

AMERICAN LITERATURE II + BLACK LIVES MATTER

ENGL 3215 (IA) • AFAM 3600 (IJ) • WGST 4600 (IC) • Spring 2021 • 3 Credits • Online



Maya Angelou, Gwendolyn Brooks, Margaret Walker, and Lucille Clifton — Image Courtesy of *The Lily*.

CONTACT INFORMATION AND STUDENT HOURS

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Student Hours: Available by Appointment

Student hours are opportunities for you to ask questions, to get help with assignments, to review course readings, to talk about connections between our class materials and other work, etc. These conversations are generally student-directed, but I can also help you to articulate your questions and goals. All student hours this semester will be conducted online through your choice of video conferencing platforms.

COURSE DESCRIPTION

In 1863, the Emancipation Proclamation declared “all persons held as slaves . . . shall be then, thenceforth, and forever free.” Yet freedom remained—and, to some extent, remains—illusory for Black people in the United States. Despite having achieved some measure of legal recognition with the ratification of the 13th Amendment in 1865, Black communities have continued to face racism in new and varied forms. With that in mind, our course takes as its premise the notion that American literature written after 1865 is largely preoccupied with racialized violence and “debates” about the value of Black lives—or, what Saidiya Hartman has called the “afterlife of slavery.” In response, the literature produced by Black writers has beautifully and consistently affirmed that **BLACK LIVES MATTER**. Indeed, Black artists and writers still find themselves tasked with articulating their humanity in the face of bigotry and oppression. As we survey a range of texts from 1865 to the present, I will invite you to consider the following questions: What role has anti-Blackness played in defining American literature post-1865? How has the “color line” shaped narratives about freedom and liberation in the United States? In what ways have Black storytelling practices forged new American literary traditions? And how might a focus on Black writers challenge our assumptions about what “counts” as American literature? In other words, instead of reading American literature as the product of (mostly) white heterosexual men with a few Black writers placed at its margins, this course deliberately places Black writers and thinkers at the center of our studies. As we do this, I invite you to be co-collaborators in reimagining an American literary canon for this period.

COURSE OBJECTIVES

These objectives have been adapted from the VSU Core Curriculum and the English Major Requirements:

- To develop a knowledge of diverse American literatures and an ability to examine them critically.
- To write, speak, and otherwise communicate with clarity, precision, and sophistication.
- To conduct research carefully and systematically, utilizing appropriate technologies, and to apply that research to the study of diverse American literatures, languages, and cultures.
- To understand the cultural and historical contexts of written communication in the Americas.

PANDEMIC OBJECTIVES

These objectives serve as a reminder that we are all going to be working under unusual circumstances:

- To be patient and kind with ourselves and with one another throughout the semester.
- To embrace the opportunity to learn in new ways and to grow as students and thinkers.
- To communicate openly and clearly with each other about our expectations, concerns, and goals for this course. If you are willing to tell me what you need, I will tell you how I can help.
- To be flexible. This is a strange time, and we are all a bit anxious. Our circumstances will likely change over the course of the semester. With that in mind, let us all work together to make this class successful, even as we recognize that success may be a bit of a moving target.

REQUIRED TEXTS AND PLATFORMS

There are two required texts for this course that are available for purchase in the bookstore or online:

- Jesmyn Ward, *Salvage the Bones*. ISBN: 978-1608196265.
- Sherri L. Smith, *Orleans*. ISBN: 978-0147509963.

All other readings for this course—which are denoted with an asterisk (*) in the course calendar—can be found as PDFs on both BlazeVIEW and Perusall at <http://myvsu.valdosta.edu> and <http://app.perusall.com>. You will need to have a Perusall account for this course. If you do not already have one, you can create an account at <http://app.perusall.com>. Please use the course code 'MILLER-JYHAM' to enroll in this course.

To complete some of the assignments for this course, you will also need access to our Flipgrid group, which can be found at <http://flipgrid.com/millervsu>. You can join this group with your Microsoft email address (@valdosta.edu) or with a guest account using 'PhillisWheatley2021!' as the group password. I highly suggest downloading the Flipgrid app to your phone if you have not done so previously.

Finally, I have created a GroupMe for our course, which can serve as an informal mode of connecting us to each other throughout the semester—especially if you have questions or need assistance. You can join the GroupMe here: <http://rebrand.ly/playing-dark>. *Please note that joining the GroupMe is entirely optional.*

COURSE GRADING

- Video Completion (5%)
- Digital Annotations (35%)
- Micro-Essay Assignments (25%)
- Flipgrid Responses (15%)
- Manifesto Project (20%)

Please submit all assignments to the appropriate platform by 11:59 PM on the due date *unless otherwise directed*. For each day an assignment is late, I may lower your grade by one grade increment.

Please note that you must complete all assignments in order to receive a passing grade for this course.

COURSE ASSIGNMENTS

VIDEO COMPLETION

Student engagement and a sense of community are both important to the learning experience, and I strive to create environments in which all students feel free to say what they think, ask questions, object, criticize, request clarification, return to a previous subject, and respond to others. In an online course, however, this can be challenging; I do not receive the same verbal and visual feedback from students that I do in a bricks-and-mortar classroom. Therefore, to make sure that you engage with the content and stay abreast of key themes and issues in this class, a small portion of your grade will consider your efforts to watch the videos that I post to BlazeVIEW. I will keep my videos brief; each video will focus primarily on the frameworks and feedback that are most essential to your success.

DIGITAL ANNOTATIONS

Your assigned readings, most of which are available as PDFs, need to be completed on Perusall. You are required to annotate these texts by the assigned due dates in Perusall. These digital annotations will be the primary vehicle for engaging in conversations with your peers this semester and will also demonstrate your ability to read literature carefully and critically. For more information on how to annotate your texts or how to use Perusall, please see the supplementary materials on BlazeVIEW.

MICRO-ESSAY ASSIGNMENTS

At various points throughout the semester, you will be asked to submit a micro-essay of 500–750 words to BlazeVIEW in response to a prompt. Please be sure to read each prompt carefully before submitting your work, as you will be graded on how effectively you use textual evidence to craft your response and to synthesize the readings. While I will not grade these essays primarily for grammar and style, you should be thoughtful and edit your prose. These are “open-book” assignments; you are free to use the readings and your notes to craft your micro-essays in response to each prompt.

FLIPGRID RESPONSES

For the weeks that we will be reading *Salvage the Bones* and *Orleans*—which are not available to you on Perusall—we will instead foster conversations about the texts using Flipgrid. For each of the relevant modules, I will provide you with a brief video prompt on the platform and you will be responsible for recording and uploading 90-second video responses to that prompt by the dates listed in the course syllabus. In addition, you will be asked to respond thoughtfully to *three* of your peers with either video or written comments for each module. This assignment will help you to reflect on the readings, to engage in conversations with your peers, and to develop your oral communications skills.

MANIFESTO PROJECT

In Toni Cade Bambara’s “Broken Field Running,” a teacher named Ndugu Jason articulates a radical teaching philosophy where book knowledge and lived experience *both* serve as essential tools for imagining social justice as a reality for Black communities. With this final assignment, I will ask you to similarly envision justice for Black Americans in the form of a *manifesto*—a genre that prompts its readers toward social change. In other words, I want you to select an issue or theme that has emerged from your readings and then craft an urgent call to take up that particular cause. This is not a typical argumentative essay; indeed, as the literary scholar Mary Ann Caws argues, it is a revolutionary act of writing that metaphorically “demands blood.” In giving you a creative final project, I am providing you with tremendous flexibility and inviting you—*encouraging* you, even—to violate the forms and norms of academic writing. That said, you must still build a case for social change by drawing on the texts and contexts that have angered, inspired, saddened, or otherwise affected you this semester. Please note that a strong manifesto will *accessibly* lay out its demands and *clearly* articulate methods for achieving them. More information on this assignment has been made available on BlazeVIEW.

COURSE POLICIES

ACADEMIC INTEGRITY

You are bound by the university policy on academic integrity. All references to ideas and texts other than your own must be indicated through appropriate citations and footnotes. *You are responsible for being aware of and following the rules regarding the university academic integrity policy.* I reserve the right to give you a failing grade in this course for acts of plagiarism or other forms of academic dishonesty. Please be sure to review VSU's Academic Integrity Code or consult with me if you have questions.

EMAIL AND COMMUNICATIONS POLICY

Please address all emails to me using your VSU email address. To reach me quickly, it is generally better to send emails outside of BlazeVIEW, if possible—I can be slow to respond in BlazeVIEW. When I need to communicate with you or send out class announcements, those messages will be addressed primarily to your VSU email address. I generally try to respond to email inquiries within 24-48 hours.

CLASS CONTENT AND DISCOMFORT STATEMENT

In this course, we will address ideas, topics, and theories that may challenge your taken-for-granted and “sacred” beliefs about race, ethnicity, gender, sexuality, class, nationality, religion, ability, etc. In discussing how power and injustice operate and how they are experienced as oppression, subjugation, and violence by various persons, it is possible that you may feel some discomfort, guilt, anger, anxiety, or sadness. These feelings are normal responses to exploring such issues and they can be critical to the learning process. These feelings also have the potential to support a deeper understanding of structural inequalities, individual suffering, empathy, and human interconnectedness. *I will do my best this semester to create an online community in which these feelings can be discussed openly and honestly among us.* I encourage you to share your ideas for making our class an inclusive online space in which all students can thrive. You are always welcome to contact me individually to discuss concerns.

UNDOCUMENTED STUDENT SUPPORT

As an educator, I fully support the rights of undocumented students to an education and to live free from the fear of deportation. I also recognize that immigration is a complex phenomenon with broad impact—particularly for those who are directly affected by it, as well as those who are indirectly affected by their relationships with family members, friends, and loved ones. I want *all* students, regardless of immigration status or country of origin, to feel a sense of belonging and safety as they pursue their goals. With that in mind, *I commit to not sharing your status with anyone if you reveal it to me.* I would also remind you that, by federal law, faculty and other school officials at VSU *cannot* disclose personal information about students without permission—that includes your immigration status.

TITLE IX STATEMENT

VSU is committed to creating a diverse and inclusive work and learning environment that is free from discrimination and harassment. VSU is dedicated to creating an environment where all campus community members feel valued, respected, and included. As such, VSU prohibits discrimination—on the basis of race, color, ethnicity, national origin, sex (including sexual harassment and sexual violence), sexual orientation, gender identity, religion, age, disability, genetic information, or veteran status—in the University's programs and activities as required by applicable laws and regulations such as Title IX. The individual designated with responsibility for coordination of compliance efforts and receipt of inquiries concerning nondiscrimination policies is the University's Title IX Coordinator. Contact information for the Title IX Coordinator can be found here: titleix@valdosta.edu, 1208 N. Patterson Street, Valdosta State University, Valdosta, Georgia, 31698, 229-333-5463.

ACCOMMODATIONS STATEMENT

Those of you with disabilities who experience barriers in this course may contact the VSU Access Office for assistance in determining and implementing accommodations. The Access Office is located in Farbar Hall. The phone numbers are 229-245-2498 (V) and 229-375-5871. For more information, please visit the Access Office or feel free to contact them via email at access@valdosta.edu.

MENTAL HEALTH STATEMENT

As a student, you may experience a range of challenges that interfere with learning, such as strained or violent relationships, death and loss, anxiety, substance use, depression, difficulty concentrating, and lack of motivation. These concerns may diminish your performance in class and reduce your ability to participate in school activities. *There are services available to you.* You can learn about these mental health services at: <http://www.valdosta.edu/student/student-services/counseling-center>.

USE OF THE SYLLABUS

A syllabus is a tentative document and may be revised at my discretion. You should check it regularly and update your calendars when deadlines or assignments change. Questions about class can often be answered by consulting the syllabus. A best practice for being successful is to read the syllabus in its entirety. *Once you have read this syllabus, please email me an image of your favorite Black artist or celebrity.*

ADDITIONAL COURSE POLICY

LANGUAGE AND THE (VIRTUAL) CLASSROOM¹

Please note that this class will be free of hate speech regarding race, ethnicity, gender, sexuality, etc. Inflammatory remarks will not go unchecked and will not be tolerated. You are all responsible for helping me to foster a digital environment in which people and ideas are respected. For the same reasons, you should strive to make remarks that are informed by our material and its histories.

Please note that the n-word is not to be used in our class, even when the word appears in the readings. You can simply write “n-word” if you feel that you must reference it in your online comments. The reason for this is simple: we are literary critics, not re-enactors; we need not let the texts dictate what we give life to in the classroom—and that holds true for a virtual classroom as well. Just as contemporary writings do not generally refer to African Americans as “Negroes,” why should we operate as if our readings leave us no choice but to re-enact discursive violence? Is anything taken away from us just because the word is not written out in our annotations? Everyone will still see it in the original text. Instead of pretending that learning is compromised or censored when we avoid using that term, we will operate under the premise that learning is actually *enhanced* when we are not required to work around the gut-punch that some may feel when they see or hear that word circulated by peers.

COURSE CALENDAR

WEEK ONE: JANUARY 11 – JANUARY 16

MODULE I — YOU NEVER GET A SECOND CHANCE TO MAKE A FIRST IMPRESSION

- **WATCH** — Introductory Video for “American Literature II” on BlazeVIEW
- **COMPLETE** — Visit BlazeVIEW Course Shell and Explore the Platform
- **COMPLETE** — Enroll in Perusall Course and Explore the Platform
- **ANNOTATE** — Course Syllabus for “American Literature II” on Perusall

MODULE I ANNOTATIONS MUST BE SUBMITTED BY JANUARY 12 AT 11:59 PM

¹ This policy and the language describing it here has been adapted from the best practices of my colleague, Koritha Mitchell, whose brilliant work in African American Studies continues to influence and inform my teaching.

MODULE II — ‘BLACK MATTERS’ AND THE ‘AFTERLIFE OF SLAVERY’

- [ANNOTATE](#) — Toni Morrison, Selections from *Playing in the Dark* (1992)
- [ANNOTATE](#) — Saidiya Hartman, Selections from *Lose Your Mother* (2006)

MODULE II ANNOTATIONS MUST BE SUBMITTED BY JANUARY 15 AT 11:59 PM

WEEK TWO: JANUARY 17 – JANUARY 23

MODULE III — BLACK FEMINIST THOUGHT AND THE PUBLIC INTELLECTUAL

- [ANNOTATE](#) — Sojourner Truth, “Ar’n’t I a Woman?” (1851)
- [ANNOTATE](#) — Anna Julia Cooper, Selections from *A Voice from the South* (1892)

MODULE III ANNOTATIONS MUST BE SUBMITTED BY JANUARY 19 AT 11:59 PM

MODULE IV — CONJURE TALES AND STORIES OF THE COLOR LINE

- [ANNOTATE](#) — Charles W. Chesnutt, “The Wife of His Youth” (1898)
- [ANNOTATE](#) — Charles W. Chesnutt, Selections from *The Conjure Woman* (1899)

MODULE IV ANNOTATIONS MUST BE SUBMITTED BY JANUARY 22 AT 11:59 PM

WEEK THREE: JANUARY 24 – JANUARY 30

MODULE V — THE RED RECORD: RACE, RAPE, AND LYNCHING IN THE UNITED STATES

- [ANNOTATE](#) — Ida B. Wells, Selections from *The Red Record* (1895)
- [ANNOTATE](#) — Angelina Weld Grimké, “Goldie” (1920)
- [LISTEN](#) — Abel Meeropol and Billie Holliday, “Strange Fruit” (1939)

MODULE V ANNOTATIONS MUST BE SUBMITTED BY JANUARY 26 AT 11:59 PM

MODULE VI — DOUBLE CONSCIOUSNESS AND THE ‘TALENTED TENTH’

- [ANNOTATE](#) — W. E. B. Du Bois, Selections from *The Souls of Black Folk* (1903)

MODULE VI ANNOTATIONS MUST BE SUBMITTED BY JANUARY 29 AT 11:59 PM

MICRO-ESSAY #1 MUST BE SUBMITTED BY JANUARY 30 AT 11:59 PM

WEEK FOUR: JANUARY 31 – FEBRUARY 6

MODULE VII — SPEAKING SILENCES AND FEMINIST-ABOLITIONIST POETRY

- [ANNOTATE](#) — Angelina Weld Grimké, Select Poetry and Writings (1896-1920)

MODULE VII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 2 AT 11:59 PM

MODULE VIII — THE QUEER BLUES AND GENDER-RACIAL RESISTANCE

- [ANNOTATE](#) — Langston Hughes, Select Poetry (1921-1956)

MODULE VIII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 5 AT 11:59 PM

WEEK FIVE: FEBRUARY 7 – FEBRUARY 13

MODULE IX — LYRICISM AND THE GENDER POLITICS OF VERNACULAR POETRY

- [ANNOTATE](#) — Gwendolyn Brooks, Select Poetry (1945-1981)

MODULE IX ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 9 AT 11:59 PM

MODULE X — DECEPTIVE SIMPLICITY AND THE POETICS OF BLACK DIGNITY

- **ANNOTATE** — Lucille Clifton, *Select Poetry* (1972-2008)

MODULE X ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 12 AT 11:59 PM

MICRO-ESSAY #2 MUST BE SUBMITTED BY FEBRUARY 13 AT 11:59 PM

WEEK SIX: FEBRUARY 14 – FEBRUARY 20

MODULE XI — PASSING, QUEERING, AND THE FICTIONS OF IDENTITY

- **ANNOTATE** — Nella Larsen, *Passing* (1929)

MODULE XI ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 17 AT 11:59 PM

MODULE XII — VISUAL NARRATIVES AND THE LEGIBILITY OF RACE IN COMICS

- **ANNOTATE** — Jackie Ormes, Selections from *Torchy Brown* (1937-1938)
- **ANNOTATE** — George Herriman, Selections from *Krazy Kat* (1913-1944)

MODULE XII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 19 AT 11:59 PM

FLIPGRID PRACTICE VIDEO MUST BE SUBMITTED BY FEBRUARY 20 AT 11:59 PM

WEEK SEVEN: FEBRUARY 21 – FEBRUARY 27

MODULE XIII — THE POLITICS OF LIBERATION: ON CIVIL RIGHTS AND BLACK POWER

- **ANNOTATE** — Martin Luther King, Jr., “Letter from Birmingham Jail” (1963)
- **ANNOTATE** — Malcolm X, “The Ballot or the Bullet” (1964)
- **ANNOTATE** — Huey P. Newton and Bobby Seale, “Ten-Point Program” (1966)
- **ANNOTATE** — Kwame Ture, “Black Power” (1966)
- **EXTRA CREDIT** — Ava DuVernay, *13th* (2016)

MODULE XIII ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 23 AT 11:59 PM

MODULE XIV — RAGE AND RESISTANCE; OR, TO WRITE ABOUT POLICE VIOLENCE

- **ANNOTATE** — June Jordan, “Poem about Police Violence” (1974)
- **ANNOTATE** — John Edgar Wideman, “Fatheralong” (1994)
- **ANNOTATE** — Claudia Rankine, Selections from *Citizen: An American Lyric* (2014)
- **ANNOTATE** — Jacqui Germain, *Select Poetry* (2016)
- **EXTRA CREDIT** — *Select Poetry by Black Women* (1942-1978)

MODULE XIV ANNOTATIONS MUST BE SUBMITTED BY FEBRUARY 26 AT 11:59 PM

WEEK EIGHT: FEBRUARY 28 – MARCH 6

MODULE XV — FINDING A WAY TO LISTEN: NARRATIVE VOICE AND BLUES EXPRESSION

- **ANNOTATE** — James Baldwin, “Sonny’s Blues” (1957)
- **ANNOTATE** — James Baldwin, “A Talk to Teachers” (1963)
- **LISTEN** — Nina Simone, “Why? (The King of Love is Dead)” (1968)
- **LISTEN** — Nina Simone, “Mississippi Goddam (Live)” (1968)
- **EXTRA CREDIT** — Toni Cade Bambara, “Broken Field Running” (1977)

MODULE XV ANNOTATIONS MUST BE SUBMITTED BY MARCH 2 AT 11:59 PM

MODULE XVI — TRANSFORMING SILENCE INTO LANGUAGE AND ACTION

- [ANNOTATE](#) — Audre Lorde, “Uses of the Erotic: The Erotic as Power” (1978)
- [ANNOTATE](#) — Audre Lorde, “The Uses of Anger: Women Responding to Racism” (1981)
- [ANNOTATE](#) — Audre Lorde, “Poetry is Not a Luxury” (1985)
- [EXTRA CREDIT](#) — Tressie McMillan Cottom, “Girl 6” from *Thick* (2019)

MODULE XVI ANNOTATIONS MUST BE SUBMITTED BY MARCH 5 AT 11:59 PM

MICRO-ESSAY #3 MUST BE SUBMITTED BY MARCH 6 AT 11:59 PM

WEEK NINE: MARCH 7 – MARCH 13

MODULE XVII — SCARLET LETTERS AND THE STAGING OF NEW LITERARY HISTORIES

- [ANNOTATE](#) — Suzan-Lori Parks, *In the Blood* (1999)

MODULE XVII ANNOTATIONS MUST BE SUBMITTED BY MARCH 9 AT 11:59 PM

MODULE XVIII — SCARLET LETTERS AND THE STAGING OF NEW LITERARY HISTORIES

- [ANNOTATE](#) — Suzan-Lori Parks, *In the Blood* (1999)

MODULE XVIII ANNOTATIONS MUST BE SUBMITTED BY MARCH 12 AT 11:59 PM

WEEK TEN: MARCH 14 – MARCH 20

NO MODULES THIS WEEK — *Please Enjoy a Catch-Up Week!*

WEEK ELEVEN: MARCH 21 – MARCH 27

MODULE XIX — APPROPRIATED BODIES: TRAUMA, POWER, AND TECHNOLOGY

- [ANNOTATE](#) — Octavia Butler, “Speech Sounds” (1983)
- [ANNOTATE](#) — Octavia Butler, “Bloodchild” (1995)

MODULE XIX ANNOTATIONS MUST BE SUBMITTED BY MARCH 23 AT 11:59 PM

MODULE XX — NEO-HOODOO AND EXPERIMENTAL BLACK FICTION

- [ANNOTATE](#) — Ishmael Reed, *Mumbo Jumbo* (1972)

MODULE XX ANNOTATIONS MUST BE SUBMITTED BY MARCH 26 AT 11:59 PM

WEEK TWELVE: MARCH 28 – APRIL 3

MODULE XXI — NEO-HOODOO AND EXPERIMENTAL BLACK FICTION

- [ANNOTATE](#) — Ishmael Reed, *Mumbo Jumbo* (1972)

MODULE XXI ANNOTATIONS MUST BE SUBMITTED BY MARCH 30 AT 11:59 PM

MODULE XXII — NEO-HOODOO AND EXPERIMENTAL BLACK FICTION

- [ANNOTATE](#) — Ishmael Reed, *Mumbo Jumbo* (1972)

MODULE XXII ANNOTATIONS MUST BE SUBMITTED BY APRIL 3 AT 11:59 PM

MICRO-ESSAY #4 MUST BE SUBMITTED BY APRIL 3 AT 11:59 PM

WEEK THIRTEEN: APRIL 4 – APRIL 10

MODULE XXIII — LEGACIES OF LOSS AND THE POST-KATRINA NOVEL

- **ANNOTATE** — Jesmyn Ward, *Salvage the Bones* (2011)

FLIPGRID RESPONSE VIDEO #1 MUST BE SUBMITTED BY APRIL 6 AT 11:59 PM

MODULE XXIV — LEGACIES OF LOSS AND THE POST-KATRINA NOVEL

- **ANNOTATE** — Jesmyn Ward, *Salvage the Bones* (2011)

FLIPGRID RESPONSE VIDEO #2 MUST BE SUBMITTED BY APRIL 9 AT 11:59 PM

WEEK FOURTEEN: APRIL 11 – APRIL 17

MODULE XXV — LEGACIES OF LOSS AND THE POST-KATRINA NOVEL

- **ANNOTATE** — Jesmyn Ward, *Salvage the Bones* (2011)
- **EXTRA CREDIT** — Michelle Alexander, Selections from *The New Jim Crow* (2010)

FLIPGRID RESPONSE VIDEO #3 MUST BE SUBMITTED BY APRIL 13 AT 11:59 PM

MODULE XXVI — DYSTOPIAN FUTURES AND THE THREAT OF ENVIRONMENTAL INJUSTICE

- **READ** — Sherri L. Smith, *Orleans* (2013)

FLIPGRID RESPONSE VIDEO #4 MUST BE SUBMITTED BY APRIL 16 AT 11:59 PM

WEEK FIFTEEN: APRIL 18 – APRIL 24

MODULE XXVII — DYSTOPIAN FUTURES AND THE THREAT OF ENVIRONMENTAL INJUSTICE

- **READ** — Sherri L. Smith, *Orleans* (2013)

FLIPGRID RESPONSE VIDEO #5 MUST BE SUBMITTED BY APRIL 20 AT 11:59 PM

MODULE XXVIII — DYSTOPIAN FUTURES AND THE THREAT OF ENVIRONMENTAL INJUSTICE

- **READ** — Sherri L. Smith, *Orleans* (2013)
- **EXTRA CREDIT** — Benh Zeitlin, *Beasts of the Southern Wild* (2012)

FLIPGRID RESPONSE VIDEO #6 MUST BE SUBMITTED BY APRIL 23 AT 11:59 PM

WEEK SIXTEEN: APRIL 25 – MAY 1

MODULE XXIX — HERBAL WARFARE AND THE PATHOLOGIES OF PREJUDICE

- **ANNOTATE** — David Walker, Chuck Brown, and Sanford Greene, *Bitter Root* (2019)

MODULE XXIX ANNOTATIONS MUST BE SUBMITTED BY APRIL 27 AT 11:59 PM

MODULE XXX — ENACTING WHITENESS; OR, THE WHITE-SAVIOR INDUSTRIAL COMPLEX

- **ANNOTATE** — Claudia Rankine, *The White Card* (2019)
- **EXTRA CREDIT** — Tressie McMillan Cottom, “Know Your Whites” from *Thick* (2019)

MODULE XXX ANNOTATIONS MUST BE SUBMITTED BY APRIL 27 AT 11:59 PM

MICRO-ESSAY #5 MUST BE SUBMITTED BY MAY 1 AT 11:59 PM

WEEK SEVENTEEN: MAY 2 – MAY 7

MODULE XXXI — ALL GOOD THINGS MUST COME TO AN END

- COMPLETE — Please Submit Course Evaluations (SOIs) at <https://valdosta.smartevals.com>.

MANIFESTO PROJECT MUST BE SUBMITTED BY MAY 5 AT 11:59 PM