6; Strom Thurmond, "Southern Manifesto" (<http://www.strom.clemson.edu/strom/manifesto.html>); Mary Dudziak, "Holding the Line at Little Rock," from *Cold War Civil Rights* (Bb)
Questions: Massive Resistance
- Week 6:** Sit-Ins and Freedom Rides: The Student Movement Takes Shape
Reading: Branch, chs. 7 and 11; Payne, chs. 3-5; Lewis, chs. 2, 3, and 4; Ransby, ch. 8, "Mentoring a New Generation of Activists"; Film: *Eyes on the Prize*, ep. 3 "Ain't Scared of Your Jails"
Questions: The Student Movement
- Week 7:** At the Grass Roots: The Voter Education Project
Reading: Branch, chs. 13 and 17; Payne, chs. 6-8; Lewis, ch. 5
Film: *Eyes on the Prize*, episode 4 "No Easy Walk"
Questions: Civil Rights Workers and Voting Rights
MIDTERM EXAM
- Week 8:** Albany and Birmingham: Challenges to the Movement
Reading: Branch, chs. 14-16 and 19-20; Jane Dailey, "Sex, Segregation, and the Sacred After *Brown*" in *Journal of American History* (June 2004)
Questions: Sex, Violence, and White Supremacy Culture
- Week 9:** The March on Washington and the Civil Rights Act of 1964
Reading: Moody, *Coming of Age in Mississippi*; Branch, chs. 21-23; Charles Marsh, *God's Long Summer*, ch. 1 (Bb)
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- Week 10:** Freedom Summer
Reading and Film: Payne, chs. 9-10; Dittmer, chs. 11-13 (Bb); Moody continued; Lewis, ch. 6; Cynthia Fleming on Ruby Doris Smith
Questions: All Eyes on Mississippi: The Summer of 1964
SECOND PAPER DUE

Week 11: Selma and the 1965 Voting Rights Act: The Coalition Breaks Down

Reading: Lewis, ch. 7; Payne, chs. 11, 12, and 13; Marsh, *God's Long Summer*, ch. 2 (on Bb)

Film: *Eyes on the Prize*, episode 6 "Bridge to Freedom"

Questions: Voting Rights

Week 12: Black Power and Gender Politics

Reading: Lewis, ch. 8 and 9; Payne, chs. 12-13; Malcolm X, "The Bullet or the Ballot"; SNCC, "The Basis for Black Power," SNCC Position Paper on Women in the Movement; Casey Hayden and Mary King, "Sex and Caste: A Kind of Memo"; Stokely Carmichael 1966 "Black Power" speech at

<http://www.americanrhetoric.com/speeches/stokelycarmichaelblackpower.html>

Film: *Eyes on the Prize*, episode 7 "The Time Has Come"

Questions: Black Power

Week 13: From Chicago to Memphis: The Poor People's Campaign and the Assassination of King

Reading: excerpts from Michael Honey, *Going Down Jericho Road*; Branch, *At Canaan's Edge*; MLK, "Declaration of Independence from the War in Vietnam," SNCC Position Paper on the Vietnam War (Course Documents); Marsh, *God's Long Summer*, ch. 4 (Bb)

Watch: *Eyes on the Prize*, ep. 8 "Power!" and ep. 9 "The Promised Land"

Questions: Racial and Economic Justice

THIRD PAPER DUE

Week 14: "We Thought They Meant It": Fighting for Enforcement Against White Backlash

Reading: Jason Sokol, *There Goes My Everything: White Southerners in the Age of Civil Rights, 1945-1975*, chs. 4 and 5; Payne, chs. 14-15; Matthew D. Lassiter, "Suburban Origins of Color-Blind Conservatism: Middle-Class Consciousness in The Charlotte Busing Crisis" in *Journal of Urban History* (Bb)

Film: *Eyes on the Prize*, episodes 12 and 13 "A Nation of Laws" and "The Keys to the Kingdom"

Questions: White Backlash in the 1970s

Week 15 (Finals Week): The Ongoing Journey: Concluding Thoughts

Reading: Lewis, chs. 10 and 11; excerpts from Joseph Crespino, *In Search of Another Country*; excerpts from Michelle Alexander, *The New Jim Crow*; Hannah Drake on Breonna Taylor; Tyson, *The Blood of Emmett Till*, epilogue (on Bb)

Film: "13" on Netflix

Questions: The Continuing Struggle for Racial and Economic Justice and Human Rights

RESEARCH PAPER DUE

Final Exam is scheduled for Monday, April 29 from 10:30-12:30

Professor Tammy Van Dyken
Fall 2023
Office hours: Anytime by appointment
tamara.vandyken@wku.edu

HISTORY OF SEXUALITY

The central issue...is not to determine whether one says yes or no to sex, whether one formulates prohibitions or permissions, whether one asserts its importance or denies its effects, or whether one refines the words one uses to designate it; but to account for the fact that it is spoken about, to discover who does the speaking, the positions and viewpoints from which they speak, the institutions which prompt people to speak about it and which store and distribute the things that are said.

Michel Foucault, *The History of Sexuality* (1978, p.11)

COURSE GOALS

- To assess multiple historical perspectives on the changing meanings of sexual categories, their development, and their deployment in specific contexts.
- To analyze events and experiences concerning the history of sex and sexuality which until recently were not given a voice by historians
- To locate and appreciate the relevance of the history and sexuality for global history and for our understanding of contemporary disciplines and events.

COURSE MATERIALS:

- Joan Wallach Scott, *Sex and Secularism*. Princeton, NJ: Princeton University Press, 2018 (ISBN-13: 9780691160641).
- Saidiya Hartman, *Wayward Lives, Beautiful Experiments*. New York: W.W. Norton & Co., 2019 (ISBN 978-0-393-35762-2).
- Various essays, book chapters, articles, podcasts, and videos available through Blackboard

COURSE STRUCTURE

The course material will be organized into three units of approximately five weeks each. Each unit will emphasize a particular way of exploring and understanding sexuality, and the units will build upon each other. For each unit, the expectations include:

- Weekly engagement with approximately 3-4 readings, videos, and/or podcasts
- Submission of your thoughts and points of analysis in conversation with classmates and the instructor.
- Submission of your individual thoughts and analysis in relation to your own reading and class discussion each week
 - Individual analyses may be submitted weekly or at the end of the fourth week of the unit.
- Submission of summative assessment reflecting on what you gained from the unit at the end of the five weeks.
 - In the case of the final unit, the summative assessment will be a self-directed, cumulative, project that includes reflection on the course as a whole

FORMATIVE ASSESSMENTS

Collective Engagement: You will be asked to provide evidence of your engagement with the material and your classmates through a combination of Blackboard group discussions and Zoom meetings with the

instructor. Each week during each unit, you must discuss the week's sources at least once on Blackboard and at least once via Zoom meeting with the instructor. The additional times you can choose whichever of the two options you prefer.

For each Blackboard group discussion, the expectations include:

- Provide a minimum of two posts. Both posts should address the prompt questions and use evidence from the assigned sources.
- The first post should thoroughly address the questions from the prompts based on your analysis of the readings/videos/podcasts. Your first post is due no later than midnight (Central Time) on Wednesday of each week, but you may post as early as you like.
- The second post should be a thoughtful response to at least one classmate's post. In your response, you may either agree and expand upon your classmate's points of analysis relating to the readings or disagree and counter your classmate's points--**just be sure to do so in a respectful way and support your responses with specific evidence from the assigned sources.** Your second post is due no later than midnight (Central Time) on Sunday of each week.
- You are encouraged to post more than just the two required posts in order to further your engagement and everyone's learning.

For Zoom meetings, the expectations include:

- Attend the scheduled Zoom meeting for that week for the full time with camera on (approximately an hour--meetings will be scheduled on Thursdays or Fridays with times based on student feedback at the beginning of the semester)
- Provide your thoughts, analyses, and questions relating to the sources and class themes during the meeting
- Engage fully in any activities with classmates provided by the instructor
- Interact with classmates and instructor in a thoughtful and respectful manner

Individual Engagement: You also will be asked to provide evidence of your individual analysis and engagement with the material in conjunction with the course themes and materials through weekly journaling.

For journal entries during a unit, the expectations include:

- The journal should include a minimum total of four entries focusing on thoughts and ideas you have in relation to the readings, videos, and class discussions for each week.
- Entries can vary in length and presentation and may consist of images (digital or hand crafted) and/or recordings (audio or video) in connection to class topics and discussion.
- You may submit and request feedback on your journal submissions weekly if you choose. Any journal entries submitted before the final due date will receive only feedback.
- Final credit for the journal will be given when it is submitted in its entirety at the end of week four in the unit.

A journal "assignment" where you can type entries will be accessible on Blackboard each week, but you may use whatever format you are most comfortable/familiar with for journaling--written, audio recording, video recording, etc. as long as you submit it to me electronically.

SUMMATIVE ASSESSMENTS

For units one and two, you will be asked to submit a summative assessment at the end of the unit (approximately the end of the fifth week and tenth week of the semester). At the end of unit three, you will be asked to submit a cumulative summative assessment for the course.

For the summative assessments, the expectations include:

- Application of various readings/videos/podcasts from the units to current issues, your own experience, and your field of work/interest OR your classroom
- Clear references to sources using whichever formatting style you are most familiar with (Chicago Style/Turabian, MLA, APA, etc.)

Guiding questions for each summative assessment will be provided in the first week of each unit, and the form of your assessment can be a formal essay paper or a formal lesson/unit plan for teaching.

Final Unit/Final Assessment: For the final unit of the course, you will need to research and develop your own project exploring the history of sexuality. You may choose to do an individual project, or you may choose to work with a partner or two other classmates in a group project (groups will be limited to three people). The specific requirements and guidelines for this unit and the final project will be provided during the semester.

Grading

You will receive feedback and credit for your demonstrated growth at the end of each unit and at the end of the semester. The grades you receive will be based on the thoroughness of your work in relation to the requirements listed on Blackboard as well as your own self-assessment and reflection. You will receive an overall letter grade at the end of each unit and a final letter grade at the end of the semester. Each unit grade will be based on your demonstration of growth during that unit. The final grade will be based on your demonstration of growth over the semester as a whole.

Late assignments will be accepted with the following conditions:

- Any late assignments from a unit must be turned in by the end of a unit to receive any credit
- End-of-unit assignments will be accepted late but will be lowered by a half a grade (eg. from a B to a B-) each day they are late.

If you have any circumstances during the semester that prevent you from keeping up with coursework, please let me know as soon as possible so we can work out a viable plan.

Course Schedule

Weekly assignments, videos, and readings along with descriptions and due dates will be posted as modules on Blackboard. To be responsive to developing circumstances this semester, all these are subject to change, but will be posted at least a week before they are due.

Student Resource Portal

For additional university resources where you can get information and support during the semester, visit the Student Resource Portal: <https://www.wku.edu/online/srp/>

ADA Accommodation

In compliance with university policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly

from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Title IX Discrimination and Harassment

Western Kentucky University (WKU) is committed to supporting faculty, staff and students by upholding WKU's Sex and Gender-Based Discrimination, Harassment, and Retaliation (#0.070) and Discrimination and Harassment Policy (#0.2040). Under these policies, discrimination, harassment and/or sexual misconduct based on sex/gender are prohibited. If you experience an incident of sex/gender-based discrimination, harassment and/or sexual misconduct, you are encouraged to report it to the Title IX Coordinator, Deborah Wilkins, 270-745-5398 or Title IX Investigators, Michael Crowe, 270-745-5429 or Joshua Hayes, 270-745-5121. Please note that while you may report an incident of sex/gender-based discrimination, harassment and/or sexual misconduct to a faculty member, WKU faculty are "Responsible Employees" of the University and MUST report what you share to WKU's Title IX Coordinator or Title IX Investigator. If you would like to speak with someone who may be able to afford you confidentiality, you may contact WKU's Counseling and Testing Center at 270-745-3159.

Academic Conduct and Integrity

Everyone in this class is expected to conduct themselves in conjunction with WKU's policy of academic conduct and integrity, outlined in the University's "Student Life Policies on Student Rights and Responsibilities" in the WKU Undergraduate Catalog and online at the Judicial Affairs website <https://www.wku.edu/studentconduct/student-code-of-conduct.php/>