

the REMIX

Introduction to African American Rhetoric



The Corona 2020 Remix
@Texas Christian University

word is bond



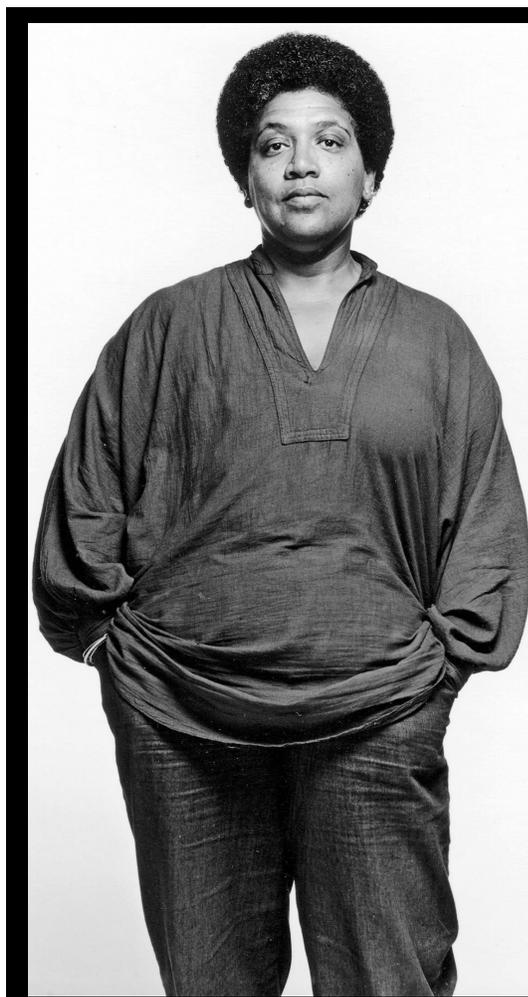
"Until I Am Free, You Are Not Free Either" - Fannie Lou Hamer

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. 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. I cannot guarantee that we will be back in session at the end of April or that everyone will be able to attend classes then. 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



new school

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 funkdafied.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. Please know that you can also reach out at 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.



word is bond

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 has 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, 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!

the hype assignment

unit projects

Each theme asks you to do multiple reading responses. At three points in the semester, there will be 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.

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. These are worth two points each (there are 20 RRs for the semester).	Distribution 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 (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.	
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.	

These point-spreads are archived at the course website. Note that your first assignment in this syllabus remix 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.**



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 or drop it off on campus to Reed 317E if you are on campus. The mailing address is on page 7. 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 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 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. If you are on campus, you can also deliver the snailmail art project to Carmen's office at Reed 317E (there is a basket outside the door as well as a slot for you to leave things). Snailmail art rarely uses 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. Snailmail is also handwritten. For inspiration here, go to Instagram and search under the hashtag, #snailmail or #snailmailrevolution.

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.*

Mailing Address for Carmen

(if you need stamps and envelopes, please email Carmen and a care package will go out to you)

Dr. Carmen Kynard
Texas Christian University
English Department/Reed Hall 317E
TCU Box 297270
Fort Worth, TX 76129

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 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. 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

	<p>point is important to you. Be prepared to write for the next class (nothing is due today).</p>
<p>Tuesday March 31 (due at the end of day)</p>	<p>VICTORIA presents her Google Slides on the website today (<i>To Victoria</i>: please send the slides to 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 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?” 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.” 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 #15. If you are doing a digital zine for the theme project, you need to email a word doc to 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.</p>
<p>Thursday April 2 (due at the end of day)</p>	<p>CHIP presents his Google Slides on the website today (<i>To Chip</i>: please send the slides to 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 Chip’s webpage and write a short note in the discussion forum. This counts as your attendance.</p> <div data-bbox="495 1108 1128 1843" data-label="Image"> </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 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.” 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; if you are doing snailmail art for the theme project, you need to email a photo of your art piece to 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 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; if you are doing snailmail art for the theme project, you need to email a photo of your art piece to 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 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 address on page 7) or delivered to Reed 317E by the end of the week. **This is Project #3 (5 points). Make sure that you understand the point spread for this project.**

theme 'n 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,



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 at least 24 hours before). Go

<p>Tuesday April 14</p>	<p>to the course website and navigate to the mainpage called “The Corona 2020 Remix.” 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). 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). 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>Thursday April 16 (due at the end of day)</p>	<p>DAVID presents his Google Slides on the website today (<i>To David</i>: please send the slides to 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 David’s webpage and write a short note in the discussion forum. This counts as your attendance.</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 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). This is RR #18 & 19. This week’s writing counts twice. If you do this as a word doc, email it to professorkynard@gmail.com. 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.</p> <p>NOTE: 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

DIGITAL

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. 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.”**

<p>Tuesday April 21</p>	<p>AMY presents her Google Slides on the website today (<i>To Amy</i>: please send the slides to 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 Amy’s webpage and write a short note in the discussion forum. This counts as your attendance.</p> <p>Send an email to professorkynard@gmail.com 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. This is RR #20.</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>Thursday April 23</p>	<p>RAY presents his Google Slides on the website today (<i>To Ray</i>: please send the slides to 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 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. Be prepared to discuss your final choices with your colleagues at the next class.</p>
<p>Tuesday April 28</p>	<p>This is the last day of class. For now, let’s plan to actually meet face-to-face. It will be a pizza party of some sort and a farewell to the seniors! Your final project does not need to be done on this day but you need to be ready to share with your colleagues about it. Stay tuned for more details. Let’s see what “The Rona” will have in store for us by the end of April.</p>
<p>Final Exam</p>	<p>Submit your final project to professorkynard@gmail.com. There is no F2F class. Have a beautiful summer!</p>

