

# the remix

Introduction to African American Rhetoric



The Corona 2020 Remix  
@Texas Christian University

word is bond



*"Until I Am Free, You Are Not Free Either" ~Fannie Lou Hamer*

Welcome to the 2020 Corona Remix.... of.... **Word is Bond: An Introduction to African American Rhetoric.**  
 Yes, you read that right. **This. Is. The. Re-mix!**

Our class will now go fully digital. The World Health Organization has designated COVID-19 a pandemic and TCU has moved all classes online. Our official, virtual return date is March 24.

We will get through this moment together... although perhaps miles apart.... as best as we can. The class will shift a bit, but we will try to humanize our learning and communing in this moment.

We will continue with the hype assignments. See the website under Corona 2020 Re-mix for when you present (for those who haven't already). On each Tuesday and Thursday (to match our class meeting days), you will have a colleague's google slide presentation to view at the course website. Presenters should write a short letter to colleagues to accompany the google slides sent in.



“ I was going to die, if not sooner then later, whether or not I had ever spoken myself. My silences had not protected me. Your silence will not protect you . . .What are the words you do not yet have? What do you need to say? What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence? Perhaps for some of you here today, I am the face of one of your fears. Because I am woman, because I am Black, because I am lesbian, because I am myself – a Black woman warrior poet doing my work – come to ask you, are you doing yours?”

~Audre Lorde

**WRIT 30243-045 (34949)**

Tues/Thurs (A.K.A. 3 Hours ONLINE) | 3 credits

Final Exam/Project Date: Thursday, May 7 @ 11am-1:30pm

Image Credit: <https://www.newstatesman.com/culture/books/2017/09/feminist-lesbian-warrior-poet-rediscovering-work-audre-lorde/>

**Presenters... really hype us to feel connected---** so that we can feel like what we think, see, and do **actually matter.** Send the link to your hype presentation to [professorkynard@gmail.com](mailto:professorkynard@gmail.com). I will need editing privileges via google slides so that I can embed your work onto the website. At the end of the semester, you decide if you would like your presentation to remain on the website.

<http://funkdafied.org>

Course Website

After viewing a presentation, please write a comment--- tell us sumthin! The goal here is simple: stay in touch with one another and keep our conversations going. Viewers should let us know what you are thinking about the presentation and also how you are doing. Send some love and shout-outs using the commenting forums.

Guess what? You still gotta do the RRs. I know some of yall are BIG MAD about that, but nope, these ain't goin away. David did write some Blues lyrics for yall about all these RRs though. LOL! Email these RRs. We don't need hi-tech for everything so let's mix it up. If you want, you can also mail them... yes, as in a letter through the USPS. As of now, snail mail is still safe. Please note that we will not be doing a final digital project. The final projects will be more traditional now, unfortunately. As I predicted, we will not be back in session at the end of April; there was never a chance that everyone would be able to return. I do not pursue website design unless I am there to walk you through the process, show you how to code, allow you all to connect with one another, etc.

The website--- <http://funkdafied.org>--- still works with the class, moreso now than before. Keep this version of the syllabus remix now. And keep pushing your imaginations and critical awareness to the limit.

Peace...

In solidarity,

**CARMEN**

WRIT 30243  
Spring 2020

**Word Is Bond:**  
Introduction to African American Rhetoric  
with Dr. Carmen Kynard

Writing Emphasis (WEM)  
Cultural Awareness (CA)

For More about the Course. Go To:  
**funkdafied.org**



This Corona 2020 Syllabus Re-Mix is divided into two parts: 1) **new school** and; 2) **old school**. In the **new school**, you will get descriptions of everything that you need to do between now and the end of the semester. **new school** begins with *THEME IV: "All Tea, No Shade": Black Queer Rhetorics for a New Language of Humanness*. This is where we left off in the Pre-Corona days before the spring break. As theme four begins, you will see all of your new digital assignments. We are working exclusively at the course website now, cuz, yup, ya gurl hates that campus online platform. And let's just get real here for a minute: it WILL crash. All them folk on there? Most of them not knowin what they doin? Nah, I'm good. Let's keep it funkdaified.org.

**new school** opens with a new description of the projects and point system moving forward from here on. After that, the syllabus describes the assignments. If you need to reach me, you can do so at [carmen.kynard@tcu.edu](mailto:carmen.kynard@tcu.edu). Please know that you can also reach out at [professorkynard@gmail.com](mailto:professorkynard@gmail.com). Be prepared to need/work with more than your TCU email account. Like I said, we ain't really been here before with this model... but that ain't never stopped African American rhetoric so it won't stop us now either.

**old school** portion of the syllabus is everything that you already saw when the semester first started in January. The old syllabus, from day one up until spring break, is all still here in the event that you need to go back and review that for missed assignments, etc.



**But, this right here.....This. Is. The. Remix.**

We began every class with a HYPE ASSIGNMENT before spring break hit and the Coronavirus took us out. For these next classes, we are really going to need someone to Hype Us Up! YOU are the class now. Share your presentations just like before but on the website. Like before, you will share an introduction to and interpretation of a major Black rhetor who you like. It could be Beyoncé, Tarana Burke, or Meek Mill. Your google slides REALLY have to work without you talking us through it though. Be sure to embed many more videos, etc now. Plan something for us to see, do, think about. Really SHOW us since you can't TELL us in person anymore. The point-spread remains the same.



You should assume--- like with any college classroom--- that the ideas that you present to your colleagues in this class are competing for their mind-space and attention with work, family, sleep, fatigue, hunger, and the stress of 100s of pages of reading for other classes. Everyone's classes are also all online now.... and this online stuff is

really going to take a toll on people's eyes, time, attention, backsides, and patience. Real talk: yes, everyone is invested in the work and ideas but it's even *haaaaarder out here now*. So give your colleagues something hype that will get them amped, ready, and eager to chop it up in the virtual time we spend together each week! *Please note that presenters can send in google slides early. Even if you make changes before presentation day, the platform automatically updates so your revisions will go into effect immediately.*

## the hype assignment

## unit projects

Each theme asks you to do multiple reading responses. At three points in the semester, there is a culminating project. We return to the conversations we have had, the readings we have done, and the writings we have laid

down ... and then synthesize all of that in some way. Many people have joked that this is the arts & crafts part of the course and, in some ways, yes it is. No shame in this game! Again, you can't just be a voyeur on other people's creative processes and products where all you do is write essays within the terms of western logic and organization that interpret what other folks do. You will be asked to work across mediums here. Stay flexible! We have now finished two of these projects. There is one more. The final/third project is described right at beginning of the description of Theme IV. Make sure that you read the project overview.

The class ends with a final project, not an exam. The final product of the course requires that you go back through your RRs and re-present them. This class thus holds you accountable for NOT merely talking *about* Black rhetors in that typical kind of distant, privileged- academic way... but also *talking to them!* The last pages of this

syllabus re-mix describe the final project and the changes that we are making in lieu of the way that the Coronavirus changed the original syllabus. You will now decide how digital you want to go.

## final exam/ digital project

## point system grading

Young adults today have *witnessed and been subjected to the most rubrics, norming standards, and high-stakes tests than any other group of K-12 students in the history of education in the United States*. In this class, let's not replicate the kinds of assessment strategies experienced in prototypical standardization regimes.

Instead the class is based on a point spread. This means that you are graded on what you DO and CREATE as tangibly and transparently as possible. The point system does not fully achieve equitable assessment, but it still attempts to strategically counter norms/social constructions of grades and grading. Each project and assignment in the course get counted towards the overall 100 points (point-spreads are archived at website).

**Here is what the point-system looks like:**

1) Reading Responses/ RR	Throughout the semester, you will be asked to respond to readings in various genres of writing. There will be detailed guidelines for each response on the syllabus and course
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**Letter Grade**

(40 points total)	website. <b>These are worth two points each (there are 20 RRs for the semester).</b>	<b>Distribution</b>
2) The Hype Assignment (10 points)	This is a 10-15 minute presentation. You will present questions, issues, thoughts to the class in a way that enlivens the group and sets a critical tone for the class that session.	100 points: A+
3) Theme Projects (15 points total)	There are three theme projects (5 points each). Each has a specific goal and design that corresponds to the content. You will be expected to synthesize what you have learned and be ready to play and create a little.	93-99 points: A
4) Final Exam/Digital Project (24 points)	These points represent the final project. You will receive a detailed point-spread in class. <i>Our official exam date is May 7, 2020 from 11am-1:30pm.</i> This is the final deadline for the project.	90-92 points: A-
5) Attendance & Presence (11 points)	Come to each class on time ready to listen and think deeply. The name game also gets counted here. Stay tuned to the first days of class to see what this means.	88-89 points: B+
		82-87 points: B
		80-81 points: B-
		78-79 points: C+
		72-77 points: C
		70-71 points: C-
		60-69 points: D
		0-59 points: F

**For those of you who choose to do the course Pass/No Credit, you now have until April 23 to make that official. Most colleges now let you take as many courses for P/NC during spring 2020 that you like. You can also now choose P/NC for classes counting for majors or minors.**

**For a P in this class, you need 50 POINTS.**

# THE CALENDAR

## TUESDAY, MARCH 24: *Yall Good?*

**Welcome back...** After much reflection, I decided that we would continue with the content of the class. I just couldn't let That Rona get in the way of talking about Black folks and the way we use language and communication to create a different world. The test will be to see if we can do the same thing... especially in this moment. That said, we start this first day of class easing back in. Here is the assignment:

- 1) Read this New School syllabus. (There is a PDF of the old stuff before Spring Break on the course website at the mainpage called "The Corona 2020 Remix" if you need it).
- 2) Put project #2 (the one-pager) in the mail to Carmen. You will find the mailing address on the course website. Fold the canvas paper and put it in a large envelope. *If you need stamps, mailing materials, etc, please email Carmen ASAP so she can get this to you.*
- 3) Go to the subpage called "**Yall Good? (March 24)**" under mainpage called "**The Corona 2020 Remix**" and write a short note in the discussion forum. The topic of discussion is listed there on the webpage. **This is RR#14. (due at the end of the day)**

# "All Tea, No Shade": Black Queer Rhetorics for a New Language of Humanness

## THEME FOUR

Though many argue that queerness has more visibility in the 21<sup>st</sup> century, that visibility is still nested in a framework where queer mostly means white. On top of that, visibility does not mean or offer real recognition and valuing. Black queer rhetorics do not let you



Image Credit: <https://medium.com/national-center-for-institutional-diversity/hearing-the-queer-roots-of-black-lives-matter-2e69834a65cd>

get away with forgetting either of these two points and reminds you that any social category of normativity rests on the backs of Black queerness in all of its manifestations.

The idea that someone could be disabled, Black, feminist, femme, immigrant, working class, and queer, all at once, is a metaphysical reality that few scholars, even those centered in women's and gender studies, still can't fully grasp. In most places, including--- and especially including universities--- we don't even have a good enough language to imagine the alternative humanness that Black queer lives offer. Black queer rhetorics give us a new language for moving beyond the social realities imposed upon us. While it should be obvious that popular culture revolves around Black queer language (shade, tea, beat face, fish, stud... the list is endless), Black queer rhetorics ask us to notice the ways that a unique Black queer discourse gives language to new ways of experiencing bodies and being.



**STOP!** Before you start this theme, you need to decide how you will do your final project #3 that connects to this unit. How you do the final project will determine what kind of RRs you submit. You have two choices for the final project in this theme: 1) **snailmail art** OR 2) **a digital zine**. If you choose **snailmail art**, then you will do each RR as a scrapbooker might—as a piece of art. At the end of the theme, you will put all of your RRs in some kind of container and snailmail them on project day. Please let

Carmen know if you need envelopes and stamps for mailing. Snailmail art does not even require word

processing and can be written on anything--- including newspapers and things with print already on them. In fact, the more alternative the medium, the better. Use what you have around you. There might be more people than wordprocessing machines in your environment, so you should feel encouraged here to use handwriting as much snailmail-art does. For inspiration here, go to Instagram and search under the hashtag, #snailmail or #snailmailrevolution. You'll also find a link to my favorite pins on Pinterest at the course website.

If you choose a **digital zine**, then you will do each RR like you normally would via word processing. For the theme project, you will take your RRs from this theme and create a zine that looks a lot like this syllabus. You will need to play with multiple fonts on EACH page. Each page should have at least three images/graphs/charts with the words wrapped around each image (i.e., no free floating images) with image credits right below. *You will need to figure out the tech skills of all this on your own, because that's not something that I can teach over email.*

## Mailings to Carmen

- If you need stamps, envelopes, or any other supplies, please email Carmen and a care package will go out to you
- Put that stash of washi tape to good use in these projects!
- Because this syllabus goes PUBLIC, I will not include my home address here. It will be on the website or just email me and I will tell you (if you ever do a pop-up after Corona is gone, please bring Doritos or gummi bears... I'm flexible).

Make your choice now so that you can move seamlessly into the theme project. *What would you rather do? Work on the computer? Or work with more tactile materials and with your hands? Only you can answer this.* You might get sick of the computer screen really quickly if every class is online now, so maybe you want to craft a snailmail project. Crafting is also a form of self-care so if that's you, really let yourself go and get into this project. On the other hand, you might be the type who likes to stay up all hours of the night, playing on the computer, and overdosing on Red Bull. If that's your thing, the digital zine is for you. If you're somewhere in the middle.... well, there's always flipping a coin. In the ideal, this project won't feel like a chore. It will feel like putting together all of your ideas in a low-stress but creative way.

**GUS** presents his Google Slides on the website today (*To Gus*: please send the slides to [professorkynard@gmail.com](mailto:professorkynard@gmail.com) at least 24 hours before). Go to the course website and navigate to the **mainpage** called **"The Corona 2020 Remix."** Look for Gus's webpage and write a short note in the discussion forum. This counts as your attendance.

Thursday  
March 26



We will start this theme with Cathy Cohen's now 20+ year old essay: "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Protest?" **Go to the course website--- [www.funkdafied.org](http://www.funkdafied.org). There you will see a mainpage dedicated to this theme of the course (theme four): "All Tea, No Shade":**

**Black Queer Rhetorics for a New Language of Humanness. Go to the subpage called "A Black Rhetorical Queery."** This essay was published in *GLQ: A Journal of Lesbian and Gay Studies* and cleared the way for new discussions about race, gender, and sexuality in classes like this one. We are going to spend two days on this essay to unpack it more fully. For today, read at least the first half. Underline the major points by Cohen that you feel you FULLY understand. Think about why the



	point is important to you. Be prepared to write for the next class (nothing is due today).
<p><b>Tuesday March 31</b> (due at the end of day)</p>	<p><b>VICTORIA</b> presents her Google Slides on the website today (<i>To Victoria</i>: please send the slides to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> at least 24 hours before). Go to the course website and navigate to the <b>mainpage</b> called <b>"The Corona 2020 Remix."</b> Look for Victoria's webpage and write a short note in the discussion forum. This counts as your attendance.</p> <p>We will continue Cathy Cohen's now 20+ year old essay: "Punks, Bulldaggers, and Welfare Queens: The Radical Potential of Queer Protest?" <b>Go to the course website--</b> <b><a href="http://www.funkdafied.org">www.funkdafied.org</a></b>. There you will see a <b>mainpage</b> dedicated to this theme of the course (theme four): <b>"All Tea, No Shade": Black Queer Rhetorics for a New Language of Humanness.</b> Go to the subpage called <b>"A Black Rhetorical Queery."</b> For today, in writing, think through this: 1) Why was this essay so necessary? 2) Why do you think Cohen's arguments have had such a lasting impact? 3) How/why would you describe Cohen's essay as foundational to Black Queer Rhetoric today? <b>This is RR #15. If you are doing a digital zine for the theme project, you need to email a word doc to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a>; if you are doing snailmail art for the theme project, you need to email a photo of your art piece to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a>.</b></p>
<p><b>Thursday April 2</b> (due at the end of day)</p>	<p><b>CHIP</b> presents his Google Slides on the website today (<i>To Chip</i>: please send the slides to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> at least 24 hours before). Go to the course website and navigate to the <b>mainpage</b> called <b>"The Corona 2020 Remix."</b> Look for Chip's webpage and write a short note in the discussion forum. This counts as your attendance.</p> <div data-bbox="492 1102 1122 1841" data-label="Image"> <p>In June 2011, CeCe McDonald fought off a racist, transphobic attack. She was sentenced to 41 months in a men's prison for 2nd degree manslaughter, despite clear evidence of self-defense. CeCe was released from prison on Jan. 13, 2014.</p> <p><b>FREE CeCe</b></p> <p>support trans women of color</p> </div> <p>Today we will read an essay that addresses Black Queer Rhetoric EXPLICITLY by offering us a deliberate definition and lens: "Courting the Abject: A Taxonomy of Black Queer Rhetoric." To find this essay, go to the <b>course website--</b> <b><a href="http://www.funkdafied.org">www.funkdafied.org</a></b>. There you will see a <b>mainpage</b> dedicated to this theme of the course (theme four): <b>"All Tea, No Shade": Black Queer Rhetorics for a New Language of Humanness.</b> Go to the subpage called <b>"A Black Rhetorical Queery."</b> Today's assignment will look like the writing we did at the beginning of the semester where we closely examined what rhetoric scholars do and how/what they write. In your own</p>

writing, address the following: 1) what key vocabulary terms/definitions does Craig use that are new for you?; 2) How is Craig defining Black Queer rhetoric? African American Rhetoric? 3) How would you connect Craig to Cohen? **This is RR #16. If you are doing a digital zine for the theme project, you need to email a word doc to [professorkynard@gmail.com](mailto:professorkynard@gmail.com); if you are doing snailmail art for the theme project, you need to email a photo of your art piece to [professorkynard@gmail.com](mailto:professorkynard@gmail.com).**

**Tuesday  
April 7**  
(due at the end of day)

**ERIN** presents her Google Slides on the website today (*To Erin:* please send the slides to [professorkynard@gmail.com](mailto:professorkynard@gmail.com) at least 24 hours before). Go to the course website and navigate to the **mainpage called “The Corona 2020 Remix.”** Look for Erin’s webpage and write a short note in the discussion forum. This counts as your attendance.

Today, we are closing the theme reading and viewing a collection of contemporary Black Queer activists. **There you will see a mainpage dedicated to this theme of the course (theme four): “All Tea, No Shade”: Black Queer Rhetorics for a New Language of Humanness. Go to the subpage called “I Run This Club: Black Queer Lives.”**

You will receive many options today for your assignment. Choose any one Black queer rhetor (there are videos and articles for you to choose). In writing, address the following: what is this Black queer rhetor challenging? Creating? How and why? How are they crafting new language/new rhetorics for us? **This is RR #17. If you are doing a digital zine for the theme project, you need to email a word doc to [professorkynard@gmail.com](mailto:professorkynard@gmail.com); if you are doing snailmail art for the theme project, you need to email a photo of your art piece to [professorkynard@gmail.com](mailto:professorkynard@gmail.com).**

**Thursday  
April 9**  
(due at the end of day)

**ANGEL** presents her Google Slides on the website today (*To Angel:* please send the slides to [professorkynard@gmail.com](mailto:professorkynard@gmail.com) at least 24 hours before). Go to the course website and navigate to the **mainpage called “The Corona 2020 Remix.”** Look for Angel’s webpage and write a short note in the discussion forum. This counts as your attendance.

Project #3 is Due. You have one of two choices: 1) snailmail art; 2) digital zine. The digital zine must be emailed in PDF format by the end of the week. The snailmail art must be mailed (see mailing information on page 7) by the end of the week. **This is Project #3 (5 points). Make sure that you understand the point spread for this project (available at website under the mainpage called “Put Some Stank on It”).**

**theme iv ends . . .**



# "Unapologetic": All Black (Digital) Lives

## THEME V

### UNAPOLOGETIC

is a call to **QUEER OUR MOVEMENT PRACTICES**, and honor the contributions of **BLACK FEMINIST** and **LGBT MOVEMENTS** to the **BLACK RADICAL TRADITION**.

—CHARLENE A. CARRUTHERS

Each theme from this semester could have been its own class (which is what a new course, Special Topics in African American Rhetoric, will hopefully do in the near future). There are so many theme possibilities: Black Trans Rhetorics, Black Spiritual Rhetorics, Black Disability Rhetorics, Hip Hop Rhetorics,



Image Credit: <http://blackyouthproject.com/feature-grassroots-organization-byp100-uses-radical-inclusion-to-combat-racial-injustice/>

Trap Rhetorics, Black Power Rhetorics, Jazz/Blues Rhetorics, Civil Rights Rhetorics, Pan-African/Diaspora Rhetorics, Black Athletic Rhetorics, Slavery/Middle Passage and Rhetoric. You will notice that many movements we studied this semester also overlap: we got a lot of Hip Hop in our language and literacy theme as well as in the Black Feminisms theme. Black Queer rhetorics intersected each theme. Hopefully, you now have a solid foundation and will see the relevance of African American rhetors toward racial justice in daily life. Just as importantly, AAR is also an area of study that is ripe with new possibilities for graduate study in communication and composition studies and a whole world of new and necessary scholarship.

As for this final theme? Well, it is more of an invitation and a premonition of things to come. It is about the space and time where Digital Blackness and Black Lives Movements intersect. In many ways, it is ALL of what we have already read and done... and then some.

After this final theme, we will move into the final projects of the course. At that point, no new reading or writing will be assigned. Now you get to synthesize the whole semester and decide what YOU want to do with your work and writing in these past few months. We can't just talk about rhetorical scholarship--- we have *to see* ourselves as rhetors who also *do* rhetorical scholarship. Though we are only spending two days in the final theme, these themes of African American rhetoric don't end even though this specific, physical class does.

Tuesday  
April 14

**CHELSEA** presents her Google Slides on the website today (*To Chelsea:* please send the slides to [professorkynard@gmail.com](mailto:professorkynard@gmail.com) at least 24 hours before). Go

<p><b>Tuesday April 14</b></p>	<p>to the course website and navigate to the <b>mainpage</b> called “<b>The Corona 2020 Remix.</b>” Look for Chelsea’s webpage and write a short note in the discussion forum. This counts as your attendance.</p> <p>This last theme is named after Charlene Carruthers book, <i>Unapologetic: A Black, Queer, and Feminist Mandate for Radical Movements</i>, who is also founding national director of BYP100 (Black Youth Project 100). <b>Go to the course website--- <a href="http://www.funkdafied.org">www.funkdafied.org</a>. There you will see a mainpage dedicated to this theme of the course (theme five): “Unapologetic”: All Black (Digital) Lives.</b> Read the essay by Carruthers and any one other text on the page (includes video, etc). There is no writing due yet, but be prepared that your next and FINAL RR of the semester will be a little longer than previous RRs.</p>
<p><b>Thursday April 16</b> (due at the end of day)</p>	<p><b>DAVID</b> presents his Google Slides on the website today (<i>To David</i>: please send the slides to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> at least 24 hours before). Go to the course website and navigate to the <b>mainpage</b> called “<b>The Corona 2020 Remix.</b>” Look for David’s webpage and write a short note in the discussion forum. This counts as your attendance.</p> <p><b>Go to the course website--- <a href="http://www.funkdafied.org">www.funkdafied.org</a>. There you will see a mainpage dedicated to this theme of the course (theme five): “Unapologetic”: All Black (Digital) Lives.</b> Read the essay by Carruthers and any one other text on the page (includes video, etc). In writing, address the following: What does this mean for AFRICAN AMERICAN RHETORIC NOW? What connections can you make to anything/anyone else we have discussed this semester? This is your last essay-ish RR as the semester is almost over. Write this as a final good-bye letter to African American rhetoric. Put it all on the page now. Discuss what you have learned about the past and project into the future. This writing must be at least 750 words because it will count as two RRs (4 points). <b>This is RR #18 &amp; 19. This week’s writing counts twice. If you do this as a word doc, email it to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a>. If you do this with an extensive visual design component (zine or snailmail art), you will get 1-4 points extra. Please take a photo and snailmail the final product ASAP.</b></p> <p><b>NOTE:</b> At this point in the semester, all RRs and projects must be completed. Anything that you have not submitted at the end of the day on Thursday, April 16 goes to zero. There simply isn’t enough time to read and grade anymore.</p>

**theme v ends . . .**

*Last Weeks of Class*





We have now reached the end of our time together. We will build something together that looks back at all that we have done and thought through. Most usually, class ends with a group digital project. These projects are collaborative and public. If you are curious, go to these examples:

- Black Women's Oppressions and Triumphs (Black Women's Equations): <https://bwequations.weebly.com>
- Unapologetically Latinx Queer: <https://unapologeticallylatinxqueer.weebly.com>
- intersectional, anti-racist, queer, feminist, oral histories: <https://www.intersectionaljustice.com>



While we won't be able to build projects this extensive, you will have the opportunity to go public with your work. You have two choices for your final portfolio: ***an analog portfolio OR a digital portfolio.***

**OPTION A:**  
**The Analog Portfolio**

This portfolio is for people who do NOT want a public, digital footprint. You will submit a single, digital PDF that collects your writings from the semester. You will need to collect all of your writing in one word doc and then convert that to a PDF based on how your machine does that for you.

You must include all of the following:

1. A cover page that has your name, an interesting title (written as an academic title), and an interesting visual display to match the title
2. A 500-word, opening reflective essay (written as a letter, poem, etc--- whatever you like) where you explain: what African American rhetoric is and why people study it; your take-aways from studying African American rhetoric; and an overview of the three essays/RRs that you included in this PDF. Please note: you must not reference the class. Act as if you are talking to someone not in this class.
3. Any THREE revised RRs (each must be at least 500 words long). Each RR must be written as if you are talking to someone not in this class. You must reference the readings, authors, and rhetors for a general audience. There should be no dates or headings on these RRs, just titles. The final PDF should look almost like a mini-booklet with chapters.
4. A bibliographic page that includes every text that you have referenced.

**OPTION B:**  
**The Digital Portfolio**

This portfolio is for people who are interested in a public, digital footprint. You will submit a series of texts that will then be presented on the course website. Your full name will be used on the webpage and your work will be assigned to future generations on the website. You must include all of

the following:

1. An academic title for your collection of work
2. A 250-word bio and photo (go here for an example of what to include in a bio: <http://www.digirhetorics.org/your-about-me-page.html>)
3. A 500-word reflective essay (written as a letter, poem, etc--- whatever you like) where you explain: what African American rhetoric is and why people study it; your take-aways from studying African American rhetoric; and an overview of the three essays that you include. Please note: you must not reference the class. Act as if you are talking to someone not in this class.
4. Links to the google slides from your HYPE PRESENTATION with a 50-word caption.
5. Links to the google slides from your DEFINITIONS PROJECT with a 50-word caption.
6. Any ONE revised RR (at least 500 words long). This RR must be written as if you are talking to someone not in this class. You must reference the readings, authors, and rhetors for a general audience. It should be obvious in a general way how your RR connects to your google slides. This RR should also include a link to one youtube video that relates to your content.
7. A bibliography page that includes every text that you have referenced.

Go back through your writings from the semester and pull out the RRs that you like most. **You will receive detailed guidelines for this final project. Go to the course website--- [www.funkdafied.org](http://www.funkdafied.org). There you will see a mainpage dedicated to the final theme of the course: “Unapologetic”: All Black (Digital) Lives. Go to the subpage called “Digital Closings.” Please know: You should always feel empowered to expand the limits of these assignments... BE FREE!**

<p><b>Tuesday April 21</b></p>	<p><b>AMY</b> presents her Google Slides on the website today (<i>To Amy</i>: please send the slides to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> at least 24 hours before). Go to the course website and navigate to the <b>mainpage</b> called “<b>The Corona 2020 Remix.</b>” Look for Amy’s webpage and write a short note in the discussion forum. This counts as your attendance.</p> <p>Send an email to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> explaining if you are doing Option A or Option B. Please also give your final, academic title for the work and explain which RRs you will use. <b>This is RR #20.</b></p> <p><u>Formula for an academic title</u>          Sexy Phrase + Colon + General Overview          Example--- “Walk It Like I Talk It”: The Connections between Black Language and African American Rhetoric</p>
<p><b>Thursday April 23</b></p>	<p><b>RAY</b> presents his Google Slides on the website today (<i>To Ray</i>: please send the slides to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a> at least 24 hours before). Go to the course website and navigate to the <b>mainpage</b> called “<b>The Corona 2020 Remix.</b>” Look for Ray’s webpage and write a short note in the discussion forum. This counts as your attendance.</p> <p>You should be working on your final project now.</p>
<p><b>Tuesday April 28</b></p>	<p><i>This is the official last day of class.</i> We gotta do sumthin to say goodbye to one another though. Stay tuned for more details. Let’s see what “The Rona” will have in store for us by the end of April and let’s think of a good platform that lets us see and be together virtually.</p>
<p><b>Final Exam</b></p>	<p><b>Submit your final project to <a href="mailto:professorkynard@gmail.com">professorkynard@gmail.com</a>.          Have a beautiful summer!</b></p>



TCU students are prohibited from sharing any portion of course materials (including videos, PowerPoint slides, assignments, or notes) with others, including on social media, without written permission by the course instructor. Accessing, copying, transporting (to another person or location), modifying, or destroying programs, records, or data belonging to TCU or another user without authorization, whether such data is in transit or storage, is prohibited. The full policy can be found at: <https://security.tcu.edu/polproc/usage-policy/>. **Violating this policy is considered a violation of Section 3.2.15 of the Student Code of Conduct** (this policy may be found in the Student Handbook at <https://tcu.codes/code/index/>), **and may also constitute Academic Misconduct or Disruptive Classroom Behavior** (these policies may be found in the undergraduate catalog at <https://tcu.smartcatalogiq.com/current/Undergraduate-Catalog/Student-Policies/Academic-Conduct-Policy-Details>). TCU encourages student debate and discourse; accordingly, TCU generally interprets and applies its policies, including the policies referenced above, consistent with the values of free expression and First Amendment principles.

old  
school

Next Pages  
**The Syllabus  
Before the Coronavirus**

# Introduction to African American Rhetoric



Spring 2020  
@Texas Christian University

word is bond



*"Until I Am Free, You Are Not Free Either" ~Fannie Lou Hamer*



# old school

Welcome to spring 2020 **Word is Bond: An Introduction to African American Rhetoric**. This is the material from the first three themes of your original syllabus zine ... before the Coronavirus!

This syllabus was designed as an old skool Hip Hop zine where we have limited printing/production resources but UN-limited imaginations. It is as home-grown and home-made as collard greens planted in your backyard, intentionally so, in order to reduce the possibility of the floss and gloss of a consumerist, corporate brochure. I am trying to be different from today's usual college syllabus/course outline that looks like just another bureaucratic form. You deserve teachers with backbone and commitment to a decolonized education who won't comply with and replicate dominant culture. This is my attempt.

In case you did not know this, professors are most often required to submit their syllabi



"I was going to die, if not sooner then later, whether or not I had ever spoken myself. My silences had not protected me. Your silence will not protect you . . . What are the words you do not yet have? What do you need to say? What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence? Perhaps for some of you here today, I am the face of one of your fears. Because I am woman, because I am Black, because I am lesbian, because I am myself - a Black woman warrior poet doing my work - come to ask you, are you doing yours?"

~Audre Lorde

**WRIT 30243-045 (34949)**

Tues/Thurs 12:30-1:50pm | Reed Hall 331 | 3 credits

Final Exam/Project Date: Thursday, May 7 @ 11am-1:30pm

Image Credit: <https://www.newstatesman.com/culture/books/2017/09/feminist-lesbian-warrior-poet-rediscovering-work-audre-lorde/>

to their departments for review and/or filing. Unfortunately, most departments still want paper vs. something more appropriate for the 21<sup>st</sup> century. If I had it my way, our syllabus would at least be an app, but, TBH, I would prefer

Course Website <http://funkdafied.org>

a hologram that each one of us could travel with. It would be a bunch of dope sistas who live somewhere between being bgirls, professors/educators, and conjurewomen who call/chant/dance up the ancestors to talk through the concepts and the assignments with you. I ain't got them kinda skills... well, not yet. Despite my technical limitations, I refuse to do the okey-doke and just put words on the page. Old skool technologies still offer us many creative opportunities and so this syllabus tries to hack back ...on paper. I hope that this zine inspires you to see that any boring academic requirement can be turned into something with some real flava and actual human interest rather than just another standardized form of language, writing, and presentation. After all, that is what the spirit and innovativeness of African American rhetoric has always been.

As a zine, rather than a syllabus loaded with the usual pages of rules, rules, and more rules, I take my time explaining how, why, and what we are studying, reading, and writing. A website--- <http://funkdafied.org>--- works with the class. Unless the readings/contents are copy-righted, the website is open to anyone in the world with wifi to see. Please also note that there is often audio loaded onto the course webpages. It might play automatically on a laptop. Be prepared to mute and/or (re)play as you so choose. You will have your opportunity to shape larger publics in their knowledge and understanding of African American rhetoric too. As you use the website, think about what you would do differently with a similar digital space.

Keep this zine throughout the semester. It will tell you what you need to do and have ready when we meet. And most importantly, push your imaginations and critical awareness to the limit.

Peace...

In solidarity,

**CARMEN**

# word is bond

“Word is Bond” sets the context for how we define African American rhetoric in this class. A more traditional definition of rhetoric goes something like this: *the available means of persuasion for the time and place in which we live*. When we

talk about African American rhetoric, we are likewise talking about communication and persuasion but we do so in relation to justice and freedom. African American rhetoric is more than just speeches, marches, and public presentations by Black people, though it includes all of that. African American rhetoric is about freedom imaginations and the ways that all forms of language and communication work towards those freedoms with all the complications fully on deck. Rhetoric for freedom is a different kind of flavor and urgency and *that’s why we say “word is bond.”*

Though the expression “word is bond” was certainly popularized by Old Skool Hip Hop, it did not begin there. The Old and New Testaments (Book of Numbers and the Gospel of Matthew) both represent the word as sacred and unbreakable. Before the Christian Bible, Ancient Kemet (Egypt) also treated the word as sacred this way. The Dogon of Mali (West Africa) also believe in what is called Nommo (you will hear about this throughout

the semester) where the power of the spoken word carries a sustaining energy that generates life, sets one’s destiny, and invokes spiritual power. When Old Skool Hip Hoppers like Rakim, later-generation crews like Wu Tang Clan, and contemporaries like Joey Bada\$\$ bless their lyrics with chant-like phrases of “word is bond,” they are not inventing something new. They are re-mixing what they have heard from their own elders, who have heard this expression from their elders and so on, reaching all the way back to slavery. After all, for whom was everything so stripped from their human dignity that all they had was their word other than enslaved Africans? Enslaved Africans were, of course, reaching back too: to their B.C. origins in Africa. So “word is bond” is more than just being truthful. It is about the seriousness of language and all that it does. For the purposes of this class, we will call that *African American rhetoric*.



Image Credit to IG @zozitunzi

“I grew up in a world where a woman who looks like me — with my kind of skin and my kind of hair — was never considered to be beautiful. I think it is time that that stops today. I want children to look at me and see my face and I want them to see their faces reflected in mine.”  
~Zozibini Tunzi

*Pull up in the park and then pop the trunk  
Turn up the bass and let the system thump  
A block party starts to form, people start to swarm  
Loud as a ghetto blaster, word is bond.”  
~Rakim, The “R”*

Our study of African American rhetoric will also include the study of Black language and literacy. Many will be tempted to hear a popular phrase like “word is bond” from African Americans and call it “slang.” What might it mean that a 100+ years-old expression deeply rooted in age-old spirituality is

dismissed as informal language? You will be challenged in this course to think critically about the racial origins of whose language is pejoratively called “slang,” “improper,” “informal,” “incorrect,” or “inarticulate” like this. For many of you, that will mean challenging how you relate to Black Language and re-seeing the deep-roots of Black expression.

Our study of African American rhetoric will further require us to be part historian, part communication theorist, and part curator. We will examine deep histories and the specific time and place in which a Black rhetor is attempting to intervene. We will also look closely at communication styles to hear, see, and feel how a person is doing what they do with language, persuasion, and meaning-making. And last, but not least, we are also part curator because we are always working with real-life artifacts and primary materials, whether that be speech transcripts, comedy routines, letters, or tweets. We are never just asking what these texts mean; we ask: *what do these texts do... especially for imagining and achieving new freedoms?*

Overview	<b>“Word is Bond” for African American Rhetoric</b>	page 17
The Course Style	<b>What the Course Be Like: Active Learning + a Writing Emphasis... w/ a Multimodal Twist</b>	page 19
Participation Issues	<b>About Your Presence: Pronouns, Pronunciations, Contact Info, Attendance &amp; Participation</b>	page 22
Assessment Issues	<b>Assessment, Grades, and the Major Projects of the Class</b>	page 3
Theme One	<b>The Jump Off... “We Gon Do This Just Like Big Poppa Was Here”</b>	page 26
Theme Two	<b>“They Want EFX”: Centering the Roles of Black Language and Literacy</b>	page 29
Theme Three	<b>“How We Get Free”: Black Feminist Rhetorics as a Legacy of Abolitionism</b>	page 31
Theme Four	<b>“All Tea, No Shade”: Black Queer Rhetorics for a New Language of Humanness</b>	page 6
Theme Five	<b>All Black (Digital) Lives in 21<sup>st</sup> Century Black Rhetorics</b>	page 10
Exam	<b>Last Weeks of Class &amp; Final Project</b>	page 12
Policy	<b>Equity Guidelines for the Course, College, and Program</b>	page 35



We open this semester by acknowledging that the land on which we are gathered is the territory of the Kitikiti'sh--the Wichita and Affiliated Tribes-- who can be traced back to the Central and Southern Plains and include the Wichita Proper, Waco, Taovaya, Tawakoni and Kichai. We commit to undoing white settler colonialism in the ways in which we work, speak, and act together on Wichita Land as part of our acknowledgement that those of us who are non-Wichita were never invited here. We also acknowledge the unique role of the descendants of the enslaved Africans--- kidnapped to stolen lands against our will-- towards this undoing.

Informing my thinking: <https://apihtawikosisan.com/2016/09/beyond-territorial-acknowledgments/>





This class is a mixture of many things: part writing workshop, part seminar, part laboratory, part social group, part social justice inquiry... but it will be up you to style that alllll the way DOPE. Instead of sitting through lectures, you will be asked to collaborate, create, design, imagine, and breathe deeply. And while you will certainly learn about central issues, themes, histories, and polemics of racial justice and African American rhetorics today, this class asks you to take those things one step further from learning about a body of critical ideas. This class asks you to *LIVE* those ideas. *You can't just talk about social justice.* You. GOTTA. BE. ABOUT. IT.

**You can expect anywhere from 20-40 pages of reading each week with an accompanying writing assignment. This is a writing-intensive class** so each week there will be some kind of writing homework rather than an end-of-the-term “paper.” As a writing teacher, asking you to write only once or twice in a semester seems strange; it’s like someone cooking only once or twice a year and calling themselves the world’s top chef. We’ll cook up stuff a little more in here.

We’ll do short assignments each week and build out a digital space as the main, final work and end-product of the class. We will do a lot of writing, only it will be a different kind of writing where we are not merely privileging alphabetic text. Because this is a writing-intensive course, there are no exams or quizzes. Just write!

**The  
Three  
Rs**

**Read.  
Write.  
Resist.**

This syllabus zine explains each weekly response that you must submit. Each writing assignment should be at least 500 words. Think blog post here and experiment with your writing in this class. If you want to do something different with narrative and the usual dry-burnt-toast style of academic writing, then there is only one thing to do: PRACTICE. As best as you can, trust this class as a safe space to play with how you want your writing to sound, perform, and live as you fold it into the ideas you are studying. Writing with some FIYAH to it, in whatever genre is at play, is not an easy task and it does NOT come naturally or automatically! Every time you put words down, you are entering and sustaining very specific communities, histories, and politics. *Be mindful of who and what you are replicating.*

**For more about the politics of teaching and writing in this course, please see the course website. You will see a section called “Put Some Stank On It”: Policies and Such.** For now, here’s the basic gist. *Writing critically with and from multiple, informed sources* is perhaps the single, most common trademark for the kind of writing and thinking that is expected of you in the academy. However, this does NOT mean:

that you write about things you don't care about, that you write as if you sound like an encyclopedia/ wikipedia, that you omit your own voice and perspective, that you cannot be creative and energetic, that you must sound like the type of person who might wear wool/plaid jackets with suede patches on the elbows, that you cannot be everything that makes up your multiple selves, that you cannot be Hip Hop/ Soul/ Bomba y Plena/ Soca/ Bachata/ Metal/ Reggae/ EDM/ or Rock-N-Roll, that you cannot have some **FUN** with it. *As Hip Hop teaches us, always stay flyyyyy!* You do not give up who you are to be an academic writer; **on the contrary, you take who you are even MORE seriously.**

Writing about texts is perhaps the single, most common trademark for the kind of writing and thinking that is expected of you in the academy. However, this does **NOT** mean: that you write about things you don't care about, that you write as if you sound like an encyclopedia/ wikipedia, that you omit your own voice and perspective, that you cannot be creative and energetic, that you must sound like the type of person who might wear wool/plaid jackets with suede patches on the elbows in order to be taken seriously, that you cannot be everything that makes up your multiple selves, that you cannot be Hip Hop/ Soul/ Bomba y Plena/ Soca/ Bachata/ Metal/ Reggae/ EDM/ or Rock-N-Roll, that you cannot have some fun with it. You do not give up who you are to be an academic writer. On the contrary, you take who you are even **MORE SERIOUSLY**. As Hip Hop teaches us, always stay flyyyyy!

Please plan to submit a hard-copy at the end of EACH class of your reading response. This is an old skool requirement, yes, for the sole purpose of the materiality of the stack. When and where you can, please use the front and back of your paper or use recycled paper (this includes any—colored or plain---paper where there is a flyer, notes, etc already printed on the other side). *Please also note that late responses will generally be frowned upon. This is not meant as a harsh punishment, just an indication that I am unable to keep up with responding to incoming work and late work too. Please try to submit on time and let me know when you have a conflict.* You will receive a midterm progress report that lets you know how you are doing in the class. At that point, there will be a **FINAL CALL** to resubmit RRs and point-spreads from the first half of the semester (it is listed here on the syllabus). This process will be repeated at the end of the semester. You will also be able to check TCU's online management system for regular updates.

**There are no books to purchase as everything will be made available**

**to you online.** Since the readings throughout the semester consist of research articles, the course readings will be made available at the course website (<http://funkdafied.org>). The calendar explains where to find the readings on the website. Many readings at the site are password-protected; feel free to return to the website after the course is over, especially for readings that might help you prepare for things like your thesis projects. This is therefore a B.Y.O.D. class (Bring Your Own Device) where your devices will often be used for multimedia viewing and composing.

**But please note that you will need internet access and continual access to a computer to do the work of the class.** Set up a Google Drive if you haven't already and keep everything there. You won't need technological expertise for the class, just a willingness to play around with sounds, images, and words and make things.

If all of this sounds a little scary (or crazy), don't let it feel that way. You made it through these classroom doors with the dreams of countless ancestors, family members, and friends who are counting on you. Now is your time. Your colleagues and teacher in this class are here to make it happen!



As model and inspiration, look at Celeste's work at the left who was an undergraduate student in one of my classes about Black women's rhetorics. Celeste's weekly reading responses consisted of an ongoing comic constantly in progress where each week TEAM ABLE (Angela Davis, Bessie Smith, Lucy Wilmot Smith, and Ella Baker) took on the topics and issues in the reading assignments. The only time Celeste wrote a traditional "paper" was when she did not have the time or energy to do something else. Notice her brilliant polemic here: alphabetic/essay writing is NOT more difficult, exacting, or complex than other forms of design and expression. The hyper-elevation of alphabetic text at the expense of everything else is a western teleology. Also notice the pedagogical politics here: Celeste was NEVER asked to write an essay *alongside* her graphics in order to explain or legitimate her

work. The assumption that there could ever be an exact verbal explanation of a visual image is problematic and only further privileges western epistemologies.

"I want to live the rest of my life, however long or short, with as much sweetness as I can decently manage, loving all the people I love, and doing as much as I can of the work I still have to do. I am going to write fire until it comes out of my ears, my eyes, my noseholes--everywhere. Until it's every breath I breathe. I'm going to go out like a f\*\*king meteor!" ~Audre Lorde

# About Your Presence:

## Pronouns, Pronunciations, Contact Info, Attendance & Participation

### Pronouns & Pronunciations

There is a long history of dialogue and activism around how we address one another with respect to both names and pronouns. Students should be referred to by the name they prefer, and with the proper pronunciation, by all members of the classroom community – faculty and other students. We will honor our colleagues' requests in this class to be addressed by the name they prefer and the gender pronouns that correspond to their gender identity. Please also advise all of us of your name's proper pronunciation. Students are expected to use the appropriate names and pronouns of their classmates and professor.

Throughout the course, you will be expected to participate in small group discussions and whole-class discussions. If you are someone who likes to talk and participate in class, make a point of giving others the space to share their ideas. If you are someone who is a bit shy-er and tries to be silent during class, make a point to challenge yourself to lift up your voice and share your opinions with the people around you. Sharing your ideas and questioning peers' responses are critical to your learning and so participation in class will be also.

Participation will be factored into your grade for this course, but participation does not mean running your mouth all over the place. Participation in school is most often about what you say, how much you talk--- never about how well you listen. We are aiming for *presence* in this class, not just a participation rubric. It is

about *how you talk to others* and, most importantly, *how you listen to them*. In this class, it will be more impressive to notice a colleague in class who hasn't talked much and give them the floor than run your own mouth all the time. When we reach that moment in the semester when someone says: "*Professor Carmen, Shanique has been wanting to say something for a while now, can we encourage her to do so?*" (an exact quote from a course) and then the whole class moves in that direction, then we are achieving a real classroom. That's the kind of participation we are striving for here.

Please remember to SILENCE your phones during class and dismiss yourself from the room in the event of an emergency call that you must attend to. You will be trusted to answer only those calls/texts/tweets/posts that pertain to emergencies. **You will also be trusted NOT to text, tweet, post, update, etc. during class (even in the downtime) and especially during groupwork** (plus, all the hotties can wait---

they will still be there when class is over... truss me on this one, been there, done that!... let em sweat you a little, don't give in so easy). Unless you are some kinda world-famous neurosurgeon, ain't nobody tryna hear that your business is so important that you can't wait for 90 minutes. Failure to refrain from these behaviors will prevent you from receiving an A.

### Carmen's Contact Information

Office	Reed Hall, Room 317E
Office Hours	Tuesdays and Thursdays 2:00-3:00pm (ONLINE or PHONE)
Email	carmen.kynard@tcu.edu
Emails with questions NOT addressed on syllabus will be answered within 24 hours, sooner where possible.	
Phone	817.257.6244



Your PUNCTUAL attendance is mandatory. **Attendance is taken each class and lateness is marked after ten minutes.** Almost each class will begin with your colleagues' presentations. **If you miss something in class due to absence, it will not be repeated for you. Each class agenda is available to you online so if you miss a class, find the date of the class at the course website and look to see what you missed. This is your own responsibility. Please do not email and ask what you missed. Look at the day's agenda.**

Special learning needs will be accommodated in this class by both teacher and peers to the best of our abilities. Please see Carmen immediately whenever and if-ever your accommodations have not been met. As a community, we need to all think and challenge ourselves deeply to accommodate the multiple bodies and experiences in the room, especially those that have not been privileged and over-accommodated.

Racist, homophobic, transphobic or sexist language is inappropriate for any classroom but moreso here given the content we are studying. Such issues will be addressed seriously so don't go there. For more, see the TCU policy suite at the end of this syllabus.

<b>How Attendance Works in this Class (10 points)</b>	
<b>12 points</b>	I attended every class and arrived on time for each class! Because so many of my past students never missed a day of class or have ever been late, they alone get rewarded with 2 extra credit points here.
<b>10 points</b>	I arrived late once. However, I was never absent.
<b>9 points</b>	I was absent for one class.
<b>8 points</b>	I missed two classes. OR I was late twice.
<b>7 points</b>	I missed three classes. OR I was late three times.
<b>6 points</b>	I missed four classes. OR I was late four times.
<b>5 points</b>	I missed five or more classes. OR I was late five or more times.
<b>0 points</b>	I missed six or more classes. OR I was late six or more times.
NOTE: If you receive an email about your misuse/over-use of your handheld device, that will be counted as an absence from class.	

**Your Semester Password for  
the Website**





# word is bond

## Assessment Grades, & Major Projects of the Class

We begin many classes with a HYPE ASSIGNMENT. Yes, I am referencing a Hip Hop term here: I am talking about the person who comes out on stage before an entertainer-artist and gets the crowd amped up and excited for the main event. For many classes, we are going to have someone to Hype Us Up! YOU will start the class with an introduction to and interpretation of a major Black

rhetor who you like. It could be Beyoncé, Tarana Burke, or Meek Mill. It will not just be up to the teacher to decide who and what is worthy of our attention and thinking this semester. You have 10-15 minutes with this. Plan something for us to see, do, think about--- don't just talk off the top of your head. Show us a performance or some kind of text and present it via google slides. You should assume--- like with any college classroom--- that the ideas that you present to your colleagues in this class are competing for their mind-space and attention with work, family, sleep, fatigue, hunger, and the stress of 100s of pages of reading for other classes. Real talk: yes, everyone is invested in the work and ideas but it's still *haaaaaard out here*. So give your colleagues something hype that will get them amped, ready, and eager to chop it up in the time we spend together each week!

### the hype assignment

### unit projects

Each theme will ask you to do multiple reading responses. At three points in the semester, there will be a culminating project. We will return to the conversations we have had, the readings we have done, and the writings we have laid down ... and then synthesize all of that in some way. Many people have joked that this is the arts & crafts part of the course and, in some ways, yes it is. No shame in this game! Again, you can't just be a voyeur on

other people's creative processes and products where all you do is write essays within the terms of western logic and organization that interpret what other folks do. You will be asked to work across mediums here. Stay flexible!

The class ends with a digital project. The final product of the course requires that you create a series of webpages dedicated to the content of the course. Since this is a public-facing digital project, this means that many of the rhetoric scholars who you discuss, will more than likely read what you have to say about their work. This class thus holds you accountable for NOT merely talking *about* Black rhetors in that typical kind of distant, privileged- academic way... but also *talking to them*!

### final exam/ digital project

If composing for/in a public, digital space causes you anxiety, then you may need to consider a different course since this final assignment will be non-negotiable. If you don't feel comfortable with digital design, do still stick with the course... the tech part of the work will be easy and you will be guided through it. Don't let the tech intimidate you. *If Carmen can do it, anyone can!*

# point system grading

Young adults today have *witnessed and been subjected to the most rubrics, norming standards, and high-stakes tests than any other group of*

**K-12 students in the history of education in the United States.** In this class, let's not replicate the kinds of assessment strategies experienced in prototypical standardization regimes.

Instead the class is based on a point spread. This means that you are graded on what you DO and CREATE as tangibly and transparently as possible. The point system does not fully achieve equitable assessment, but it still attempts to strategically counter norms/social constructions of grades and grading. Each project and assignment in the course get counted towards the overall 100 points.

**Here is what the point-system looks like:**

2) Reading Responses/ RR (30 points total)	Throughout the semester, you will be asked to respond to readings in various genres of writing. There will be detailed guidelines for each response on the syllabus and course website. <b>These are worth two points each (there are 15 RRs for the semester).</b>	<b>Letter Grade Distribution</b>  100 points: A+ 93-99 points: A 90-92 points: A- 88-89 points: B+ 82-87 points: B 80-81 points: B- 78-79 points: C+ 72-77 points: C 70-71 points: C- 60-69 points: D 0-59 points: F
2) The Hype Assignment (10 points)	This is a 10-15 minute presentation. You will present questions, issues, thoughts to the class in a way that enlivens the group and sets a critical tone for the class that session.	
3) Theme Projects (15 points total)	There are three theme projects (5 points each). Each has a specific goal and design that corresponds to the content. You will be expected to synthesize what you have learned and be ready to play and create a little.	
4) Final Exam/ Digital Project (34 points)	These points represent the final project. You will receive a detailed point-spread in class. <i>Our official exam date is May 7, 2020 from 11am-1:30pm.</i> This is the final deadline for the project.	
5) Attendance & Presence (11 points)	Come to each class on time ready to listen and think deeply. The name game also gets counted here. Stay tuned to the first days of class to see what this means.	

You will receive a point-spread for each assignment and project listed above in hardcopy form. These point-spreads will also be archived at the course website. Note that your first assignment asks you to **closely read the grading and assessment webpages for a rubric on attendance and participation, detailed policies for late work, and strategies for following your progress in the class throughout the semester.**

# DIGITAL JUSTICE

# THE CALENDAR

*The Jump Off... "We Gon Do This Just Like Big Poppa Was Here"*

THEME ONE



Source: <http://ourbksocial.com/lil-kim-still-important-culture/>

This very first unit is an introduction of sorts. It asks you to read and look at the syllabus and corresponding website very closely. It sets up the framework for the ways that we will politicize African American rhetoric. We will also have a special guest visitor, Jacqueline Jones Royster, who is iconic in African American rhetoric research, especially Black feminist rhetoric. As a dean at Georgia Tech, she has also supported Black digital scholars in the academy in ways that perhaps no other dean in the country has done.

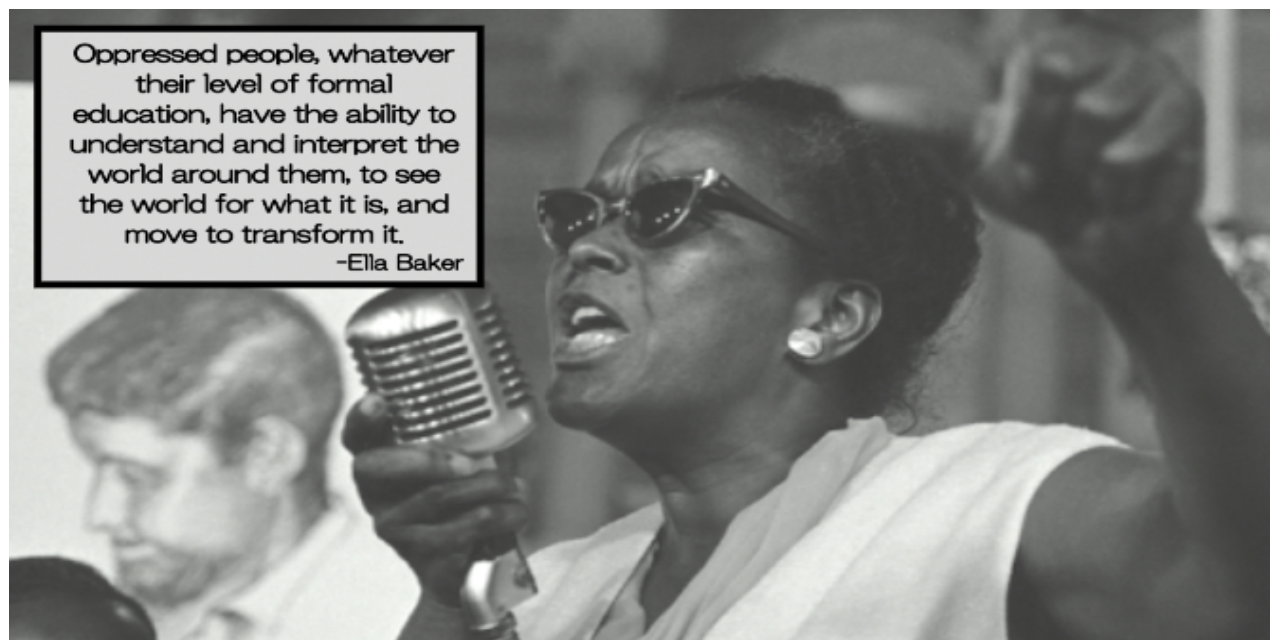
We will open this early theme by reading a text about Hip

Hop and Black music as Black Rhetorical history that will include both alphabetic text and multimedia texts. We will have our first jigsaw and mostly get to know each other. Welcome to the Jump Off! In the words of Lil Kim, circa 2003, *"we gon do this like Big Poppa was here."*

**Tuesday  
January 14**

Welcome to the first day of class. Your assignment today is to make sure that you know and remember everyone's name/pronunciation and pronoun.

<p><b>Thursday January 16</b></p>	<p>Read all of this syllabus. Then navigate to the course website: <b>funkdafied.org</b>. Spend some time with all of the text material--- the words, the images, and the sounds. What questions, issues, curiosities, or concerns do you have? What do you need to commit fully to the work and the content? Get it all out now. <b>Closely read the grading and assessment parts of this syllabus as well as the information on attendance and participation, detailed policies for late work, and strategies for following your progress in the class throughout the semester.</b> Write Carmen a letter (yes, call her Carmen)... not an essay... a letter in 500 words. <b>This is Reading Response (RR) #1.</b></p>
<p><b>Tuesday January 21</b></p>	<p>Navigate to the course website: <b>funkdafied.org</b>. You will see a main page with the name of our current theme (<i>theme one</i>): <b><i>The Jump Off... "We Gon Do This Just Like Big Poppa Was Here."</i></b> Under that main page is a subpage called <b>"Rap Music as an Extension of the Black Rhetorical Tradition."</b> For today, focus on <b>PART ONE on this subpage</b>. You will find a PDF link called "Rap Music as an Extension of the Black Rhetorical Tradition" by Baruti Kopano (2002). We will use this essay as a model for what African American rhetoric scholars do and then later examine the artifacts that Kopano is discussing. Come to class with a 500-word (minimally) writing that addresses your ideas (right now) about what African American rhetoric is (in your words) and what you see as its impact based on the article by Kopano. Just write/mediate on it. Let this writing take you wherever it takes you. Do <i>not</i> write a final, schoolish essay that addresses a prompt. Use your writing to work through your ideas in interesting and creative ways. Let it flow. <b>This is Reading Response (RR) #2.</b></p>



<p><b>Thursday January 23</b></p>	<p>This day of class is designed to enact what African American rhetoric scholars do when they rhetorically analyze an artifact. You may have noticed that each of the major performances that Kopano discussed in the last class's reading assignment was starred on the PDF. We are going to go back now and look at the performances that Kopano discussed. <b>Navigate to the course website: funkdafied.org. You will see a main page with the name of our current theme (<i>theme one</i>): <i>The Jump Off... "We Gon Do This Just Like Big Poppa Was Here."</i></b> Under that main page is a subpage called <b>"Rap Music as an Extension of the Black Rhetorical Tradition."</b> For today, focus on <b>PART TWO on this subpage</b>. Peruse the different performances on the subpage (they are listed in the order that Kopano discusses them). Please Note:</p>
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<p><b>Thursday January 23</b></p>	<p>There is also an addendum on the subpage because Kopano focused too exclusively on men. In writing, do the following: 1) Which performance intrigued you most and why? 2) Go back and look at what Kopana says about African American rhetoric and connect this performance you watched to Kopano's ideas (also feel free to add new ideas)? Again, as a reminder: Do <i>not write</i> a final, schoolish essay that addresses a prompt. Use your writing to work through your ideas in interesting and creative ways. Try to have some fun with it. <b>This is Reading Response (RR) #3.</b></p>
<p><b>Tuesday January 28</b></p>	<p>We are going to continue reading African American rhetoric (AAR) scholarship this week but we are going to span a wider range that will include: Black Freedom Movements, the resistance of enslaved Africans, the presidency of Obama, more discussions of Hip Hop (including texts like <i>The Boondocks</i>), and more on Nommo. The goal here is to develop an expansive view of the kind of scholarship related to AAR in academic journals today. <b>Navigate to the course website: <a href="http://funkdafied.org">funkdafied.org</a>. You will see a main page with the name of our current theme (<i>theme one</i>): <i>The Jump Off... "We Gon Do This Just Like Big Poppa Was Here."</i> Under that main page is a subpage called "African American Rhetorical Study: Some Shout-Outs."</b> Choose any ONE article there and read it. Choose the one with the title that attracts you most. <i>In today's class, we will have a guest--- Jackie Jones Royster, a preeminent rhetoric scholar</i> so we will only discuss the readings in class lightly. For class, complete a notecard that lists three things: 1) the article's title and author that you chose for today; 2) 2-3 sentences about what the piece is about; 3) one question about AAR that you have right now that you might ask Dr. Royster in class. <b>This is Reading Response (RR) #4.</b></p>
<p><b>Thursday January 28</b></p>	<p>Go back to the article that you chose from last class (that you made a notecard for). For today's class, you are now going to do something a bit more extensive. Please keep in mind that you might be the only person who has actually read this essay in the class so come prepared to educate your colleagues. For today, make some kind of graphic organizer that details all of the following: 1) the article's title and author that you chose; 2) all of the rhetors/performances that are discussed; 3) key vocabulary terms/definitions that the author uses that are new for you; 4) the definition of AAR that this article seems to be based on. <i>Please note that your colleagues will be looking at what you create here. Together, in class, we will merge all of our graphic organizers.</i> If you change your mind and focus on a different article from what you created a notecard about, please email <a href="mailto:carmen.kynard@tcu.edu">carmen.kynard@tcu.edu</a> with your new choice. <b>This is Reading Response (RR) #5.</b></p>

**theme 1 ends . . .**

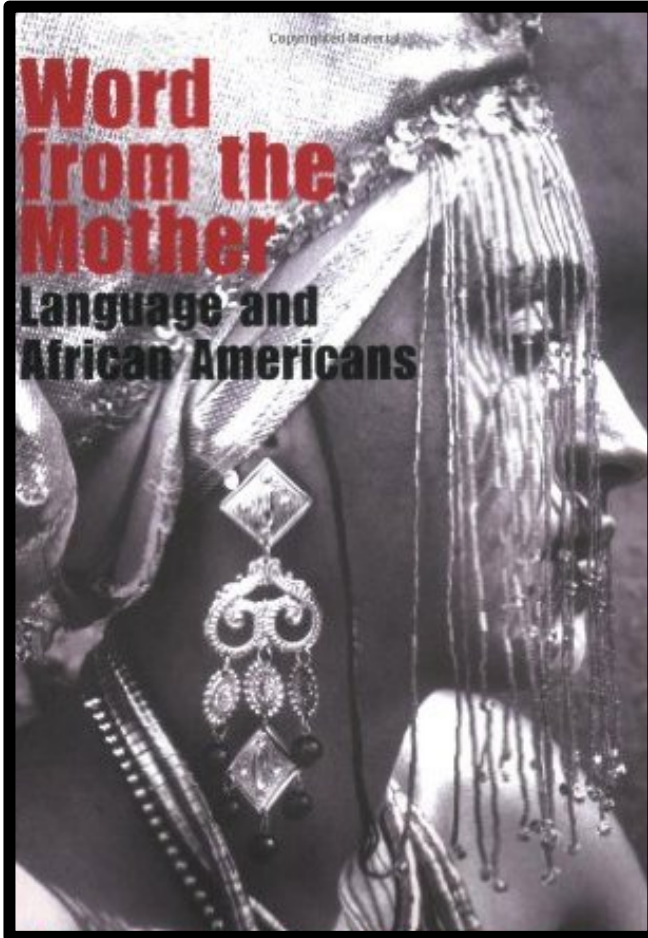


**Dr. Royster, former Dean of Georgia Tech's Ivan Allen College of Liberal Arts (2010 – 2019), is Professor of English in the School of Literature, Media, and Communication. Her research centers on rhetorical studies, literacy studies, women's studies, cultural studies, areas in which she has authored and co-authored numerous articles and book chapters. She is the author or co-author of four books: *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells-Barnett* (1997), *Traces of a Stream: Literacy and Social Change among African American Women* (2000), *Profiles of Ohio Women, 1803-2003* (2003), and *Feminist Rhetorical Studies: New Horizons in Rhetoric, Composition, and Literacy Studies* (2012). Prior to joining Georgia Tech in 2010, Royster served as Senior Vice Provost and Executive Dean of the Colleges of Arts and Sciences at The Ohio State University (OSU).**



# "They Want EFX": Centering the Roles of Black Language and Literacy

## THEME TWO



In this second theme, we will be reading from a variety of texts that offer critical perspectives of the history of African American language and literacy.

Books and essays like Geneva Smitherman's *Black Talk: Words and Phrases from the Hood to the Amen Corner*, Clarence Major's *From Juba to Jive*, J. Dillard's *Lexicon of Black English*, Zora Neale Hurston's "Glossary of Harlem Slang," and Cab Calloway's "Hepster's Dictionary" show us that as far back as 1939, Black musicians, writers, and scholars chronicled how even the very vocabulary of African Americans is different. These collections are unique gifts in that they offer us Black-designed expressions and words that have traveled across the U.S. and across time for unique, race-based communicative purposes.

As we dive into sociolinguistics and African American Language (AAL), we need to keep in mind loaded terms like: language, power, social stratification, hegemony, power, ideology, white privilege, race as a social construct, racism. We need some common languaging tools as well as a sociohistorical knowledge base before we can investigate African American Language (AAL). Let's get ready for the writers, intellectual, artists, and activists we will meet in this theme.

Tuesday  
February 4

We open this theme with the politics of literacy in slavery. Heather Andrea Williams's book, *Self-Taught*, most critically presents the history of what can, arguably, be described as the most triumphant and valiant struggle for education and literacy in the United States. For this day of class, we will read chapter one from *Self-Taught*. **Go to the course website--- [www.funkdafied.org](http://www.funkdafied.org). There you will see a mainpage dedicated to this theme of the course (theme two): "They Want EFX: Centering the Roles of Black Language and Literacy." Go to the subpage called "Self Taught": Literacy in African America. Make sure to read the information on the page first.** At the bottom of the page, you will find a scroll-able chapter by Williams as well as a clickable PDF. Read the chapter. In writing, address these questions: 1) What difference does this history make? 2) What does this history have to do with African American rhetoric and/or African American philosophies of communication? **This is RR #6.**

Thursday  
February 6

Today, we are going to bridge literacy and language and jump into African American language. **Go to the course website--- [www.funkdafied.org](http://www.funkdafied.org). There you will see a mainpage dedicated to this theme of the course (theme two): "They Want EFX: Centering the Roles of Black Language and Literacy." Go to the subpage called "Spoken Soul": The Linguistic Scholarship.** Read the article called "Ebonics as

<p><b>Thursday February 6</b></p>	<p>Cultural Resistance” by Charles Green and Ian Isidore Smart. In writing, address these questions: 1) How is Black Language connected to the issues of Black Literacy that you read in Williams’s book? 2) How is Black Language a kind of “cultural resistance”? 3) How might Black Language be considered rhetorical? (Please note that this course refers to Ebonics as Black Language, preferring this more contemporary term). <b>This is RR #7.</b></p>
<p><b>Tuesday February 11</b></p>	<p>You have many reading choices today that come from scholars like H. Samy Alim, Geneva Smitherman, John Rickford and Russell Rickford, Teresa Redd and Karen Webb, and others. <b>Go to the course website— <a href="http://www.funkdafied.org">www.funkdafied.org</a>. There you will see a mainpage dedicated to this theme of the course (theme two): “They Want EFX: Centering the Roles of Black Language and Literacy.” Go to the subpage called “Spoken Soul”: The Linguistic Scholarship.</b> Choose any <b>ONE TEXT</b> there that you find interesting. In 500 words, address the following: 1) Based on the author(s), what is African American Language? Why is it important? Political? Charged? 2) How might any of this connect to African American rhetoric? 3) Find an interesting part of the text to discuss. Explain why this part of the text is interesting.</p> <p>Write this as an essay. This means that you <b>MUST NOT</b> repeat these prompts, answer the three questions in the order as presented, or write things like “One point I found interesting is....” That’s a high school quiz answer, not a college essay. Make your piece interesting, inspirational, political, witty, surprising, humorous, and/or serious. Feel free to follow a less traditional path as the writers and performers who we will study surely have. Tell a story. Write a dialogue/mini-play. Create a poem. Sumthin! Anything with some flava so that we can tell there is a life behind them words on the screen. <b>This is RR #8.</b></p>
<p><b>Thursday February 13</b></p>	<p>Come to class with <b>PROJECT #1: The Multimedia Definitions Project</b>. Use google presentation (you need a gmail account and google drive) to create slides for <b>AT LEAST 5</b> key ideas/explanations of African American Language and Rhetoric. This google pres/prezi will eventually go on a website/ePortfolio so make sure you teach yourself these digital tools <b>NOW</b> if you have not used them before. <i>We will review the point-spread in class together.</i></p> <p>Remember to use your own background. No pre-templated themes! Here are your requirements:</p> <ol style="list-style-type: none"> <li>1. Highlight at least 5 key ideas/explanations of African American language and rhetoric that are most important for you. Explain each definition in your own words and why you think this is important.</li> <li>2. Each definition/phrase must be presented with its own slide (at least one).</li> <li>3. Give your presentation a good title.</li> <li>4. Your slides must have a unique background image (not the pre-templated stuff or just a solid color).</li> <li>5. You will need to share your interactive definitions exercise in class with colleagues. Bring a device that can show your work (laptop, phone, netbook). You should be able to show a google presentation on your phone.</li> </ol> <p>Email this assignment to <b>professorkynard@gmail.com</b> BEFORE class starts. Come to class with a device ready to show your colleagues what you created.</p>

**theme “ends” . . .**

# "How We Get Free": Black Feminist Rhetorics as a Legacy of Abolitionism

## THEME THREE

In this class, we are making an earnest attempt to see and make historical connections without using the western, linear framework that says: we started here, learned a lot, improved, and now we are chronologically someplace completely different. This just doesn't work for African American rhetoric, especially when we can trace daily expressions back centuries. We must chronicle time differently. We want to decolonize time so that we see the past as spaces that built out the logic in which we now live, not just a series of regrettable and long-gone mistakes that we have departed.

To account for temporality (a fancy word for time), we will use Jackie Jones Royster's notion of *rhetorical continuities*, a framework she used in *Traces of a Stream* to make sense of the ways that Black women rhetors like Maria Stewart and June Jordan are writing in similar ways, for similar purposes, even though they lived 100 years apart.

Black feminist rhetorical study begins with Maria Stewart who you will meet in this theme. If you haven't heard her name, you need to remember this key fact: *the first time ANY woman in the United States gave a public address, the words and embodiment came from a Black woman---* Maria Stewart (pronounced Mariah). In today's parlance, we would call her THE G.O.A.T. Stewart's topic and focus? The abolition of slavery. Black women's rhetoric and Black feminist rhetoric therefore begins with abolition so our job in this theme is to flesh out Black feminist rhetoric as the embodiment of abolition.

We will begin with Maria Stewart's speeches and then move Black women from enslavement to emancipation very quickly. This move will happen at the site of music--- specifically the Blues where we will spend time with Ma Rainey and Bessie Smith and move towards Rock N' Roll with Rosetta Tharpe. If you haven't heard these names, you need to remember this key fact: *the first time ANY woman in the United States publicly addressed sexual violence and intimate partner violence, the words and embodiment came from Black queer women---* the Blueswomen. Today, movements like Tarana Burke's #MeToo and #MuteRKelly have Black women ancestors that go 100 years back. Let's do some real justice to these kinds of rhetorical continuities in this theme.

"Black Feminism is a political and intellectual tradition. It is not an identity status."

~Barbara Ransby



Tuesday  
February 18

We will start this theme with Maria Stewart's speeches and writings. It is worth noting here that Stewart was also one of the first women to leave copies of her

<p><b>Tuesday February 18</b></p>	<p>speeches behind, making sure that she would live forever in the archive. Think about this move as part of Black Feminist rhetoric also. <b>Go to the course website--- <a href="http://www.funkdafied.org">www.funkdafied.org</a>. There you will see a mainpage dedicated to this theme of the course (theme three): “How We Get Free”: Black Feminist Rhetorics as a Legacy of Abolitionism. Go to the subpage called Maria Stewart: “Why Sit Ye Here and Die?”</b> On that page, you will find essays and speeches by Maria Stewart as well as performers reading her words. Choose any one text and spend some with it. In writing, address the following: 1) What did you think of Stewart? 2) Why do you think it is significant that the first public address <i>and</i> the first address given to what was called a “mixed” audience (men, women, multiracial, etc) by a woman <i>was a Black woman abolitionist</i>? 3) Based on Stewart’s life and words and using her as the G.O.A.T, how would you describe Black Feminist Rhetoric? <b>This is RR #9.</b> <u>NOTE:</u> <i>Stewart insisted her performances were speeches, not sermons, though her speeches certainly operate within Black sermonic traditions. This webpage will also feature the Black women who influenced Stewart: Jarena Lee, Julia Foote and Amanda Berry Smith. The links and information about these Black women preachers are supplemental. Look at these if you wish.</i></p>
<p><b>Thursday February 20</b></p>	<p><b>Go to the course website--- <a href="http://www.funkdafied.org">www.funkdafied.org</a>. There you will see a mainpage dedicated to this theme of the course (theme three): “How We Get Free”: Black Feminist Rhetorics as a Legacy of Abolitionism. Go to the subpage called “Can’t No Grave Hold My Body Down: The Blueswomen.” You will see a section on that webpage called “Part One: The Blues Bank Assignment.”</b> Listen to any three songs from the Blues Bank and then read the chapter from Angela Davis (there is a weblink to the reading.) All of the songs are referenced in Davis’s writing. In writing, address all of the following: 1) In your own words, briefly explain the historical context of the Blues and the music’s relationship to slavery. Try and put this in YOUR own words. Why is this history significant--- from your opinion? 2) Take the three songs that you listened to and discuss them. How do the songs typify what is happening with the Blues in terms of the lyrics and the history of the time? What do you think about all of this? <i>Notice how Davis names every song title and uses quotes when discussing lyrics and music. You need to do the same.</i> 2) In far too many classes, students have often assumed that only Black women faced intimate partner/gender violence since only the Blueswomen wrote and sang about it. That is NOT true. ONLY the Blueswomen chose to talk publicly about it, making them at least 30 years ahead of the feminist challenges of the 1960s where those discussions happened more. Why do you suppose white women were so silent about issues of abuse and violence at this time while Black women refused to be? <b>This is RR #10.</b></p>



Image Credit: <https://blog.oup.com/2015/05/bessie-smith-empress-blues/>

Tuesday  
February 25

Today we will contextualize the Great Migration and spend some time with Sister Rosetta Tharpe. **Go to the course website--- [www.funkdafied.org](http://www.funkdafied.org). There you will see a mainpage dedicated to this theme of the course (theme three): “How We Get Free”: Black Feminist Rhetorics as a Legacy of Abolitionism. Go to the subpage called “Can’t No Grave Hold My Body Down: The Blueswomen.” You will see a section on that webpage called “Part Two: The Sacred-Secular Continuum with Sister Rosetta Tharpe.”** There is no reading today. Instead you have a video viewing assignment. After you have done all of the viewing exercises for this class that are on the website, address the following: How would you describe Sister Rosetta Tharpe? What is significant or relevant about her story for the study of African American rhetoric? For Black feminist rhetoric? **This is RR #11.**

*Something to think about:* We are treating the music and message in this particular class as a critical sociolinguistic history rather than a religious/Sunday school lesson. Why do you suppose this sociolinguistic history has been important for scholars of language/rhetoric? Why do even atheists, for instance, study and know Black religious history?

Thursday  
February 27

**There is no class today (Carmen is at a conference).** Use this class time to finish the reading and writing for this theme as this body of work was heavy and exacting. Look ahead to March 3 and March 5, the closing of this theme. Your point spread for Project #2 (due after spring break) will also be available. Read that closely and begin planning. Let Carmen know what materials you need (prepare a notecard for her for March 3).

Please also note that March 5 is the MIDTERM LAST CALL. If you are missing anything from RR #1-13 or Project #1 **you must submit the hardcopy in class on March 5.** *It will be re-graded over the spring break.* Get to work on missing assignments today if this applies to you! **Nothing from RR#1-13 or Project #1 will be accepted after March 5.**




Image Credit: <https://www.thedailybeast.com/the-first-badass-female-guitarist-meet-sister-rosetta-tharpe-the-godmother-of-rock-n-roll>

Tuesday  
March 3

Today we will jump into the latter part of the 20<sup>th</sup> century. We will wrap up this theme in the next class with the 21<sup>st</sup> century. **Go to the course website---**



<p><b>Tuesday March 3</b></p>	<p><b>www.funkdafied.org. There you will see a mainpage dedicated to this theme of the course (theme three): “How We Get Free”: Black Feminist Rhetorics as a Legacy of Abolitionism. Go to the subpage called “Harriet Remembered: The Combahee River Collective.”</b></p> <p>We will read with a Sankofa-move here: we look backwards and move forward at the same time. You have these two tasks: First, read the 1977 Combahee River Collective Statement. Second, listen to Barbara Ransby’s March 20, 2017 talk at the Barnard Center for Research on Women called “A Black Feminist Reading of the Movement for Black Lives: Resistance and the U.S. Left Reimagined” on youtube. The 40-year anniversary of the statement was the theme of the 2017 National Women’s Studies Association Conference presided by Barbara Ransby which also frames this 2017 talk. (Feel free to ignore the Q&amp;A at the end of her 2017 talk/video) In writing, make some connections: How do Black Feminist rhetorics live in the Combahee River Collective Statement? What do Black feminist rhetorics of abolition look like here? How do Black Feminist rhetorics live in Barbara Ransby’s speech? What do Black feminist rhetorics of abolition look/sound like? <b>This is RR #12. (For a definition of abolition, see this assignment’s webpage).</b></p>
<p><b>Thursday March 5</b></p>	<div data-bbox="446 756 998 1312">  </div> <p>Today, we are closing the theme by reading and viewing a collection of contemporary Black Feminists. <b>Go to the course website--- funkdafied.org. There you will see a mainpage dedicated to this theme of the course (theme three): “How We Get Free”: Black Feminist Rhetorics as a Legacy of Abolitionism. Go to the subpage called “Your Silence Will Not Protect You”: Black Feminisms Right Now!</b></p> <p>This is the closing of this theme. You will receive many options today for your assignment. First, you need to read any one of the texts listed by Audre Lorde. These essays were all chosen because they have central phrases that are USED ALL THE TIME TODAY. After you read the Audre Lorde text, choose any one other Black feminist (there are videos and articles for you to choose from). We started this theme talking about rhetorical continuities. In writing, address the following: what Black feminist rhetorical continuities do you see for Audre Lorde? What Black feminist rhetorical continues do you see for the other rhetor you chose for today? <b>This is RR #13.</b></p>
<p><b>March 9- March 13</b></p>	<p><b>Spring Break... Go Git Ya Life Back!</b></p>
<p><b>March 17</b></p>	<p>Project #2 is Due. This project will be a one-pager. You will receive canvas paper for this project as well as a detailed point-spread. If you need more supplies, please visit Carmen in 317E for them.</p>

**Theme “” ends . . .**

**ADDRAN College Mission: Our mission is to foster an intellectual community, grounded in critical inquiry that explores the human condition in its varied expressions and educates students for meaningful work, global citizenship and ethical leadership.**

## Policy Suite for the Course

### Spring 2020 Course Description

This course is designed to explore the critical discourse practices of African American activist groups, communities, performers, artists, and general political leaders over the past 200 years. We will examine persuasive strategies in multiple African American public texts (song, speech, tweet, meme, painting, letter, essay, etc.) that have channeled and challenged the most pressing social issues of their time. As a classroom community, we will identify prominent voices, past and present, who constitute the tradition of African American rhetoric (AAR) while also asking ourselves: how does AAR help us achieve more nuanced understandings of multiple Black experiences alongside alternative visions for racial-social justice? We will examine key themes in relation to knowledges and communicative practices endemic to the freedom struggles of Black people in the Americas: education and literacy, gender/sexuality/intersectional justice, political economies, digital Blackness, and the history of Black Language.

### Learning Outcomes for Cultural Awareness Competency

- TCU graduates will demonstrate a critical understanding of cultural phenomena.*
- ❖ Students will demonstrate knowledge of one or more disciplinary approaches to issues of cultural differences.
    - Students will analyze and synthesize information and arguments related to cultural differences from a range of sources specific to a disciplinary tradition.
    - Students will examine theoretical and methodological approaches to cultural differences specific to a disciplinary tradition.
  - ❖ Students will demonstrate an ability to analyze diversity within (or) across cultures.
    - Students will examine the role of social factors, e.g., race, gender, ethnicity, class, sexual orientation, etc., in shaping cultural reality.
    - Students will explore a range of perspectives that address the construction of differences and similarities.
    - Students will analyze cultural assumptions, interpretations, and/or opinions relating to issues of diversity.
  - ❖ Students will demonstrate an understanding of the interconnectedness of society, culture and individual identity.
    - Students will analyze cultural and social constructions of individual identity.
    - Students will examine the consequences for both the individual and society that arise from cultural differences.
    - Students will examine how interaction between personal and social identities is manifested in everyday life.

**notes**

### Learning Outcomes for Writing Emphasis Courses

- TCU Graduates will demonstrate the ability to use writing as a means for learning and communicating in a specific discipline.*
- ❖ Students will demonstrate a working knowledge of the rhetorical conventions of the target discipline.
    - Students will discuss and employ in writing discipline-specific conventions.
  - ❖ Students will exhibit the ability to use writing as a means of gaining and expressing an understanding of discipline-specific content.
    - Students will use writing as a learning strategy to explore knowledge about a specific subject.
    - Students will use writing to conduct inquiry into an appropriate discipline-specific topic.
    - Students will express through writing an understanding of disciplinary content.
  - ❖ Students will show the ability to employ writing strategies and rhetorical practices learned in lower division writing courses (i.e. Written Communication 1 and 2).
    - In two or more writing assignments, students will employ diverse writing strategies.
    - Students will revise at least one major writing project.
  - ❖ Students will produce writing that demonstrates clarity and precision of thought.
    - Students will write persuasively for a discipline-specific audience.

**notes**

**TCU Mission:** To educate individuals to think and act as ethical leaders and responsible citizens in the global community.

## Policy Suite for the College

All members of the class are expected to follow rules of common courtesy in all email messages, discussions, and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read some [basic information about netiquette](http://www.albion.com/netiquette/) (<http://www.albion.com/netiquette/>).

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity. Please [review TCU's guidelines on electronic communications](https://tcu.codes/policies/network-and-computing-policy/e-mail-electronic-communications-social-networks/) (email, text messages, social networks, etc.) from the Student Handbook. (<https://tcu.codes/policies/network-and-computing-policy/e-mail-electronic-communications-social-networks/>)

### Academic Misconduct (Sec. 3.4 from the [TCU Code of Student Conduct](#)):

Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the [Undergraduate Catalog](#). Specific examples include, but are not limited to:

- **Cheating:** Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- **Plagiarism:** The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.
- **Collusion:** The unauthorized collaboration with another in preparing work offered for credit.
- **Abuse of resource materials:** Mutilating, destroying, concealing, or stealing such material.
- **Computer misuse:** Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals, or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.
- **Fabrication and falsification:** Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
- **Multiple submission:** The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.
- **Complicity in academic misconduct:** Helping another to commit an act of academic misconduct.
- **Bearing false witness:** Knowingly and falsely accusing another student of academic misconduct.

**notes**

# Finding Support at TCU

## Disability Services at TCU

**Disabilities Statement:** Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the [Coordinator of Student Disabilities Services in the Center for Academic Services](http://www.acs.tcu.edu/disability_services.asp) located in Sadler Hall, room 1010 or [http://www.acs.tcu.edu/disability\\_services.asp](http://www.acs.tcu.edu/disability_services.asp).

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations.

Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

*Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator. [Guidelines for documentation](http://www.acs.tcu.edu/disability_documentation.asp) may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp).*

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

**notes**

## Campus Offices

Alcohol & Drug Education Center (817-257-7100, Samuelson Hall basement)  
Brown-Lupton Health Center (817-257-7938 or 817-257-7940)  
Campus Life (817-257-7926, Sadler Hall 2006)  
Center for Academic Services (817-257-7486, Sadler Hall 1022)  
Center for Digital Expression (CDeX) (cdex@tcu.edu, Scharbauer 2003)  
Counseling & Mental Health Center (817-257-7863, Samuelson Hall basement)  
Mary Coats Burnett Library (817-257-7117)  
Office of Religious & Spiritual Life (817-257-7830, Jarvis Hall 1<sup>st</sup> floor)  
Student Development Services (817-257-7855, BLUU 2003)  
Center for Writing (817-257-7221, Reed Hall 419)  
Transfer Student Center (817-257-7855, BLUU 2003)  
Veterans Services (817-257-5557, Jarvis Hall 219)

**notes**

## Emergency Response

Please review [TCU's L.E.S.S. is More public safety video](https://publicsafety.tcu.edu/less-is-more/) to learn about Lockdown, Evacuate, and Seek Shelter procedures. (<https://publicsafety.tcu.edu/less-is-more/>)

[TCU's Public Safety website](https://publicsafety.tcu.edu/) provides maps that show our building's rally point for evacuation and the seek shelter location. (<https://publicsafety.tcu.edu/>)

In the event of an emergency, call the TCU Police Department at **817-257-7777**.

Download the [Frogshield Campus Safety App](https://police.tcu.edu/frogshield/) on your phone. (<https://police.tcu.edu/frogshield/>)

**notes**

## Anti-Discrimination and Title IX Information

Statement on TCU's Discrimination Policy: TCU prohibits discrimination and harassment based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need. For TCU's Policy on Prohibited Discrimination, Harassment and Related Conduct or file a complaint, go to: <https://titleix.tcu.edu/title-ix/>. To learn about the Campus Community Response Team and Report a Bias Incident, go to: <https://titleix.tcu.edu/campus-community-response-team/>

Statement on Title IX at TCU: As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under TCU policy and federal law, and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with TCU's Title IX Coordinator. Students can receive confidential support and academic advocacy by contacting TCU's Confidential Advocate in the Campus Advocacy, Resources & Education office at (817) 257-5225 or the Counseling & Mental Health Center at <https://counseling.tcu.edu/> or by calling (817) 257-7863. Alleged violations can be reported to the Title IX Office at <https://titleix.tcu.edu/student-toolkit/> or by calling (817) 257-8228. Should you wish to make a confidential report, the Title IX Office will seek to maintain your privacy to the greatest extent possible, but cannot guarantee confidentiality. Reports to law enforcement can be made to the Fort Worth Police Department at 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

**Mandatory Reporters:** All TCU employees, except Confidential Resources, are considered Mandatory Reporters for purposes of their obligations to report, to the Coordinator, conduct that raises Title IX and/or VAWA (Violence Against Women Act) issues.

Mandatory Reporters are required to immediately report to the Coordinator information about conduct that raises Title IX and/or VAWA issues, including any reports, complaints or allegations of sexual harassment, discrimination and those forms of prohibited conduct that relate to nonconsensual sexual intercourse or contact, sexual exploitation, intimate partner violence, stalking and retaliation involving any member of the TCU community, except as otherwise provided within the Policy on Prohibited Discrimination, Harassment and Related Conduct.

Mandatory Reporters may receive this information in a number of ways. For example, a complainant may report the information directly to a Mandatory Reporter, a witness or third-party may provide information to a Mandatory Reporter, or a Mandatory Reporter may personally witness such conduct. A Mandatory Reporter's obligation to report such information to the Coordinator does not depend on how he/she received the information. Mandatory Reporters must provide all known information about conduct that raises Title IX or VAWA issues to the Coordinator, including the identities of the parties, the date, time and location, and any other details. Failure of a Mandatory Reporters to provide such information to the Coordinator in a timely manner may subject the employee to appropriate discipline, including removal from a position or termination of employment.

Mandatory Reporters cannot promise to refrain from forwarding the information to the Coordinator if it raises Title IX or VAWA issues or withhold information about such conduct from the Coordinator. Mandatory Reporters may provide support and assistance to a complainant, witness, or respondent, but they should not conduct any investigation or notify the respondent unless requested to do so by the Coordinator.



Mandatory Reporters are not required to report information disclosed (1) at public awareness events (e.g., “Take Back the Night,” candlelight vigils, protests, “survivor speak-outs,” or other public forums in which students may disclose such information (collectively, public awareness events); or (2) during an individual’s participation as a subject in an Institutional Review Board approved human subjects research protocol (IRB Research). TCU may provide information about Title IX rights and available resources and support at public awareness events, however, and Institutional Review Boards may, in appropriate cases, require researchers to provide such information to all subjects of IRB Research.

911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

notes

**word is bond**

# introduction to african american rhetoric

by Carmen Kynard, Ph.D.

(cover design, from left to right/top to bottom, all at the mic: Fannie Lou Hamer, Kendrick Lamar, Patrisse Cullors, The Exonerated 5, Muhammad Ali w/ Malcolm X, Missy Elliot)



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