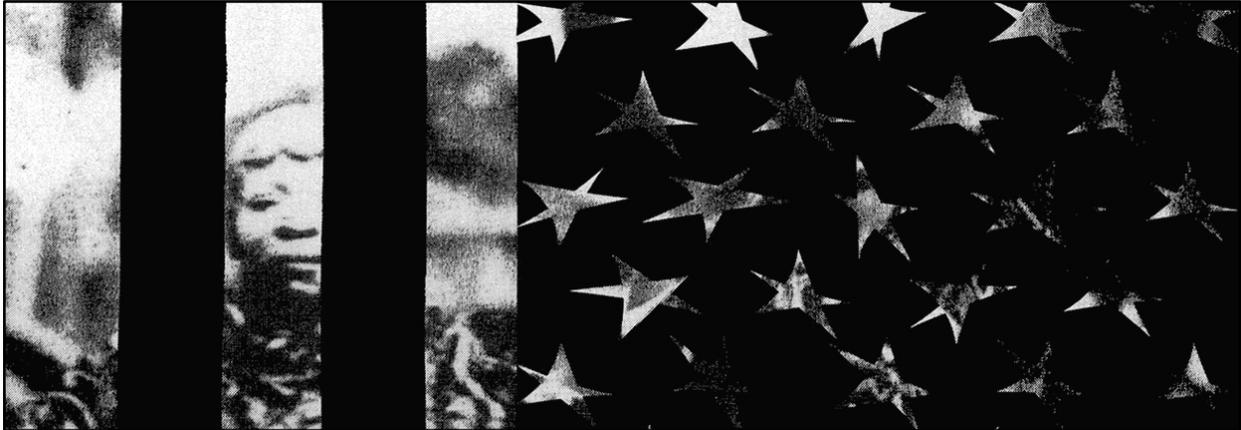


# AMERICAN LITERATURE I + THE 1619 PROJECT

ENGL 3210 (IA) • AFAM 3600 (II) • WGST 4600 (IB) • Spring 2021 • 3 Credits • Online



Detail from the Artwork of Adam Pendleton for *The 1619 Project* — Image Courtesy of *The New York Times Magazine*.

## CONTACT INFORMATION AND STUDENT HOURS

Professor:	Dr. Nicholas E. Miller (He/Him/His)
Email:	nemiller@valdosta.edu
Mobile:	(314) 750-8185
Office:	West Hall 2106
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

The official catalog description for this course describes it as “a survey of the historical and formal development of pre-1865 American literature, with an emphasis on major writers and movements as well as on terms and concepts relevant to the study of American literature before the Civil War.” Yet what makes a writer or a movement *major*—and in *whose* eyes? Similarly, what makes certain terms or concepts *relevant*—and to *whom*? This semester, we will take our cue from *The 1619 Project*, which was published by *The New York Times* in 2019, and interrogate a number of the assumed answers to those questions. You see, the premise of *The 1619 Project* is that students can benefit by “reframing American history” around slavery and the contributions of African Americans. In this course, we will alter that premise slightly by examining not only American *history*, but American *literature* and *culture* as well. In other words, we will explore what happens when we foreground slavery and the voices of African American writers in the construction of an American literary tradition. Instead of reading that tradition as the product of (mostly) white men with a few Black and Indigenous writers placed at its margins, this course deliberately places those writers at the center of our studies. Along the way, I will invite you to be co-collaborators in expanding the efforts of *The 1619 Project* by producing an extended version that focuses on American literature prior to 1865.

## **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**

All 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://mysu.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 your account at <http://app.perusall.com>. Please use the course code 'MILLER-3HLJZ' to enroll in this course.

## **COURSE GRADING**

- Video Completion (5%)
- Digital Annotations (40%)
- Micro-Essay Assignments (25%)
- Midterm Meme Project (10%)
- The 1619 Extension 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, 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.

## MIDTERM MEME PROJECT

Although mid-semester is often a stressful time for students, it is also a great opportunity to reflect on the course and your learning. With that in mind, this assignment invites you to reflect creatively on your readings from the first half of the semester by creating a series of memes. A meme, if you are unfamiliar with the term, is a form of cultural shorthand in which an image or a video is used to convey a particular idea and is spread across social platforms. These images and videos are often altered and built upon, evolving the original idea into something else, or simply posted with a new caption to portray an altered form of it. Context has a huge impact on what a meme means, or how relevant it is to the recipient. Whatever the message, though, a meme can impart significantly more information than simple text alone. For this assignment, I am asking you to create and submit *three* memes of your own that reflect key takeaways from the first half of the semester. These can take the form of images, GIFs, TikTok-style videos, etc. You should imagine the peers in this class as your audience for these memes. You will be graded primarily on your creative repurposing of ideas from the readings and your ability to articulate key concepts from the course in your memes. Links to meme generators, examples of various memes, and other assignment details are available on BlazeVIEW.

## THE 1619 EXTENSION PROJECT

After spending the semester reflecting on the role of slavery and the place of African American voices in American literature, your final assignment will ask you to revisit *The 1619 Project* by making a similar contribution of your own. This project is designed to provide you with maximum flexibility, as it can be in the form of an essay, a poem, visual art, photojournalism, interviews, archival research, or other modes that would make sense in an extension of *The 1619 Project*. As you develop your project, you should imagine directing yourself to a similar audience as *The New York Times*. What have you learned this semester that would be valuable to share with readers? How have the texts or authors we have encountered shaped or reframed your views of American literature? There is no length requirement for this project, although your submission should reflect a deep engagement with the course materials. More information on this project will be made available on BlazeVIEW throughout the semester.

## 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](mailto: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](mailto: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 (or link to) your favorite meme.*

## ADDITIONAL COURSE POLICY

### LANGUAGE AND THE (VIRTUAL) CLASSROOM<sup>1</sup>

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 I” 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 I” on Perusall

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

#### MODULE II — THE 1619 PROJECT AS CONCEPTUAL FRAMEWORK

- **ANNOTATE** — *The New York Times Magazine*, Selections from *The 1619 Project* (2019)

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

### WEEK TWO: JANUARY 17 – JANUARY 23

#### MODULE III — THE 1619 PROJECT AS CONCEPTUAL FRAMEWORK

- **ANNOTATE** — *The New York Times Magazine*, Selections from *The 1619 Project* (2019)

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

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<sup>1</sup> 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 IV — THE 1619 PROJECT AS CONCEPTUAL FRAMEWORK

- **ANNOTATE** — *The New York Times Magazine*, Selections from *The 1619 Project* (2019)

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

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

**WEEK THREE: JANUARY 24 – JANUARY 30**

MODULE V — BLACK LEGENDS AND THE INDIGENOUS ROOTS OF AMERICAN SLAVERY

- **ANNOTATE** — Garcí Rodríguez de Montalvo, Selections from *The Exploits of Esplandián* (1510)
- **ANNOTATE** — Pedro de Unamuno, Selections from *Voyage to California* (1587)

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

MODULE VI — FROM ‘LA LEYENDA NEGRA’ TO THE AFRICAN SLAVE TRADE

- **ANNOTATE** — Bartolomé de las Casas, Selections from *Devastation of the Indies* (1552)
- **ANNOTATE** — Bartolomé de las Casas, Selections from *History of the Indies* (1561)
- **ANNOTATE** — Michael de Carvajal and Luis Hurtado de Toledo, *The Court of Death* (1557)

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

**WEEK FOUR: JANUARY 31 – FEBRUARY 6**

MODULE VII — PURITAN ECONOMICS AND THE ‘DIVINE MISSION’ OF ENSLAVEMENT

- **ANNOTATE** — John Cotton, Nathaniel Ward, et al., “The Body of Liberties” (1641)
- **ANNOTATE** — Cotton Mather, Selections from *The Wonders of the Invisible World* (1692)
- **ANNOTATE** — Cotton Mather, Selections from *The Negro Christianized* (1703)

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

MODULE VIII — ABOLITIONIST RHETORIC AND COLONIAL NEW ENGLAND

- **ANNOTATE** — Samuel Sewall, *The Selling of Joseph* (1700)
- **ANNOTATE** — John Woolman, *Some Considerations on the Keeping of Negroes* (1754)

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

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

**WEEK FIVE: FEBRUARY 7 – FEBRUARY 13**

MODULE IX — THE DIFFICULT MIRACLE OF BLACK POETRY IN AMERICA

- **ANNOTATE** — Phillis Wheatley, Selections from *Poems on Various Subjects* (1773)
- **ANNOTATE** — Phillis Wheatley, Select Correspondence (1770s)
- **EXTRA CREDIT** — June Jordan, “The Difficult Miracle of Black Poetry” (2002)

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

MODULE X — AMERICAN INDIVIDUALISM AND ECONOMIES OF THE SELF

- **ANNOTATE** — Olaudah Equiano, Selections from *The Interesting Narrative* (1789)

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

## WEEK SIX: FEBRUARY 14 – FEBRUARY 20

MODULE XI — FOUNDING RACISMS: ALL MEN CREATED EQUAL?

- [ANNOTATE](#) — Thomas Jefferson, *Select Writings* (1776-1785)

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

MODULE XII — FOUNDING RACISMS: WE THE PEOPLE?

- [ANNOTATE](#) — James Madison, et al., *Constitution of the United States* (1787)
- [ANNOTATE](#) — Ona Judge, George Washington, et al., *Select Writings* (1790s/1840s)

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

## WEEK SEVEN: FEBRUARY 21 – FEBRUARY 27

MODULE XIII — CONVENTIONS, COMPROMISE, AND THE CONSTITUTION

- [ANNOTATE](#) — David Waldstreicher, *Selections from Slavery's Constitution* (2009)

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

MODULE XIV — COUNTING THOSE 'OTHER PERSONS' IN THE EARLY REPUBLIC

- [ANNOTATE](#) — David Waldstreicher, *Selections from Slavery's Constitution* (2009)

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

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

## WEEK EIGHT: FEBRUARY 28 – MARCH 6

MODULE XV — FOUNDING MISTRESSES: THE EROTICS OF VIOLENCE IN SAINT-DOMINGUE

- [ANNOTATE](#) — Leonora Sansay, *Secret History; or, The Horrors of St. Domingo* (1808)

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

MODULE XVI — BLACK LIBERATION AND 'THE RIGHT TO HAVE RIGHTS' IN HAITI

- [ANNOTATE](#) — François Dominique Toussaint L'Ouverture, "Constitution of Haiti" (1801)
- [ANNOTATE](#) — Jean-Jacques Dessalines, "Liberty or Death: A Proclamation" (1804)

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

MIDTERM MEME PROJECT MUST BE SUBMITTED BY MARCH 6 AT 11:59 PM

## WEEK NINE: MARCH 7 – MARCH 13

MODULE XVII — COLONIAL VIOLENCE AND ITS 'CATALOGUE OF INJUSTICES'

- [ANNOTATE](#) — Baron de Vastey, *The Colonial System Unveiled* (1814)

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

MODULE XVIII — MULATTO VENGEANCE AND THE SEXUAL POLITICS OF SLAVERY

- [ANNOTATE](#) — S (Unidentified), "Theresa, A Haytien Tale" (1828)
- [ANNOTATE](#) — Victor Séjour, "The Mulatto" (1837)

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

MICRO-ESSAY #4 MUST BE SUBMITTED BY APRIL 3 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 — 'TO REFUTE MR. JEFFERSON'S ARGUMENTS RESPECTING US'

- **ANNOTATE** — David Walker, Selections from *David Walker's Appeal* (1829)

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

MODULE XX — WHITE-WASHED NARRATIVES OF CHRISTIANITY AND U.S. PATRIOTISM

- **ANNOTATE** — William Apess, "An Indian's Looking-Glass for the White Man" (1833)
- **ANNOTATE** — Frederick Douglass, "What to the Slave is the Fourth of July?" (1852)

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

**WEEK TWELVE: MARCH 28 – APRIL 3**

MODULE XXI — FACT, FICTION, AND THE PRESS AS INDUSTRY OF VIOLENCE

- **ANNOTATE** — William Wells Brown, *Clotel; or, The President's Daughter* (1853)

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

MODULE XXII — SENTIMENTAL FICTIONS: THE TRAGIC MULATTA AS FOUNDING FIGURE

- **ANNOTATE** — William Wells Brown, *Clotel; or, The President's Daughter* (1853)

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

**MICRO-ESSAY #5 MUST BE SUBMITTED BY APRIL 3 AT 11:59 PM**

**WEEK THIRTEEN: APRIL 4 – APRIL 10**

MODULE XXIII — RACE, RELIGION, AND REPUBLICANISM IN THE EARLY REPUBLIC

- **ANNOTATE** — Lemuel Haynes, "Liberty Further Extended" (1776)
- **ANNOTATE** — John Marrant, Selections from *A Narrative of the Lord's Wonderful Dealings* (1785)
- **ANNOTATE** — Jupiter Hammon, "An Address to the Negroes" (1787)

**MODULE XXIII ANNOTATIONS MUST BE SUBMITTED BY APRIL 6 AT 11:59 PM**

MODULE XXIV — CHURCH POLITICS AND THE ORIGINS OF A BLACK PRINT CULTURE

- **ANNOTATE** — Absalom Jones and Richard Allen, *A Narrative of the Proceedings* (1794)
- **ANNOTATE** — Selections from *The Doctrines and the Discipline of the AME Church* (1817)

**MODULE XXIV ANNOTATIONS MUST BE SUBMITTED BY APRIL 9 AT 11:59 PM**

**WEEK FOURTEEN: APRIL 11 – APRIL 17**

MODULE XXV — BLACK WOMEN AND EARLY LIBERATION THEOLOGIES

- **ANNOTATE** — Maria W. Stewart, "Religion and the Pure Principles of Morality" (1831)
- **ANNOTATE** — Maria W. Stewart, "Why Sit Ye Here and Die?" (1832)
- **ANNOTATE** — Jarena Lee, Selections from *The Life and Religious Experience of Jarena Lee* (1836)

**MODULE XXV ANNOTATIONS MUST BE SUBMITTED BY APRIL 13 AT 11:59 PM**

MODULE XXVI — THE ‘CONFESSION’ AND NARRATIVES OF BLACK CRIMINALITY

- **ANNOTATE** — Johnson Green, *The Life and Confession of Johnson Green* (1786)
- **ANNOTATE** — Nat Turner and Thomas S. Gray, *The Confessions of Nat Turner* (1831)
- **EXTRA CREDIT** — “All God’s Chillen Had Wings” (U.S. Slave Story)

**MODULE XXVI ANNOTATIONS MUST BE SUBMITTED BY APRIL 16 AT 11:59 PM**

**MICRO-ESSAY #6 MUST BE SUBMITTED BY MAY 1 AT 11:59 PM**

**WEEK FIFTEEN: APRIL 18 – APRIL 24**

MODULE XXVII — SPIRITUAL LONGINGS, SHORT STORIES, AND BLACK SUFFRAGE

- **ANNOTATE** — Francis E. W. Harper, “The Two Offers” (1859)
- **ANNOTATE** — Francis E. W. Harper, “Our Greatest Want” (1859)

**MODULE XXVII ANNOTATIONS MUST BE SUBMITTED BY APRIL 20 AT 11:59 PM**

MODULE XXVIII — SPEECHES ON SISTERHOOD AND THE EVILS OF SLAVERY

- **ANNOTATE** — Sarah Mapps Douglass, “The Cause of the Slave Became My Own” (1832)
- **ANNOTATE** — Sojourner Truth, “Ar’n’t I a Woman?” (1851)
- **ANNOTATE** — Sarah Parker Remond, “The Negroes in the United States of America” (1862)

**MODULE XXVIII ANNOTATIONS MUST BE SUBMITTED BY APRIL 23 AT 11:59 PM**

**WEEK SIXTEEN: APRIL 25 – MAY 1**

MODULE XXIX — NORTHERN RACISM AND THE ‘SHADOW OF SLAVERY’

- **ANNOTATE** — Harriet Wilson, *Our Nig* (1859)
- **ANNOTATE** — Harriet Tubman, Selections from *Scenes in the Life* (1869)

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

MODULE XXX — REVISITING LINCOLN AS ‘THE GREAT EMANCIPATOR’

- **ANNOTATE** — Elizabeth Hobbs Keckley, Selections from *Behind the Scenes* (1868)

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

**MICRO-ESSAY #7 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>.

**THE 1619 EXTENSION PROJECT MUST BE SUBMITTED BY MAY 5 AT 11:59 PM**