

**Culture and Identity:  
Black Lives Matter: Art, Theory, and Practice  
L98 AMCS 330C**

American Culture Studies

(cross-listed with African and African American Studies, and the Performing Arts Department)

Mondays and Wednesday: 11:30AM – 1:00PM

Fall 2017

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## **COURSE OVERVIEW**

How does an attention to contemporary black artistic practices animate activism of Black Lives Matter—a movement founded by three black queer women—and the Movement for Black Lives? How might we document and theorize black aesthetics in relationship to U.S. politics? This course considers these questions by examining canonical and contemporary art practices that champion black humanity, and intervene in anti-black racism in the criminal justice system, housing, education, employment, and everyday life. We observe black aesthetics in practices such as poetry, performance art, theater, dance, music, photography, film, and visual art. We study foundational and contemporary critical theory invested in black aesthetics, black politics, black feminism, black queerness, black resilience, black excellence, and black joy. We also engage with St. Louis artists, and practice producing artistic work, including a comic or dramatic text; and a song, poem, visual artwork and/or short film. No artistic experience is required. Texts of study include *Black Panther* by Ta-Nehisi Coates and Brian Stelfreeze, *An Octoroon* by Branden Jacobs-Jenkins, *A Seat at the Table* by Solange; as well as visual art, poetry, and film by St. Louis-based artists.

## **REQUIRED TEXTS**

Available at the bookstore:

\*\*Coates, Ta-Nehisi and Brian Stelfreeze (illustrator). *Black Panther: A Nation Under Our Feet, Book One*. New York: Marvel, 2016.

\*\*Jacobs-Jenkins, Branden. *An Octoroon*. New York: Dramatist's Play Service, 2015.

\*\*Rankine, Claudia. *Citizen: An American Lyric*. New York: Greywolf Press, 2014.

\*\*Taylor, Keeanga-Yamahtta. *From #BlackLivesMatter to Black Liberation*. Chicago: Haymarket Books, 2016.

Available through iTunes, Spotify, Amazon, and Google Play:

\*\*Solange, *A Seat at the Table*, 2016.

All other texts available on Blackboard.

## COURSE GOALS:

By the end of the course, students should be able to:

- Describe the platforms of Black Lives Matter and Movement for Black Lives, connect those platforms to platforms of past civil rights movements, and articulate how works of art dialogue with those platforms
- Document and identify various characteristics of art works, in dialogue with genre (comics, dramatic plays, visual art, performance, film, dance, music, poetry)
- Identify community-based and place-based artistic work, especially through St. Louis-area artists and institutions that promote black arts
- Synthesize, contrast, and compare theories of black aesthetics
- Use critical theory to analyze and evaluate works of art, and articulate relationships between black aesthetics and politics
- Produce new works of art in dialogue with critical theory and Black Lives Matter platforms

## ASSIGNMENTS

**Short Responses (12%).** You will complete 12 short assignments (SR) across the semester: weekly discussion posts that assess your engagement with and interrogations of the material. Starting week three, on-time responses get full credit (1 point); late responses get half-credit. Beyond these responses, you are always welcome to post additional thoughts and questions on the respective discussion boards on Blackboard.

**Site Visits (8%).** You will visit two unique sites/lectures/events/performances/exhibitions that engage with Black Arts and Black Lives, one during each of the time periods articulated below. After each site visit, write a 300-500 word response (4 points each) that 1) richly describes the aesthetics, content, and/or argument; 2) articulates what you found interesting or important; 3) connects the site to at least one reading or concept we have studied in class with MLA citation(s); and 4) poses at least two questions you have. Complete on-time responses get full credit (4 points), late responses within a week get 3 points, late responses after one week get 2 points.

### **Site Visit I (August to mid-October) due October 13 at 5pm – choose among:**

\*PLAY: *Dot* by Colman Domingo at the Black Rep (Edison Theater), September 6-24

\*TALK: “Radical Collapse at Emmett’s Wake: A Praxis of Black Maternal Grief”  
Performing Arts Department Colloquium talk by Rhaisa Williams, Washington University, September 29 at 4pm, Umrath 140

\*DANCE PERFORMANCE: *Madco Freedom* at the Touhill Performing Arts Center, University of Missouri – St. Louis, September 29 at 10am or September 30 at 8pm

\*EXHIBITION: *Blue Black* curated by Glenn Ligon at the Pulitzer Art Foundation, through October 7

\*EXHIBITION: Jen Everett: *Inimitable Blackness and a Blues for Saint Louis* through October 29, The Dark Room at the Grandel

\*TALK: “There’s a Disco Ball Between Us” a Decentering the West Lecture by Jafari Allen, October 11 at 4pm, DUC 276

**Site Visit II (mid-October to December) due December 8 at 5pm – choose among:**

- \*EVENT: An evening with Brittany Packnett and Arch City Defenders, October 29, 4pm
- \*DANCE PERFORMANCE: Raja Kelly, Performing Arts Department, October 29, 5pm, Mallinkrodt 207
- \*EXHIBITION: Jen Everett: Inimitable Blackness and a Blues for Saint Louis through October 29, The Dark Room at the Grandel
- \*TALK: Joanna Dee Das, “Katherine Dunham: A Legacy of Activism Through Dance,” November 1 at 7pm, Missouri History Museum
- \*EVENT: From Protest to Policy, The Heights, Richmond, MO, November 2 at 7pm
- \*TALKS: Kylar Broadus, “The Fight for Civil Rights is Never a Straight Line,” November 3 at 1pm, and Riley Snorton, “A Racial History of Trans Identity,” November 4 at 9:15am part of Rise, Resist, Reconnect: 2017 Transgender Spectrum Conference, Hillman Hall
- \*EXHIBITION: iSTILLloveher: A Celebration of Women in Hip Hop, opening November 3 at 6pm, UrbArts
- \*FILM: St. Louis International Film Festival featuring *Whose Streets?* directed by Sabaah Folayan, early November, TBD
- \*EXHIBITION: Jen Everett: Secure the Shadow, Ere the Substance Fades, opening November 4 at 7pm, The Millitzer Studio & Gallery
- \*TALK: Crystal N. Feimster, “‘The Greatest Outrage of the Century’: White Violence and Black Protest in America,” November 8 at 5pm, Umrath Lounge
- \*TALK: “Harnessing Sonic Energy for Protest and Healing: A Conversation with Activist and Audiologist Dr. Koach Baruch Frazier,” December 1 at 4pm, Music Classroom Building 103
- \*EXHIBITION: Mickalene Thomas: Mentors, Muses, and Celebrities, Contemporary Art Museum
- \*EXHIBITION/PERFORMANCE: #1 in Civil Rights: The African American Freedom Struggle in St. Louis, Missouri History Museum

**Essay I: Art Response I & Essay (10%)**

After sharing an example of black art on September 6 (Art Response I), you will write a reflective 1000 word essay attending to these questions:

- 1) Describe your art piece aesthetically: what does it look like? Sound like?, etc. How would you describe the work as “art”? How would you describe the work as black?
- 2) How has your understanding of BLM and Black Art shifted, if at all?
- 3) What are at least two thematic/discussions questions that you would like to explore in this class?

You must site at least one source from Week 1, and one source from Week 2 in MLA format. You are also welcome to reference other art examples, or other content from class.

**Due September 10 at 5pm.**

**Essay II: Art Response II & Essay (15%)**

Write a short comic (no longer than 1 page) or a short play (no longer than 2 pages) in dialogue with issues of Black Lives Matter, or more broadly with black liberation and racial equity and justice. After presenting your comic or play during Week 6, you’ll write a 1200 – 1500 word

(about 4 - 5 page) analytical essay that attends to the question: how did the comic or play engage with theories of black art and issues of Black Lives Matter? A fuller rubric will follow.

**Due October 8 at 5pm.**

**Essay III: Art Response III & Essay (15%)**

You will produce a piece of art that includes choreography, music, poetry, video, and/or photography, and lasts no longer than 4 minutes. After presenting your art work during Week 12, you'll write a 1200-1500 word (about 4 - 5 page) analytical essay that attends to the question: how did your art work engage with aesthetic theories and issues of past and contemporary black civil rights movements? A fuller rubric will follow.

**Due November 19 at 11:59pm.**

**Extended Abstract (10%)**

For your final project, you will either create a piece of art or write about an artist or artwork that dialogues with issues of the Movement. In preparation, you will write a 1000 – 1200 word (3 - 4 page) extended abstract that summarizes the object and goals of your final paper/project, and engages at least five sources. A fuller rubric will follow.

**Due November 26 at 11:59pm.**

**Final Paper/Project (20%)**

If producing a final project: present your work to the class during Week 15 and write a 1200 - 1500 word (about 4 – 5 page) final paper describing, analyzing, and interpreting how your project dialogued with themes of the course. If producing a final paper, write a 2500 – 3000 word (about 8 - 10 page) essay. A fuller rubric will follow. **Final papers due December 16 at 5pm.**

**Participation (10%).** Our classroom functions as a studio space, a place to learn and engage with black art, theories, and practices. Attendance is mandatory – starting week three, two or more unexcused absences will reduce your participation grade to 5%; each subsequent absence will reduce the participation grade in increments of 2 points (from 5% to 3% to 1%, and then cutting into other grades.) Come to class having read texts, and ready to engage with questions, thoughts and responses.

**COURSE POLICIES AND INFORMATION FOR STUDENTS**

**Assignment Naming Policy**

Please save your assignments as word documents (.doc) – unless another format is specified or warranted. Save the title of the document as “Last Name First Name – Assignment Title,” for example “Mahmoud Jasmine – Essay I.”

**Attendance Policy**

As written above, attendance is mandatory – starting week three, two or more unexcused absences will reduce your participation grade to 5%. Subsequent absences will reduce your grade in increments of 2 points (from 5% to 3% to 1% and so on). If you know you are going to be absent, please email me as soon as possible.

### **Penalties for Late Work and Requests for Extensions**

Starting week three, late short assignments receive half-credit. Other late work will be penalized a third of a letter grade (from A to A-, for example) for every 24 hours the assignment is late.

### **Requests for Instructor Feedback**

The best writing comes from revision and I encourage you to submit drafts of your work. You may email drafts of your writing up to 24 hours before an assignment is due. Drafts received after this time may not receive a review from me.

### **Inclusive Learning Environment**

The best learning environment—whether in the classroom, studio, or fieldwork site—is one in which all members feel respected while being productively challenged. At Washington University in St. Louis, we are dedicated to fostering an inclusive atmosphere, in which all participants can contribute, explore, and challenge their own ideas as well as those of others. Every participant has an active responsibility to foster a climate of intellectual stimulation, openness, and respect for diverse perspectives, questions, personal backgrounds, abilities, and experiences, although instructors bear primary responsibility for its maintenance.

A range of resources is available to those who perceive a learning environment as lacking inclusivity, as defined in the preceding paragraph. If possible, we encourage students to speak directly with their instructor or TA about any suggestions or concerns they have regarding a particular instructional space or situation. Alternatively, students may bring concerns to another trusted advisor or administrator (such as an academic advisor, mentor, department chair, or dean). All classroom participants—including faculty, staff, and students—who observe a bias incident affecting a student may also file a report (whether personally or anonymously) utilizing the online Bias Report and Support System.

### **Technologies Policies**

The following technologies are highly suggested for this course: a portable notebook for notetaking and access to a computer for short assignment responses and essays. It is expected all students remain exclusively focused on the task at hand and do not get distracted by external matters (e.g. cell phones/emails/extraneous conversations). Students found using devices for non-class activities will be first warned and then if found again, asked to leave the class for the day.

### **Ethics/Violations of Academic Integrity**

Ethical behavior is an essential component of learning and scholarship. Students are expected to understand, and adhere to, the University's academic integrity policy: [wustl.edu/policies/undergraduate-academic-integrity.html](http://wustl.edu/policies/undergraduate-academic-integrity.html). Students who violate this policy will be referred to the Academic Integrity Policy Committee. Penalties for violating the policy will be determined by the Academic Integrity Policy committee, and can include failure of the assignment, failure of the course, suspension or expulsion from the University. If you have any doubts about what constitutes a violation of the Academic Integrity policy, or any other issue related to academic integrity, please ask your instructor.

### **Disability Resources**

If you have a disability that requires an accommodation, please speak with instructor and consult the Disability Resource Center at Cornerstone ([cornerstone.wustl.edu/](http://cornerstone.wustl.edu/)). Cornerstone staff will determine appropriate accommodations and will work with your instructor to make sure these are available to you.

### **Writing Assistance**

For additional help on your writing, consult the expert staff of The Writing Center ([writingcenter.wustl.edu](http://writingcenter.wustl.edu)) in Olin Library (first floor). It can be enormously helpful to ask someone outside a course to read your essays and to provide feedback on strength of argument, clarity, organization, etc. The Engineering Communication Center <http://engineering.wustl.edu/current-students/student-services/Pages/default.aspx> offers students in the School of Engineering and Applied Sciences help with oral presentations, writing assignments, and other communications projects, as well as job-search documents such as resumes and cover letters.

### **Preferred Name Policy**

The University's Preferred Name Policy, with additional resources and information, may be found here: [registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/](http://registrar.wustl.edu/student-records/ssn-name-changes/preferred-name-policy/preferred-name-policy-student/).

### **Sexual Assault**

The University is committed to offering reasonable academic accommodations to students who are victims of sexual assault. Students are eligible for accommodation regardless of whether they seek criminal or disciplinary action. Depending on the specific nature of the allegation, such measures may include but are not limited to: implementation of a no-contact order, course/classroom assignment changes, and other academic support services and accommodations. If you need to request such accommodations, please direct your request to Kim Webb ([kim\\_webb@wustl.edu](mailto:kim_webb@wustl.edu)), Director of the Relationship and Sexual Violence Prevention Center. Ms. Webb is a confidential resource; however, requests for accommodations will be shared with the appropriate University administration and faculty. The University will maintain as confidential any accommodations or protective measures provided to an individual student so long as it does not impair the ability to provide such measures.

### **Sexual Assault Reporting**

If a student comes to me to discuss or disclose an instance of sexual assault, sex discrimination, sexual harassment, dating violence, domestic violence or stalking, or if I otherwise observe or become aware of such an allegation, I will keep the information as private as I can, but as a faculty member of Washington University, I am required to immediately report it to my Department Chair or Dean or directly to Ms. Jessica Kennedy, the University's Title IX Coordinator. If you would like to speak with the Title IX Coordinator directly, Ms. Kennedy can be reached at (314) 935-3118, [jwkennedy@wustl.edu](mailto:jwkennedy@wustl.edu), or by visiting her office in the Women's Building. Additionally, you can report incidents or complaints to Tamara King, Associate Dean for Students and Director of Student Conduct, or by contacting WUPD at (314) 935-5555 or your local law enforcement agency. You can also speak confidentially and learn more about available resources at the Relationship and Sexual Violence Prevention Center by calling (314) 935-8761 or visiting the 4th floor of Seigle Hall.

**Bias Reporting**

The University has a process through which students, faculty, staff and community members who have experienced or witnessed incidents of bias, prejudice or discrimination against a student can report their experiences to the University's Bias Report and Support System (BRSS) team. See: [brss.wustl.edu](http://brss.wustl.edu)

**Mental Health**

Mental Health Services' professional staff members work with students to resolve personal and interpersonal difficulties, many of which can affect the academic experience. These include conflicts with or worry about friends or family, concerns about eating or drinking patterns, and feelings of anxiety and depression. See: [shs.wustl.edu/MentalHealth](http://shs.wustl.edu/MentalHealth)

## SCHEDULE

### Week 1: Foundations in Black Lives Matter

August 28: [In class] Carolina A. Miranda, “‘It hasn’t left me’: How Black Lives Matter used performance to create unforgettable 2016 moments,” *Los Angeles Times*, 15 December 2016.

*Outside work:* SR1 due 8/30 at 9am on Blackboard: post a quote you found interesting/important, and question you had about the reading

August 30: [B] Alicia Garza, “A Herstory of the #BlackLivesMatter Movement by Alicia Garza,” *The Feminist Wire*, 7 October 2014.  
[B] #Vision4BlackLives Policy Demands Booklet, The Movement for Black Lives  
[B – peruse website] “About,” “Guiding Principles,” blacklivesmatter.com  
\*\*Taylor, “Introduction: Black Awakening in Obama’s America,” 1-19.

### Week 2: Black Aesthetics and Art Response I

September 4: NO CLASS

*Outside work:* On Blackboard by 9am on 9/6: either post example of “black art” or describe the performance art/action you will perform in class

*Outside work:* SR2 due 9/6 at 9am on Blackboard: quote and question

September 6: [B] Langston Hughes, “The Negro Artist and the Racial Mountain” (1926)  
[B] W.E.B. DuBois, “Criteria of Negro Art” (1926)  
[B] Alain Locke, “Art or Propaganda” (1928)  
[B] Zora Neale Hurston, “Characteristics of Negro Expression” (1934)  
[B] Hoyt Fuller, “Towards a Black Aesthetic” (1967)  
[B] Larry Neal, “The Black Arts Movement” (1968)

*Outside work:* Essay 1 due 9/10 at 5pm via email

### Week 3: Black Fantastic (Comics)

*Outside work:* SR3: quote and question, due 9am before either class on Blackboard

September 11 \*\*Coates, *Black Panther*  
[B] Ta Nehisi-Coates, Notes, *The Atlantic*

September 13 [B] Richard Iton, “Known Rivers/New Forms,” in *In Search of the Black Fantastic: Politics & Popular Culture in the Post-Civil Rights Era*. Oxford University Press, 2008, 3-29.



[In class] E.T. Russian, “Unstoppable” Comix in the City  
[In class] *Unstoppable* by micha cárdenas, Patrisse Cullors, Edxie Betts, and Chris Head at werunstoppable.com

**Week 4: Black Archives (Performance)**

*Outside work:* SR4: quote and question, due 9am before either class on Blackboard

September 18 \*\*Brandon Jacobs-Jenkins, *An Octoroon*, Prologue, Acts I-III  
[B] Salamishah Tillet, “Introduction: Peculiar Citizenships,” in *Sites of Slavery: Citizenship and Racial Democracy in the Post-Civil Rights Imagination*. Durham and London: Duke University Press, 2012, 1-19.

September 20 \*\*Brandon Jacobs-Jenkins, *The Octoroon*, Acts VI-V  
[B] Saidiya Hartman, “Venus in Two Acts,” *Small Axe* 12.1 (June 2008): 1-14.  
[B] Lisa Lowe, “History Hesitant,” *Social Text* 33.4 125 (2015): 85-107.

**Week 5: Lynching, Living, and Black Playwrights (Theater)**

*Outside work:* SR5: quote and question, due 9am before either class on Blackboard

September 25: [B] Excerpts from *Black Lives, Black Words*, edited by Reginald Edmund.  
[B] Excerpts from *Hands Up: 7 Playwrights, 7 Testaments*.  
[B] Koritha Mitchell, *Living with Lynching: African American Lynching Plays, Performance, and Citizenship*. Urbana, Chicago, and Springfield: University of Illinois Press, 2011, 1-19.

September 27: [B] Excerpts from *Un-Tamed: Hair Body Attitude, Short Plays By Black Women*  
[B] Excerpts from *Facing Our Truth: Ten Minute Plays on Travyon, Race, and Privilege*

**Week 6: Art Response II – Short Comic or Play**

*Outside work:* Short comic or play (for Art Response I) due on Blackboard 10/2 at 8am

October 2: Reading of short comics and plays

October 4: Reading of short comics and plays

*Outside work:* Essay II due 10/8 at 5pm via email

**Week 7: Black Mourning (Visual Art)**

*Outside work:* SR6: quote and question, due 9am before either class

October 9 CLASS VISIT: Kemper Art Museum  
[B] Huey Copeland, "Introduction: The Blackness of Things," in *Bound to Appear: Art, Slavery, and the Site of Blackness in Multicultural America*. University of Chicago Press, 2013, 1-24.  
[B] Kara Walker, Artist Statement, *Sikkema Jenkins and Co. is compelled to present the most astounding and important painting show of the fall art show viewing season!*, 2014.  
[B] Watch: Carrie Mae Weems, *Grace Notes: Reflections for Now*, 2016.

October 11 GUEST LECTURER: DeAndrea Nichols  
[B] Claudia Rankine, "The Condition of Black Life Is One of Mourning," in *The Fire This Time: A New Generation Speaks about Race*. Edited by Jesmyn Ward. New York: Scribner, 2016, 145-155.  
[B] Fred Moten, "Black Mo'Nin in the Sound of the Photograph," in *In the Break: The Aesthetics of the Black Radical Tradition*. Minneapolis: University of Minnesota Press, 2003, 192-211.

*Optional Event:* Lunch with DeAndrea Nichols hosted by American Culture Studies and the Center for Diversity and Inclusion at DUC 330, 10/11 at 1pm

*Outside work:* Site Visit I response due 10/13 at 5pm via email

**Week 8: Civil Rights amidst Anti-Black Racism (Film + Photography)**

October 16: FALL BREAK NO CLASS

*Outside work:* SR7: quote and question, due 10/18 at 9am

October 18: \*\*Taylor, 21-73, 107-152 ("Chapter 1: A Culture of Racism," "Chapter 2: From Civil Rights to Colorblind," Chapter 4: "The Double Standard of Justice," and Chapter 5: "Barack Obama, The End of an Illusion")  
[B] Frantz Fanon, "The Fact of Blackness"

**Week 9: Choreographies of Protest (Dance)**

*Outside work:* SR8: quote and question, due 9am before either class

October 23: CLASS VISIT: "Dancing, Dialogue, Diplomacy: Decisions"  
A Conversation with Raja Kelly, McMillan Cafe  
[B] Joanna Dee Das, "The Unofficial Ambassador of Diaspora: Performing Abroad" and "The Radical Humanist Meets Black"

Power Revolution: Dunham in East St. Louis” in *Katherine Dunham: Dance and the African Diaspora*. Oxford: Oxford University Press, 2017, 123-152, 197-217.

- October 25: GUEST LECTURER: Shamell Bell
- [B] Susan Leigh Foster, “Choreographies of Protest,” *Theatre Journal* 55.3 (2003): 395-412.
  - [B] Anusha Kedhar, “‘Hands Up! Don’t Shoot!’: Gesture, Choreography, and Protest in Ferguson,” *The Feminist Wire* 6 October 2014.
  - [B] Jeffrey C. Alexander, “Seizing the Stage: Social Performances from Mao Zedong to Martin Luther King, Jr., and Black Lives Matter Today,” *TDR: The Drama Review* 61.1 (2017): 14-42.
  - [B] Makeda Easter and Steve Saldivar, “These L.A. Dancers Are Changing the way people protest,” *Los Angeles Times* 28 April 2017.

*Optional Event:* Lunch with Shamell Bell hosted by American Culture Studies and the Center for Diversity and Inclusion at DUC 330, 10/25 at 1pm

**Week 10: Black Rage, Black Feminism, Black Space: Nina Simone, Lauryn Hill, Solange (Music)**

*Outside work:* SR9: quote and question, due 9am before class

- October 30 RESCHEDULED GUEST LECTURER: Joanna Dee Das
- [B] Daphne Brooks, “Open Channels: Some Thoughts on Blackness, the Body, and Sound(ing) Women in the (Summer) Time of Trayvon Martin,” *Performance Research: A Journal of Performing Arts*, 19:3, 62-68.
  - [B] Katherine McKittrick, “On plantations, prisons, and a black sense of place,” *Social & Cultural Geography* 12.8 (2011): 947-963.
  - [B] Audre Lorde, “Sexism: An American Disease in Blackface” in *I Am Your Sister: Collected and Unpublished Writings of Audre Lorde*. Oxford University Press, 2009, 44-49.
  - [B] Joanna Dee Das, “Aesthetics as Politics” in *Katherine Dunham: Dance and the African Diaspora*. Oxford: Oxford University Press, 2017, 65-86.
- [In class] Watch: Lauryn Hill, “Black Rage”

- November 1 \*\*Listen: Solange, *A Seat at the Table*
- [B] Kimberly Williams, “Unlearning Black Sound in Black Artistry: Examining Quiet in Solange’s *A Seat at the Table*,” *Sounding Out!*, 22 May 2017.
  - [B] Cassie de Costa, “The Profound Power of the New Solange Videos,” *The New Yorker*, 24 October 2016.
  - [B] bell hooks, “Moving Beyond Pain,” bell hooks institute, 9 May 2016.

- [B] Lori Adelman, “A Black Feminist Roundtable on bell hooks, Beyoncé, and moving beyond pain,” *feministing.com*, 11 May 2016.  
 [B] bell hooks, “femme feminista,” *bell hooks institute*, 11 May 2016.

**Week 11: Black Excellence (Poetry)**

*Outside work:* SR10: quote and question, due 9am before either class

- November 6: GUEST LECTURER: Aaron Coleman  
 \*\*Rankine, *Citizen*.  
 [B] Aaron Coleman, “The History Behind the Feeling: A Conversation with Claudia Rankine,” *The Spectacle*. 23 September 2015.
- November 8: [B] Audre Lorde, “Self-Definition and My Poetry,” in *I Am Your Sister: Collected and Unpublished Writings of Audre Lorde*. Oxford University Press: 2009, 156-157.  
 [B] Listen: Treasure Shields Redmond on Cut & Paste Podcast July 21, 2016.  
 [B] Evie Shockley, “Introduction: Renegade Poetics (Or Would Black Aesthetics By An[y] Other Name Be More Innovative?),” in *Renegade Poetics: Black Aesthetics and Formal Innovation in African-American Poetry*, Iowa City: University of Iowa Press, 2011, 1-24.

**Week 12: Art Response III – Film/Dance/Music/Poem**

November 13: In Class Performances

November 15: In Class Performances

*Outside work:* Essay III due 11/19 at 11:59pm

**Week 13: Black Liberation Beyond Resistance**

*Outside work:* SR11: quote and question, due 11/20 at 9am

- November 20: [B] Kevin Quashie, *The Sovereignty of Quiet: Beyond Resistance in Black Culture*. New Brunswick, NJ: Rutgers University Press, 2012, 1-26.  
 \*\*Taylor, 153-191 (Chapter 6: “Black Lives Matter: A Movement, Not a Moment”)

*Outside work:* Extended Abstracts due 11/26 at 11:59pm

November 22: THANKSGIVING BREAK NO CLASS

**Week 14: The Uncertainty and Radical Potential of Blackness**

*Outside work: SR12: quote and question, due 9am before either class*

- November 27 [B] Nicholas Mirzoeff, "Preface" and "Ouverture: Black Lives Matter" in *The Appearance of Black Lives Matter*, 2017.  
[B] Brian Boucher, "Artist Depiction of Police Brutality Sparks Boycott at St. Louis Museum," *ArtNet*, 23 September 2016.  
[B] Claire Voon, "Appropriated Images of Black People Spark Boycott of St. Louis Museum," *Hyperallergic*, 22 September 2016.  
[B] Randy Kennedy, "White Artist's Painting of Emmett Till at Whitney Biennial Draws Protests," *The New York Times*, 21 March 2017.  
[B] Coco Fusco, "Censorship, Not the Painting, Must Go: Dana Schutz's Image of Emmett Till," *Hyperallergic*, 27 March 2017.
- [In class] *Slavery to Mass Incarceration*, Equal Justice Initiative, narrated by Bryan Stevenson and illustrated by Molly Crabapple  
[In class] *Racial Terror Lynching in America*, Equal Justice Initiative, narrated by Bryan Stevenson and illustrated by Molly Crabapple

November 29

- GUEST LECTURER: Amber Johnson  
[B] Treva Ellison, "The Strangeness of Progress and the Uncertainty of Blackness," in *No Tea, No Shade: New Writings in Black Queer Studies*. Ed. E. Patrick Johnson, Durham & London: Duke University Press, 2016: 323-345.  
[B] Amber Johnson, "Performing Black Imagination: The Critical Embodiment of Transfuturism"  
\*\*Taylor, 191-219 (Chapter 7: "From #BlackLivesMatter to Black Liberation")

*Optional Event: Lunch with Amber Johnson hosted by American Culture Studies and the Center for Diversity and Inclusion, 11/29 at 1pm*

**Week 15: Final Presentations**

December 4: Final Performances/Presentations

December 6: Final Performances/Presentations

*Outside work: Site Visit II response due 12/8 at 5pm*

**Final Papers Due Saturday, December 16 at 5pm.**