



word is bond



Welcome to spring 2021 *Word is Bond: Black Language and Rhetoric*. This is your syllabus zine!

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

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



“ 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 20313-035 (34538)

Tues/Thurs 11am-12:20pm | Online via Zoom | 3 credits
Final Exam/Project Date: Thursday, May 6 @ 11am-1:30pm

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

<http://funkdafied.org>

Course Website

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 Black Language and Rhetoric have 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 Black 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,

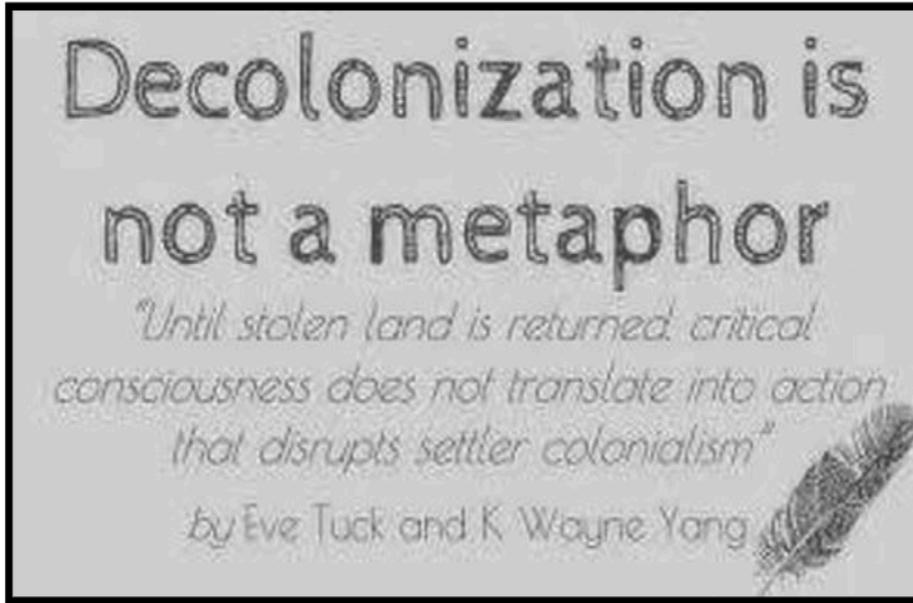
CARMEN

Word Is Bond:
Introduction to Black Language & Rhetoric

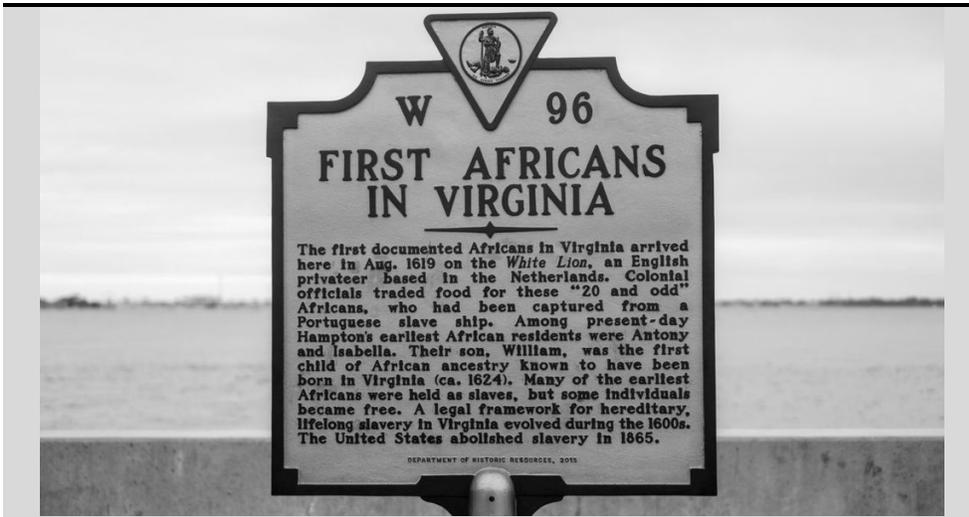
with Dr. Carmen Kynard
WRIT 20313-035

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

We open this syllabus by acknowledging that the land on which TCU/Fort Worth lives today 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. As your teacher, I commit to undoing white settler colonialism in the ways in which I work, speak, and act here as part of my acknowledgement of this land and the Wichita People.



Those of us whose lived realities sit at the intersection of intertwined abominations --- kidnapped from one land and forced to labor on stolen land--- must understand that we need to do much more than put a performative statement or a cut-and-paste slogan at the beginning of a syllabus. As part of the work of this land acknowledgement, I therefore also vow to commit myself, as a descendant of enslaved Africans on stolen lands, to undoing white settler colonialism in how I imagine the purpose and spirit of the classrooms where I teach. It is my hope that you will understand your learning with me in the same way.



See NYTimes Magazine 1619 Project

Land Acknowledgement

word is bond

“Word is Bond” sets the context for how we define Black 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 Black rhetoric, we are likewise talking about communication and persuasion but we do so in relation to justice, freedom, and joy against all odds. Black rhetoric is more than just speeches, marches, and public presentations by Black people, though it includes all of that. Black rhetoric is about freedom imaginations and the ways that all forms of language and communication work towards those freedoms (with all ensuing 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



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

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 *Black Rhetoric*.

*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 Black 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 Black 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?*

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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.





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. The main thing that you need to know and remember about the class is this: ***this is NOT a lecture-based class like most of your college education because it instead asks you to be more hands-on and minds-on than that.*** You don't get to sit back and just passively take notes on Black Life and Black Freedom. Instead of sitting through lectures, you will be asked to participate in a workshop-based approach where you will collaborate, create, design, imagine, and breathe deeply. And while you will certainly learn about central issues, themes, histories, and polemics of racial justice and Black rhetorics today, this class asks you to take those things one step further than just passively memorizing a body of critical ideas. This class asks you to *LIVE* those ideas. *You can't just talk about social and racial 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/WRIT 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 differently 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.**

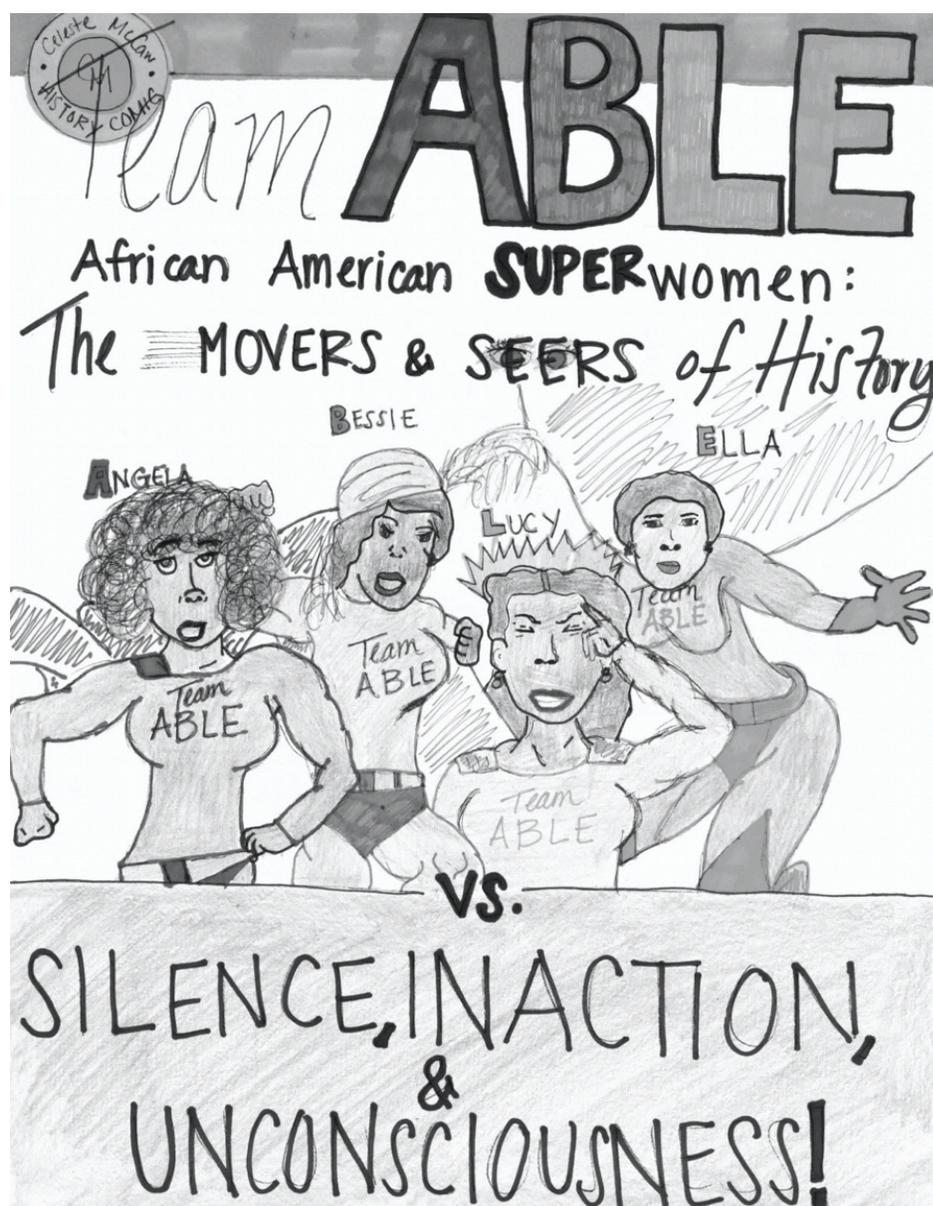
Writing about texts is perhaps the single, most common trademark for the kind of writing and thinking that is expected of you in the academy. However, this does NOT mean: that you write about things you don't care about, that you write as if you sound like an encyclopedia/ wikipedia, that you omit your 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!*

You will likely notice here that points are not deducted for late work. That is not the politics of grading in this class. However, you should know that when you have missed three assignments, you should drop the class because it is unlikely that you can catch up. 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 any work from the first half of the semester. 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. 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.

There are no books to purchase as everything will be made available to you online 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 because of copyright.

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. No, I'm not saying that you have to be a comics designer and writer like Celeste to do well in this class. You also do not need to be a poet, sculptor, photographer, painter, or aspiring novelist to write well in here. But if you are any of those things, come thru with it! As idealistic as this seems, try and push past school writing that only a professor will ever read and make your writing about SUMTHIN DOPE... HEART-FELT... HONEST... REAL. I promise that you will be celebrated and never penalized for writing with some soul in this class.

"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 & Zoom/ 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 rather 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 excuse yourself. You will be trusted to answer only those calls/texts/tweets/posts that pertain to emergencies (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 80 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	By appt via zoom (look for monthly google calendar for sign-up on Tuesdays and Thursdays after class)
Email	carmen.kynard@tcu.edu
<i>Emails with questions NOT addressed on syllabus will be answered within 24 hours, sooner where possible.</i>	
Phone	817.257.6244

Your PUNCTUAL attendance is mandatory. **Attendance is taken each class and lateness is marked at 11:15 when the zoom session officially begins. From 11-11:15am each class, the zoom session will be open, but you will be expected to read over the day's agenda and get yourself ready.** 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.

Excused absences will not count against you, especially given the pandemic, social issues, and general uncertainties that we are facing. Excused absences are generally absences related to unforeseen circumstances like personal illness and family crises. Please keep the lines of communication open in these times, as best as you can, so that colleagues and faculty can help you navigate and know that you are okay.



Our classes will all happen over ZOOM and *will not be recorded*. If you miss a class, you can see the agenda for the session at the course website. There are no lectures or quizzed topics so you will not need the recordings.

Please also understand that this is not a regular semester and not a regular online class. *We are meeting remotely in a pandemic*. That's a whole different thing. The purpose of our zoom sessions will be to stay/feel connected to one another in a time of social distancing, not compete for the grand prize of Smooth Operator Student (for the 80s-challenged, that's a reference to a song by Sade). You do not have to perform schoolish behaviors when we come together. Share what you are really thinking and feeling.

This class also understands that we are coming to you IN YO HOUSE/ IN YO ROOM. If the dog is barking, if the cat is lying on your head, if children/family/roommates are Tik-Toking or doing ninja moves in the background, it's all good. Really. It's. All. Good. I will NOT police, shame, and disrespect you in your own space in the name of remote learning, but please do keep your setting G-rated because I am too old to hang with all of what some of yall are out here doing.

Special learning needs will be accommodated in this class by both teacher and peers to the best of our abilities. Please see me as soon as you are comfortable doing so with accommodation requests.

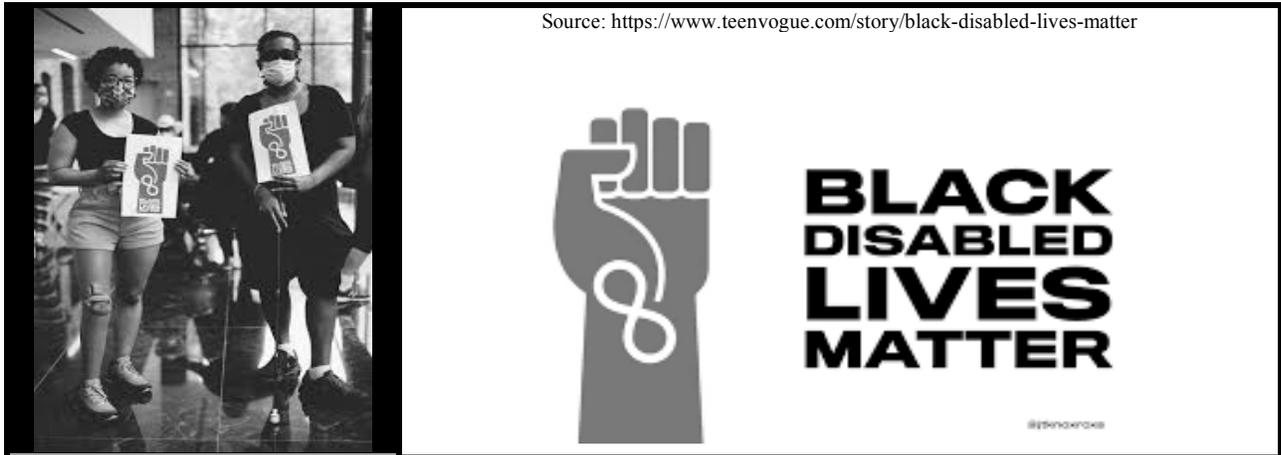
Learning accommodations for this class will be honored by both teacher and peers to the best of our abilities for both visible and non-visible disabilities. If you are facing challenging life circumstances, please also come talk to me as soon as you are comfortable doing so and we will figure out a way to make this class work for you. Please do not feel the need to pass or overcompensate in this class.

The official university disability policy is at the end of this syllabus. However, accessibility is much bigger than such required legal language, so this classroom is also a space where we must regularly think and talk about access in our discussions. As a community, we need to all challenge ourselves deeply to accommodate the multiple bodies and experiences in the room, especially those that have not been over-privileged and over-accommodated by schools.



Your Semester Password for the Website

rhetoric



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.

How Attendance Works in this Class (10 points)	
12 points	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.
10 points	I arrived late once. However, I was never absent.
9 points	I was absent for one class.
8 points	I missed two classes. OR I was late twice.
7 points	I missed three classes. OR I was late three times.
6 points	I missed four classes. OR I was late four times.
5 points	I missed five or more classes. OR I was late five or more times.
0 points	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.	



word is bond

Assessment Grades, & Major Projects of the Class

Thursdays will feature your 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. Every Thursday, we are going to have someone in the class Hype Us Up! YOU will run our Thursday classes 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 four 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

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

The class ends with a portfolio/digital project. The final product of the course requires that you collect and re-present a few of your best pieces that are dedicated to the content of the course. Since this might a public-facing digital project, if you so choose, 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:

1) 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. These are worth three points each (there are 10 RRs for the semester).	Letter Grade Distribution 100 points: A+ (TCU does not allow A+ but you should realize this is what you have) 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 (16 points total)	There are four theme projects (4 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 (20 points)	These points represent the final project. You will receive a detailed point-spread in class. <i>Our official exam date is May 6, 2021 from 11am-1:30pm.</i> This is the final deadline for the project.	
5) Attendance & Presence (10 points)	Come to each class on time ready to listen and think deeply. Please make special note of the zoom schedule/routine for this class.	
6) Classroom Activities (10 points)	On Tuesdays, you will be asked to respond to a variety of tasks by adding comments to google docs, etc. These activities will be worth one point and indicated on the day's agenda.	
7) One-on-One Meeting with Carmen (4 points)	This zoom meeting is designed to talk to you about any of the issues you may be having in the class, your plans for the hype assignment, and/or other ways you might need support.	

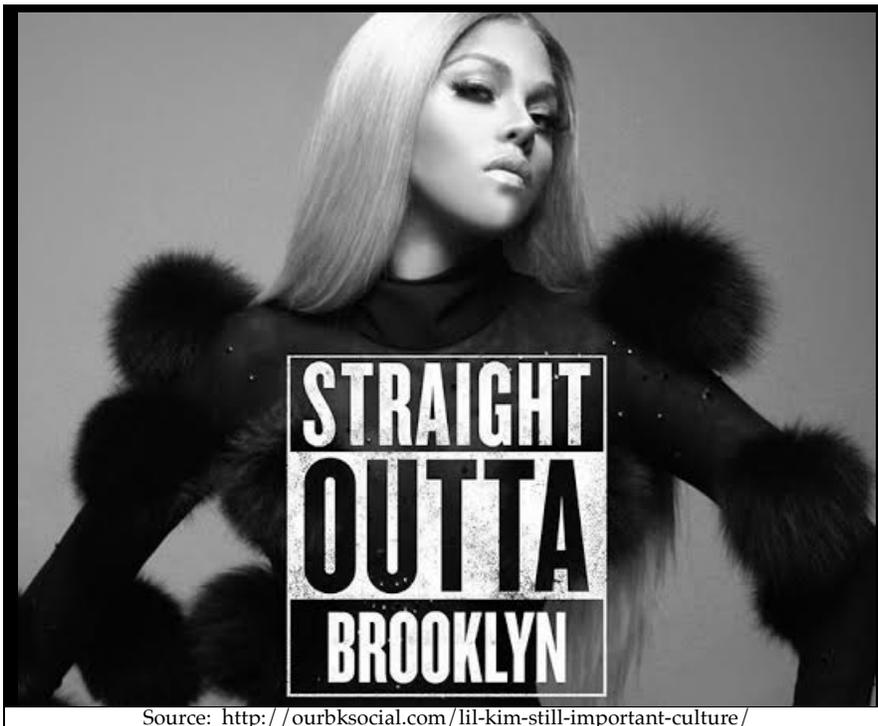
You will receive a point-spread for each assignment and project listed above. These point-spreads will also be archived at the course website. Note that your first assignment asks you to **closely read the grading and assessment webpages for a rubric on attendance and participation, detailed policies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

DIGITAL JUSTICE



The 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 Black rhetoric.

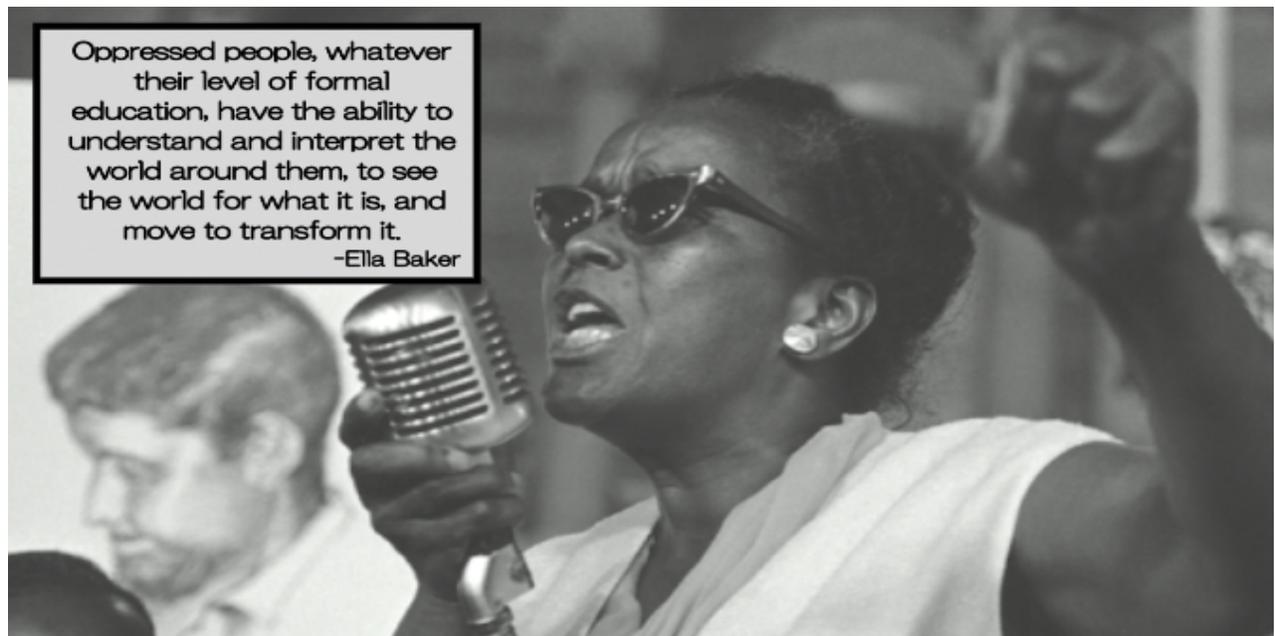
We will open this early theme by reading a text about Hip Hop and Black music as Black Rhetorical history that will include both alphabetic text and multimedia texts. The article will serve as the blueprint for how we talk about Black Rhetoric and as an introduction to Black rhetorical scholarship.

Welcome to the Jump Off! In the words of Lil Kim, circa 2003, *"we gon do this like Big Poppa was here."*

**Tuesday
January 19
WEEK ONE**

Welcome to the first day of class. When and where possible, please turn your cameras on and be prepared at times to unmute yourself. When you want to contribute or when asked (you will not be put on the spot), you will need to unmute and turn your camera on. The goal of this class is to interact as much as possible still

	and talking to small squares really doesn't feel quite right. You might also consider having your zoom screen on gallery view so that you can see everyone.
Thursday January 21	Read all of this syllabus. Then navigate to the course website: funkdafied.org . 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. And tell me about yourself. 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. Write Carmen a letter (yes, call her Carmen)... not an essay... a letter in 500 words. This is Reading Response (RR) #1. You need to submit this writing on this Thursday before class. In class on this day, we will start reviewing the requirements for the hype presentation. Every Thursday, plan to witness your colleagues' presentations and submit a writing assignment.
Tuesday January 26 WEEK TWO	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> Under that main page is a subpage called "Rap Music as an Extension of the Black Rhetorical Tradition." For this week, we are focusing on an essay 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.



Thursday January 28	This writing assignment is designed to enact what African American rhetoric scholars do when they rhetorically analyze an artifact. It is due on THIS THURSDAY before class. 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> Under that main page is a subpage called "Rap Music as an Extension of the Black Rhetorical Tradition." You will see Kopano's essay as well as videos. Read the essay. Then peruse the different performances on the subpage (they are listed in the order that Kopano discusses them). Please Note: There is also an addendum on the subpage because Kopano focused too exclusively on men. Choose one video.
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Thursday
January 28

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 *not 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.

In writing, address the following: 1) How would you describe Black rhetoric? Is there an example or metaphor that seems applicable for you? 2) Go back and look at what Kopana says about Black rhetoric. What seems most important for you? 3) Choose any one performance you watched and connect to Kopano's ideas. How is this related to Black rhetoric?

Again, as a reminder: Do *not write* a final, schoolish essay. Do NOT repeat the prompts. Do NOT answer in bullets. Use your writing to work through your ideas in interesting and creative ways. Try to have some fun with it. **This is Reading Response (RR) #2.**

Tuesday
February 2
WEEK THREE

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 The Boondocks), 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. **Navigate to the course website: funkdafied.org.** You will see a main page with the name of our current theme (*theme one*): ***The Jump Off... "We Gon Do This Just Like Big Poppa Was Here."*** Under that main page is a subpage called "African American Rhetorical Study: Some Shout-Outs." Choose any ONE article there and read it. Choose the one with the title that attracts you most. 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. Come to class telling us what you chose to read and 2 sentences about it. **This will count as Reading Response (RR) #3 and it will only count if you are in class and ready to share your two sentences.** In class, we will also review the first project which is due this week on Thursday. *Remember: you have a writing assignment or project assignment due every Thursday.*

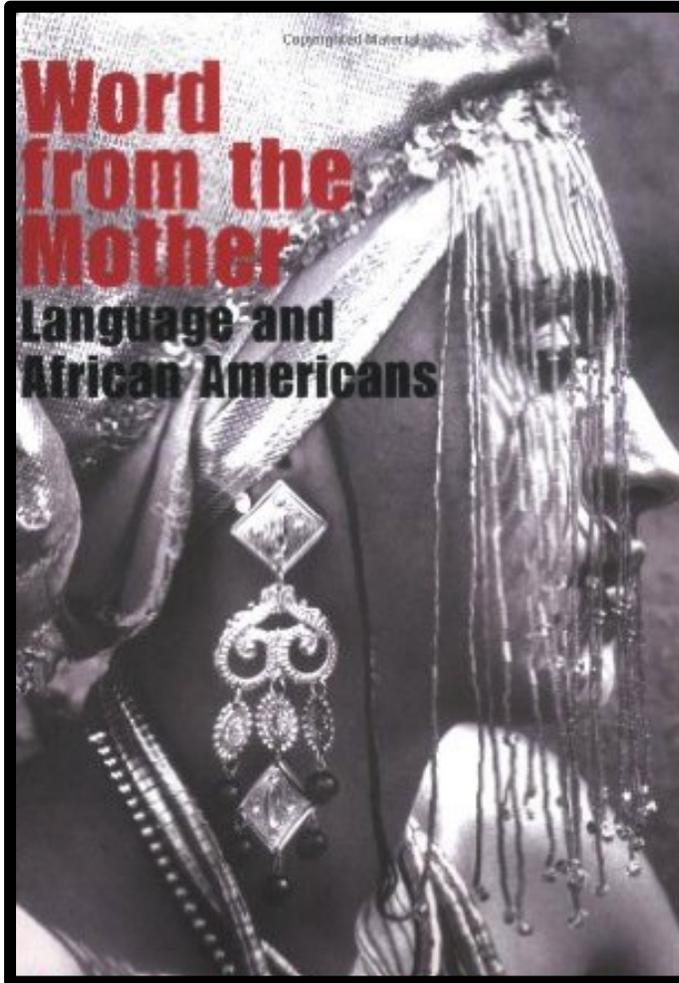
Thursday
February 4

Today begins our hype presentations. We will have three presenters today and you have an assignment due--- the first project. As of now, you have three definitions of Black rhetoric: the definitions that this syllabus introduces, Kopano's essay, and the article that you chose for last class. Based on all that you have learned so far, today you will make a googleslide show that details all of the following: 1) your definition of Black rhetoric; 2) key vocabulary terms/definitions central to Black rhetoric; 3) the definition of BR that Tuesday's article seems to be based on. You will receive a detailed point-spread for how this assignment works and you will also see samples from a previous semester. For now, just plan to create a google slide presentation. Powerpoint does not work as well for embedding and online connection, but google slides works the same way so use that. **This is Theme Project #1.**

Theme 1 ends . . .

"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 Black 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 Black Language (BL), 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 Black Language (AAL). Let's get ready for the writers, intellectual, artists, and activists we will meet in this theme.

Tuesday
February 9
WEEK
FOUR

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 focus on the meanings of literacy (reading, writing, decoding) and language for the enslaved and how they advanced new meanings for all of us.

Thursday
February 11

For this day of class, you will read chapter one from *Self-Taught*. **Go to the course website--- 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 chapter by Williams 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 Black rhetoric and/or Black philosophies of communication? **This is RR #4.**

<p>Tuesday February 16 WEEK FIVE</p>	<p>This week, we are going to bridge literacy and language and jump into Black language. Go to the course website--- 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. That is the area of the course website we are working closely with now.</p>
<p>Thursday February 18 NO CLASS</p>	<p>Go to the course website--- 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 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).</p> <p>Write this as an essay. This means that you MUST NOT 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. This is RR #5.</p>
<p>Tuesday February 23 WEEK SIX</p>	<p>On this day of class, we will review project #2. Keep in mind that for this project, you will need to use canva, postermymwall.com, or photoshop. Start practicing a bit and be prepared to experiment and play with digital graphics.</p>
<p>Thursday February 25</p>	<p>Project #2 is due today. In that project, you will need to reference Williams, Green & Smart, and a third essay from the many reading choices at the website (scholars like H. Samy Alim, Geneva Smitherman, John Rickford and Russell Rickford, Teresa Redd and Karen Webb, and others.) Go to the course website--- 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. Choose any ONE TEXT there that you find interesting that you can include in this project— a graphic organizer. In your graphic, address the following: 1) Based on your authors, what is Black Literacy? Black Language? Why is all of this important? Political? Charged? 2) How might any of this connect to Black rhetoric? 3) Find interesting quotes from your texts to discuss.</p>

Theme “ends” ...



Source: <https://liberationsschool.org/the-revolutionary-role-of-black-soldiers-in-the-civil-war/>



Source: <https://www.smithsonianmag.com/videos/category/history/from-slave-to-soldier-to-forever-free/>

"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 Black 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: *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
March 2

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>Tuesday March 2 WEEK SEVEN</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. <i>NOTE: Stewart insisted her performances were speeches, not sermons, though her speeches certainly operate within Black sermonic traditions. WE will also feature the Black women who influenced Stewart: Jarena Lee, Julia Foote and Amanda Berry Smith.</i></p>
<p>Thursday March 4 NO CLASS</p>	<p>Go to the course website--- 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 Maria Stewart: “Why Sit Ye Here and Die?” 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? This is RR #6.</p> <p>Please also note that March 4 is the MIDTERM LAST CALL. If you are missing any RR or Project, you must submit now. <i>It will be re-graded over the spring refresh.</i></p>
<p>Tuesday March 16 WEEK EIGHT</p>	<p>Today is our first day back from the SPRING REFRESH! Today we open with the Blueswomen. Before class, you might want to listen to a few of the songs from the Blues Bank. Go to the course website--- 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.”</p>



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

<p>Thursday March 18</p>	<p>Go to the course website--- 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 One: The Blues Bank Assignment.” 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</i></p>
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when discussing lyrics and music. You need to do the same. 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? **This is RR #7.**

Tuesday
March 23

WEEK
NINE

Today we will contextualize the Great Migration and spend some time with Sister Rosetta Tharpe. In class, we will address the following: How would we describe Sister Rosetta Tharpe? What is significant or relevant about her story for the study of African American rhetoric? For Black feminist rhetoric?

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?



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

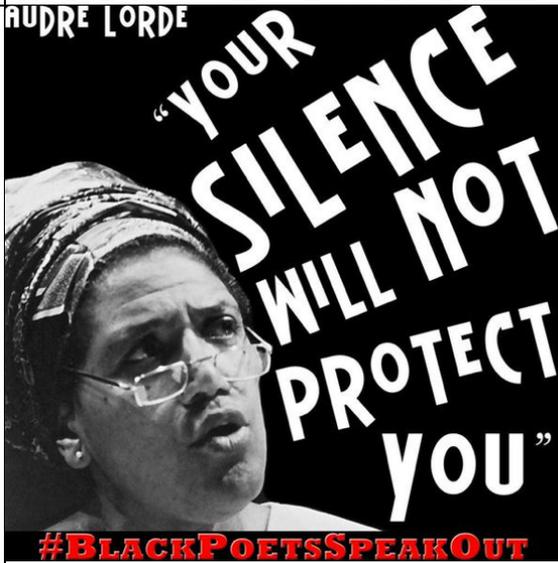
Thursday
March 25

Today you are jumping into the latter part of the 20th century. We will wrap up this theme in the next class with the 21st century. **Go to the course website--- 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.”**

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, 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.

In writing, make some connections: How do Black Feminist rhetorics live in the Combahee River Collective Statement? How do Black Feminist rhetorics live in Audre Lorde's work? What do Black feminist rhetorics do? **This is RR #8.**

Tuesday
March 30
WEEK
TEN



Today, we are closing the theme by reading and viewing a collection of contemporary Black Feminists. 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!

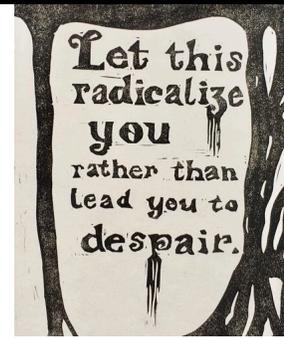
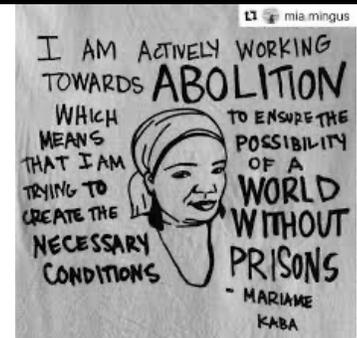
This is the closing of this theme. We started this theme talking about rhetorical continuities. So now, we

address the following: what Black feminist rhetorical continuities do we see with Audre Lorde and other rhetors today?

Thursday
April 1

Project #3 is Due. This project will be a one-pager. If you would like to do more of a 3D project, you will receive canvas paper for this project. Otherwise, you will need to use a digital-based project. You can expect a detailed point-spread, but for now here are a few details. A one-pager is similar to a collage except that you must incorporate targeted wordings. Here are the various components that must be featured on your page: at least one line that impacted you from Maria Stewart and/or Jarena Lee; at least one line that impacted you from the Blueswomen (either from lyrics, Angela Davis's text, the documentary, etc); at least one line that impacted you from the Combahee River Collective, Audre Lorde, at least one line that impacted you from the readings on contemporary Black feminists; at least one symbol that connects/highlights your understandings/ideas/feelings of the texts we read; a collective statement (or multiple statements) that explicitly discusses all of these texts you have chosen in their relation to BLACK FEMINIST RHETORICS (please include titles of texts and/or authors' names when you use quotes). When we reach this point in the semester, you will also see examples from peers in a previous class.

Theme "iii" ends . . .



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

THEME FOUR

Though many might want to argue that queerness has more visibility in the 21st 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



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

do not let you 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 beings.



STOP! Before you start this theme, you need to decide how you will do your final project #4 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., 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

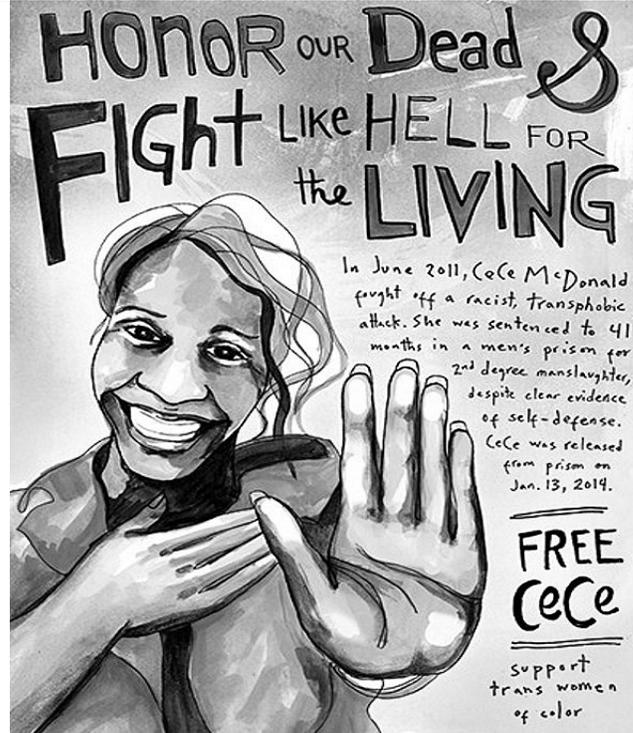
- If you need stamps, envelopes, or any other supplies, please email Carmen and a care package will go out to you
- Put that stash of washi tape to good use in these projects!
- Because this syllabus goes PUBLIC, I will not include my home address here. It will be on the website or just email me and 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.

<p style="text-align: center;">Tuesday April 6 WEEK ELEVEN</p>		<p>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?" This essay was published in <i>GLQ: A Journal of Lesbian and Gay Studies</i> and cleared the way for new discussions about race, gender, and sexuality in classes</p>
<p style="text-align: center;">Thursday April 8</p>		<p>like this one. We are going to spend two days of class on this essay.</p> <p>We will continue 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. 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." 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? This is RR #9. If you are doing a digital zine for the theme</p>

project, you need to submit a visual word doc; if you are doing snailmail art for the theme project, you need to submit a photo of your art piece.

Tuesday
April 13
**WEEK
TWELVE**



Today, we are 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 viewing. Choose any one Black queer rhetor (there are videos and short articles for you to choose). In class, be ready to address the following: what is this Black

queer rhetor challenging? Creating? How and why? How are they crafting new language/new rhetorics for us?

Thursday
April 15

Today you will finish with 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 course website--- 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 Query.” Be ready to 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?

Your project 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 (you will receive mailing information) by the end of the week. **This is Project #4. Expect details in the point-spread.**



"Unapologetic": All Black (Digital) Lives

THEME V . . . ONE DAY ONLY

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 Black Language and 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 Black rhetors toward racial justice in daily life. Just as importantly, BR 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.

So...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 Black rhetoric don't end even though this specific class does.

Tuesday
April 20
WEEK
THIRTEEN

This last theme is named after Charlene Carruthers book, *Unapologetic: A Black, Queer, and Feminist Mandate for Radical Movements*, who is also founding national director of BYP100 (Black Youth Project 100). **Go to the course website--- www.funkdafied.org. There you will see a mainpage dedicated to this theme of the course (theme five): "Unapologetic": All Black (Digital) Lives.** Start reading

<p>Tuesday April 20</p>	<p>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 need to bring together everything from the semester.</p>
<p>Thursday April 22</p>	<p>Go to the course website--- www.funkdafied.org. There you will see a mainpage dedicated to this theme of the course (theme five): “Unapologetic”: All Black (Digital) Lives. 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 BLACK 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 Black rhetoric. Put it all on the page now. Discuss what you have learned about the past and project into the future. This is RR #10. There will be extra credit opportunities with this last RR.</p> <p><u>NOTE:</u> 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 22 goes to zero. There simply isn’t enough time to read and grade anymore.</p>

theme v ends

Last Weeks of Class

DIGITAL

final posts

- 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 collection OR a digital collection.***

<p>Tuesday, April 27 WEEK FOURTEEN</p>	<p>In today’s class, we will discuss extensively the final project and you will see examples of the final projects of your previous peers. This will be due on exam day and counts as the final exam.</p>
<p>Thursday, April 29</p>	<p>Last Day of Class..... LAST PRESENTATIONS.</p>

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 2021 Course Description

This course is designed to explore the critical discourse practices of Black activist groups, communities, performers, artists, and general political leaders over the past 200 years. We will examine persuasive strategies in multiple Black 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 Black rhetoric (BR) while also asking ourselves: how does BR 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](#) (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](#) located in Sadler Hall, room 1010 or 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](#) may be found at 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 1st 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](#) to learn about Lockdown, Evacuate, and Seek Shelter procedures. (<https://publicsafety.tcu.edu/less-is-more/>)

[TCU's Public Safety website](#) 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](#) 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



introduction to black language and rhetoric

by Carmen Kynard, Ph.D.

(cover design, from left to right/top to bottom: Fannie Lou Hamer and Ella Baker with SNCC students, J. Cole, Breonna Taylor, George Floyd, Nina Pop, Kemmie Fells, Riah Milton, The Exonerated Five, Black Lives Matter Protesters, Patrisse Cullors)



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