

African, African American, and Diaspora Studies 491-001, Fall 2019
Class, Race, and Inequality in America
Tuesdays & Thursdays 8am-9:15am
Dr. Kenneth Janken

How to reach me:

My telephone number is 962-1519

My email address is "krjanken@email.unc.edu"

My office is 301 Battle Hall, in the Department of African, African American and Diaspora Studies is Battle Hall 301 (across from the Franklin St. post office). It is within easy walking distance of McCorkle Place, Polk Place, the Pit, the Undergraduate Library, Davis Library, and other parts of the main campus.

My office hours are Wednesday mornings, 8:30-10:30, and Wednesday afternoons 2-3. UNC One Card required for entry to Battle Hall. Please drop by! Office hours are not only for when you are having trouble or your grade is not what you expected. They are a great time to discuss ideas that we weren't able to get to in class or explore research ideas or whatever is on your mind.

The third floor of Battle Hall is not accessible to disabled individuals with mobility impairments, and any student with a disability who wishes to see me should call me to arrange another place to meet. Students with documented disabilities should also contact the Accessibility Resources & Service office in SASB North, Suite 2126, at 919-962-8300 or 711 (NC RELAY) or visit <https://accessibility.unc.edu/> for more information.

Required reading

Du Bois, *Black Reconstruction in America*

Dawson, *Blacks in and out of the Left*

Fields and Fields, *Racecraft*

Haywood, *A Black Communist in the Freedom Struggle*

Ransby, *Making All Black Lives Matter*

*Other material available on Sakai. Please note that additional articles will likely be added as the semester progresses and new issues arise. **All assigned books are on reserve in the Undergraduate Library.***

Course description

This course explores the interrelationships among class, race and inequality in the United States and the ways radical intellectuals have understood those relationships. In his foundational study, *Black Reconstruction* (1935), W.E.B. Du Bois posits that the overthrow of slavery, which was largely the result of efforts by slaves, opened a class and race struggle for democracy and equality that achieved remarkable results but was ultimately defeated. Since then, Left political forces have wrestled with stark divisions between white and black (and other minority) workers while fighting for democracy and equality for all. Students will study Du Bois's insights and apply them to other historical periods – and our own times.

Additionally, this course is part of the **Reckoning: Race, Memory and Reimagining the Public University** project, a shared learning initiative in the College of Arts & Sciences

launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning outcomes

- *Practice difficult conversations*: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment*: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Course requirements/components of final course grade

Follow the Honor Code's section on academic dishonesty in all work for this class:

<http://instrument.unc.edu/instrument.text.html#academicdishonesty>.

Complete assigned readings before the beginning of class.

Be on time!

Weekly post to a prompt on assigned reading to the course Sakai forum *and* weekly response to one student (**Students must post their initial response to the prompt by 11:59pm on the Sunday before the week's class and their response by 10pm on the Monday before the week's class.** Students who miss assignments, turn them in late, or do not show adequate effort may not earn full credit for this portion of the grade) – 10%

End-of-course evaluation of quality of weekly posts to forum – 5%

In-class contribution – 10%

Critical essay on *Black Reconstruction in America* (due date TBD) – 25%

Essay relating assigned reading for class meetings to selections from *A Black Communist in the Freedom Struggle* or *Blacks in and out of the Left* (due date TBD) – 25%

Final exam (Wednesday, December 12, 8-11am) – 25%

A note on class contribution

I expect you to take part regularly and actively in class activities. But “participation” does not mean echoing other students or re- or paraphrasing what others say in class. Here are some questions that I ask as I evaluate your contribution to the class: How did your presence make a difference to the class? Did you add something of substance over the course of the semester, or were you primarily a passenger? Did you present problems or issues from your own research or your own understanding of the assigned readings to stimulate or enlighten class discussion? Did you accept your share of responsibility for the success of this class in both group and class work?

Attendance

Consistent attendance is crucial for both your individual success and the success of the course.

Late work

The writing assignments usually are the basis for that week’s work in class, and students will not get credit for turning in late assignments. At the same time, students will be at a huge disadvantage if they don’t complete the assignments, so students should submit them even if they are late.

If you have computer or Sakai issues, call the Information and Technology Services Response Center at 919-962-4357. You may be able to borrow a laptop for the course assignments if yours needs repairs. *I am unable to help you with your technology problems.*

Book or e-book? I have a strong preference that you use books and paper copies of articles over digital files on computers, tablets, or phones. My *impression* is that students absorb more when they read material printed on paper rather than on a screen; in addition, paper media allow you to write notes and annotate directly on them, which further reinforces the learning process. Here are three articles that support this point of view:

<http://www.scientificamerican.com/article/reading-paper-screens/> and

<http://www.scientificamerican.com/article/a-learning-secret-don-t-take-notes-with-a-laptop/> and

<https://www.nytimes.com/2017/11/22/business/laptops-not-during-lecture-or-meeting.html>.

(And, yes, I’m aware of the irony here.) Printing articles costs something, I realize, but I think it is an educational expense, and the results of reading something on paper are superior versus reading something on a screen.

Technology in class: When you get to class, please put your laptop and cell phone away and take a break from electronics. Embrace the old but useful technology of paper and pencils or pens!

Grading scale (for individual assignments and final course grade):

93-100=A	87-89=B+	77-79=C+	67-69=D+	0-59=F
90-92=A-	83-86=B	73-76=C	60-66=D	
	80-82=B-	70-72=C-		

Class Schedule

Readings and weekly topics subject to modification

WEEK ONE (August 20, 22): Introduction to Course; Suggested Ways to Approach Assigned Reading and Major Themes

READING:

August 20: None

August 22: Read the following handouts:

<https://learningcenter.unc.edu/files/2013/08/Skimming.pdf>

<https://learningcenter.unc.edu/files/2013/08/Reading-Guide-for-Social-Sciences.pdf>

<https://learningcenter.unc.edu/files/2015/08/Reading-Textbooks.docx>

<https://learningcenter.unc.edu/files/2013/12/Taking-Notes-while-Reading.pdf>;

<https://learningcenter.unc.edu/files/2014/08/Annotating-Texts.pdf>;

<https://learningcenter.unc.edu/files/2014/10/Highlighters-User-Guide.pdf>.

Then look over the syllabus and all of the assigned reading that is currently available. Be prepared to answer the following questions in class:

- *After skimming the reading*, what do you think are the major issues the various authors lay before you? What is the evidence for this? How did you arrive at your conclusions?
- Identify one or two big questions that your quick review of the above material called to mind. How might you go about formulating answers to those questions? How can you connect the history you will read to different historical periods or to today?
- What do you think is the importance of approaching questions of race, class, and inequality in a historical manner?
- Are there any words you do not understand? If so, *look them up in a dictionary!*
- Are there any phrases or concepts the meanings of which are unclear to you? Write them down and bring them to class.

Then read selections from Marx and Engels, *The Civil War in the United States* (on Sakai) and, using study methods described in the handouts above, be prepared to answer the following in class:

- How does Marx identify Negroes?
- Based on these documents, what is the importance of investigating the relations of production to understanding humans' conditions?
- How does slavery differ from other relations of production discussed in these documents? Why is knowing these differences important?

WEEK TWO (August 27, 29): Class and Race according to Du Bois

READING: *Black Reconstruction*, "To the Reader," chapters 1-3.

Try out the notetaking suggestions from the handouts. Think about which method works best for you and why and then stick with it to improve your critical reading skills. *I am happy to discuss this aspect of learning with you.*

WEEK THREE (September 3, 5): How the Civil War Was Won – And Why It Matters

READING: *Black Reconstruction*, chapter 4; James Oakes, "Du Bois's 'General Strike,'" nonsite.org, Issue #28 (link on Sakai); *Black Reconstruction*, chapter 5 is recommended

WEEK FOUR (September 10, 12): Abolition-Democracy: A Way Forward, A Tangled Legacy
READING: *Black Reconstruction*, chapter 7; chapter 6 is recommended

WEEK FIVE (September 17, 19): The Defeat of Interracial, Working-Class Democracy
READING: *Black Reconstruction*, chapters 14, 16, 17; Coates, “A Letter to My Son,” (link on Sakai)

WEEK SIX (September 24, 26): The “Negro Question,” circa 1900-1950
READING: Hubert Harrison, selections TBD (on Sakai); Dawson, *Black Visions*, chapter 5 (recommended; on paper reserve in Undergraduate Library); C.L.R. James, “The Historical Development of the Negro in the United States” (on Sakai). Dawson, *Blacks in and out of the Left*, preface and chapter 1 (recommended)

WEEK SEVEN (October 1, 3): Race, Racism, Racial, Racecraft – A different way of conceiving a problem/question
READING: Fields and Fields, *Racecraft*, introduction and chapter 1

WEEK EIGHT (October 8, 10): Race, Racism, Racial, Racecraft, part 2
READING: *Racecraft*, chapters 2-3

WEEK NINE (October 15, 17): Why communism found a receptive audience among radical African Americans
Class time devoted to work on your essay on A Black Communist in the Freedom Struggle.
Instructions forthcoming
READING:

October 15: Haywood, *A Black Communist in the Freedom Struggle*; Cedric Johnson, (recommended; on Sakai).

October 17: None – Fall break

WEEK TEN (October 22, 24): Race, Racism, Racial, Racecraft, part 3
READING: *Racecraft*, chapters 4-5; Stevenson, “Confederate Iconography,” on Sakai

WEEK ELEVEN (October 29, 31): Race, Racism, Racial, Racecraft, part 4
READING: *Racecraft*, chapters 6 and 8

WEEK TWELVE (November 5, 7): Race, Racism, Racial, Racecraft, part 5
READING: *Racecraft*, conclusion; Purifoy, “Screeching Sam” (on Sakai)

WEEK THIRTEEN (November 12, 14): Black Lives Matter, I
READING: *Making All Black Lives Matter*, overview, introduction, chapters 1-4

WEEK FOURTEEN (November 19, 21): Black Lives Matter, II
READING: *Making All Black Lives Matter*, chapters 5-8, conclusion, epilogue

WEEK FIFTEEN (November 26): The Future of Black Radicalism
READING: TBD

WEEK SIXTEEN (December 3): Concluding observations
READING: TBD

Final Exam: Wednesday, December 12, 8-11am

Instructor: Dr. Annette M. Rodríguez
Pronouns: she/her/hers
Office: Greenlaw Hall 320

Email Address: arodrig@email.unc.edu
Student Hours: Thursdays 2:00-3:00
Office Phone: 919-962-5481

AMERICAN STUDIES 201
LITERARY APPROACHES TO AMERICAN STUDIES
Tuesdays & Thursdays 12:30-1:45PM
Greenlaw 318

COURSE DESCRIPTION

Our course is a study of interdisciplinary methods and the concept of American Studies with an emphasis on the historical context for literary texts. This course provides an overview of the interdisciplinary methods of American Studies and contemporary approaches to the study of American society and culture, with an emphasis on literary works.

The discipline of American Studies has developed several approaches to studying American culture. Myth and symbol scholars sought to find recurrent themes throughout American texts that illuminate a unique American culture. However, recent scholarship has moved away from this American exceptionalism approach to focus critically on questions of belonging, citizenship, race, ethnicity, gender and sexuality—with both transnational and international concerns. Our course seeks to make meaning of the project and the story of America. We think through the historical record and utilize literary production (including short stories, essays, and verse) to explore how U.S. belonging or disenfranchisement is constructed, experienced, and narrativized.

Our course begins from the proposition that we can make best sense of the center from the margins, and that we can best understand the nation from its borders and its peripheries. We give particular attention to the critical importance of the marginalized, migrant, immigrant, and/or refugee writers for their examination and analyses of American life. In addition to a variety of short stories, essays, and verse that span of the twentieth and twenty-first century, our examination of American life will also highlight the role of life writing, or memoir to better understand the project of America. Some questions this class seeks to explore: What is the relationship between history and memory? How can creative or autobiographical writing challenge a society's historical memory? How can story create spaces of resistance for marginalized peoples? How might these texts help us to tell a more complete story of America? How might various forms of literary production have the capacity to subvert and re-vision dominant historical narratives?

***This course is part of the Reckoning: Race, Memory and Reimagining
the Public University shared learning initiative***

The Reckoning: Race, Memory, and Reimagining the Public University initiative in the College of Arts & Sciences launched in Fall 2019 and connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences.

Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

All courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain. Faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- Practice difficult conversations: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- Gain a vocabulary for engaging this moment: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- Connect diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

ATTENDANCE AND COURSE EXPECTATIONS

Attendance is required for the course. Please be respectful and courteous to your colleagues and *be on time*. All students are expected to come to class prepared, as this is a course that requires active participation. Doing the readings assigned *before* class will help in-class participation, but more importantly, will result in better performance overall. Failure to do the assigned readings before class will hinder comprehension of the materials and impede participation in class discussion, which in turn, will seriously affect your overall grade.

REQUIRED TEXTS

- Readings, audio & visuals on Sakai
- Alice Bag, *Violence Girl, From East LA Rage to Hollywood Stage – A Chicana Punk Story* (Feral Press, 2011)
- Ana Castillo, *Black Dove: Mamá, Mi'jo, and Me* (Feminist Press, 2016)
- Edwidge Danticat, *Create Dangerously: The Immigrant Artist at Work* (Vintage Contemporaries, 2011)
- Grace Talusan, *The Body Papers: A Memoir* (Restless Books, 2019)

Our Sakai site contains essays, verse, and selections from full memoirs. Bring readings to class with you (either hardcopy or electronic). Be sure to annotate, highlight, and/or take notes on your texts. This will be helpful for comprehension, course assignments, and especially class discussion. We will regularly work through specific passages from the readings, so you will need

them to follow along and participate in discussion. Visual and audio materials will also be available on the “Course Reserves” tab of our Sakai page. These are considered texts and should be given the attention you given to other course texts.

GRADING

In Class Freewrites: 10%
Close Reading Assignment: 10%
Reflection Essays (x2): 20%
Abstract for Final paper: 10%
Outline of Final Paper with Bibliography: 10%
Final Paper: 20%
In Class Final: 20%

All assignment descriptions will be posted on Sakai in advance of due date. We will discuss the assignment in depth during class and students are encouraged to meet with me, as well as with the UNC Writing Center, to discuss the assignments.

ACADEMIC POLICIES & STUDENT CONDUCT CODE

This class meets twice a week. A student is allowed 3 unexcused absences. After 3, the student must let me know ahead of time of the reason for their planned absence. If the absence is due to an emergency, student must send an email or leave a message for me as soon as they are able. More than 3 unexcused absences will affect your grade. No late arrivals to class. Class starts on time. Arriving late disrupts the flow of class. Consistent lateness will affect your grade.

Honor Code All UNC policies regarding academic honesty apply to this course. Academic dishonesty includes, but is not limited to: cheating or copying, plagiarism (claiming credit for another’s work taken from any source (print, internet, electronic databases) or failing to cite the source); fabricating information or citations; facilitating acts of academic dishonesty by others; having unauthorized possession of examinations; tampering with the academic work of other students. All students must be familiar with and abide by the Honor Code.

ACCOMMODATIONS & RESOURCES

Reasonable Accommodations Policy The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities. All accommodations are coordinated through the Accessibility Resources and Service Office (ARS). More information on ARS at: <https://ars.unc.edu/>

Counseling and Psychological Services (CAPS) CAPS offers counseling, therapy, psychiatry, referral, and academic intervention services for UNC Chapel Hill students. Myriad student wellness programs can be found at: <https://caps.unc.edu>

The Center for Student Success and Academic Counseling (CSSAC) The CSSAC offers support to all students in developing the skills and strategies needed to achieve academic success. Its programs include the Learning Center, Peer Mentoring, Summer Bridge, Men of Color Engagement, and the Writing Center. More information can be found at: <http://cssac.unc.edu>

Writing Center You are encouraged to visit the UNC Writing Center and work with a tutor/professor at any stage of the writing process. The Writing Center provides an opportunity to work individually with a tutor/professor to discuss how to improve writing skills and strengthen the individual writing assignment. The Writing Center is open for in-person and online consultation. IN addition, the Writing Center provides many online resources and writing tips. See: <https://writingcenter.unc.edu/>

University resources are available in person and online. At Carolina, we are committed to providing you with the support and opportunities needed to make the most of your university experience. We offer a broad range of resources to meet your needs at all points throughout your academic career, and we encourage you to explore these options that are uniquely available to you. Remember, utilizing campus resources is a sign of strength: it shows perseverance, responsibility and a commitment to your goals. I highly recommend consulting the student success initiatives available at: <https://studentsuccess.unc.edu/campus-resources/>
A few examples of the support you may find here include how to:

- improve writing skills;
- improve study skills;
- discuss General Education Requirements;
- talk about personal issues;
- discuss academic support for LD or ADHD;
- discuss academic support for student athletes;
- discuss academic support for international student services;
- discuss financial aid; and,
- find information if you have, or think you have, experienced sexual assault, IPV, stalking, or harassment.

Instructor Please do not hesitate to ask for help or clarification on any assignment. I am happy to work with you individually to explain concepts and assignments, help you understand readings, and provide additional feedback on your essays. I want each of you to succeed in the course and will do what I can to support you in your efforts. Please note my office hours and feel free to email me or see me after class to schedule appointments if you are unable to meet during office my hours.

COURSE SCHEDULE

WEEK 1 RE-MEMBERING

- Aug 20 Introduction to the course
Naomi Shihab Nye, “Cross that Line”
- Aug 22 Toni Morrison, “The Site of Memory” from *Inventing the Truth: The Art and Craft of Memoir* [Sakai]
Toni Morrison, Nobel Lecture 1993 – text and audio available [Sakai]
John Edgar Wideman, “All Stories Are True” [Sakai]

WEEK 2 BE-LONGING (AS BEING & LONGING)

- Aug 27 Roxane Gay, “Strange Lands” from *Goodbye to All That: Writers on Loving and Leaving New York* [Sakai]
Richard Rodriguez, “Late Victorians” from *Days of Obligation: An Argument with My Mexican Father* [Sakai]
- Aug 29 Jamaica Kincaid, “Girl” [Sakai]
Pauli Murray selections from *Song in a Weary Throat: An American Pilgrimage* [Sakai]

WEEK 3 WITHIN & BEYOND

- Sept 3 Edwidge Danticat, *Create Dangerously: The Immigrant Artist at Work*
- Sept 5 Edwidge Danticat, *Create Dangerously: The Immigrant Artist at Work*

WEEK 4

- Sept 10 Edwidge Danticat, *Create Dangerously: The Immigrant Artist at Work*

Reflection Essay 1 due

Sept 12 Matthew Komatsu, “After the Tsunami” [Sakai]

WEEK 5 ALWAYS ALREADY

- Sept 17 Linda Hogan, “Kill Hole” and “Snake People” from *Dwellings: A Spiritual History of the Living World* [Sakai]
Lorna Dee Cervantes “The Levee: Letter to Know One” and “Flatirons” from *From the Cables of Genocide: Poems on Love and Hunger* [Sakai]
- Sept 19 Tommy Orange, “The State,” “Tommy Orange on Native Representation” [Sakai]

WEEK 6 KINSHIPS

- Sept 24 Grace Talusan, *The Body Papers: A Memoir*
- Sept 26 Grace Talusan, *The Body Papers: A Memoir*

WEEK 7

- Oct 1 Grace Talusan, *The Body Papers: A Memoir*
- Oct 3 Ana Castillo, *Black Dove: Mamá, Mi'jo, and Me*

WEEK 8

- Oct 8 Ana Castillo, *Black Dove: Mamá, Mi'jo, and Me*

Reflection Essay 2 due

- Oct 10 James Baldwin, "Letter to My Nephew" [Sakai]
Ta-Nehisi Coates, "Letter to my Son" from *Between the World and Me* [Sakai]

WEEK 9 COMMUNITY CONSTRUCTIONS

- Oct 15 Walter White, "I Investigate Lynchings"
- Oct 17 No Class (Fall Break)

WEEK 10

- Oct 22 Annette Rodríguez, "Antigone's Refusal: Mexican Women's Responses to Lynching in the Southwest" [Sakai]
- Oct 24 Danielle Purifoy, "Shrieking Sam" [Sakai]

WEEK 11 QUEER ATTACHMENTS

- Oct 29 Gustavo Perez Firmat. "Mooning over Miami" [Sakai]
Benjamin Alire Sáenz, selections from *Everything Begins and Ends at the Kentucky Club* [Sakai]
- Oct 31 Selections from *¡Cuéntamelo! Oral Histories by LGBT Latino Immigrants / Testimonios de Inmigrantes Latinos LGBT* [Sakai]

Close Reading Assignment due

WEEK 12 PERFORMATIVITY

- Nov 5 Alice Bag (Alicia Armendariz), *Violence Girl, From East LA Rage to Hollywood Stage - A Chicana Punk Story*
- Nov 7 **No Class**

Abstract for Final Paper due

WEEK 14

- Nov 12 Alice Bag (Alicia Armendariz), *Violence Girl, From East LA Rage to Hollywood Stage - A Chicana Punk Story*
Stream videos in class: Alice Bag, Spitboy, Try the Pie, Girl in a Coma
- Nov 14 Stream audio before class: Helado Negro album *This is How You Smile*
Stream video before class: “Tinsel Mammals” performance choreographed by Roberto Carlos Lange (Helado Negro)

WEEK 15 MAKING HOMES

- Nov 19 Denise Chavez, selections from *A Taco Testimony: Meditations on Family, Food and Culture* [Sakai]
Chang-Rae Lee, “Coming Home Again” [Sakai]

Outline for Final Paper due

- Nov 21 Jeanetta Calhoun Mish, “What I Wrote” and “What I Didn’t Write” [Sakai]
Paula Gunn Allen, “American the Beautiful, XI,” “America the Beautiful XXX” [Sakai]
Laura Tohe, “Conversations in Passing” [Sakai]
Jennifer Rae Vernon, “Elegy for Chastity” [Sakai]

WEEK 16 NOTES & INSTRUCTIONS

- Nov 26 Nina Li Coomes, “Notes on Citizenship” [Sakai]
Nikky Finney, “Resurrection of the Errand Girl,” “Negroes with Guns,” “Instruction, Final: To Brown Poets from Black Girl with Silver Leica,” “Acceptance Speech for National Book Award for Poetry” from *Head off & Split: Poems*
- Nov 28 **No class**

WEEK 17 FINALITY

- Dec 3 **Final in-class:** A written reflection and closing discussion on themes and topics as selected by class
- Dec 12 **Final Paper due**

Approaches to Southern Studies: A Historical Analysis of the American South

AMST 210

Brooks-Sitterson Classroom 009 | T/Th 12:30-1:45 | Fall 2019

Sakai: <https://sakai.unc.edu/x/vjkh3h>

Instructors:

Professor Seth Kotch (he/him/his), sethkotch@unc.edu

Office Hours: Wednesdays, 10-12 and by appointment

Greenlaw 226

Office Hours: Mondays, 1-3 and by appointment:

Swain 211

Office Hours: Wednesdays, 12-2 and by appointment

Greenlaw 306

Overview: This course offers a broad exposure to southern studies, an intellectually diverse field that explores the histories, cultures, peoples, mythologies, and landscapes of the American south. While it will drift into the present, it is taught from a historical perspective.

The course will move through five units--southern people, southern places, southern saints, southern horrors, and southern myths--gathering a small group of subjects for study to see what greater meaning can be derived from them. This course leans heavily on the word "approaches" in its title: Course subject material will range widely, and final projects will allow students to delve more deeply into histories of particular interest. And despite its wide-ranging nature, as the class progresses, the course will return to certain peoples, places, and ideas as they appear in different histories.

Assignments and exams will ask students to think creatively and write persuasively about the south, its peoples, and its histories.

This course is part of the Reckonings initiative (<https://reckoning.unc.edu/>). Reckoning: Race, Memory and Reimagining the Public University is a new shared learning initiative in the College of Arts & Sciences that will support student learning and discussions about heritage, race, post-conflict legacies, politics of remembrance and contemporary projects of reconciliation.

Target Audience and Prerequisites: There are no prerequisites for this course. It fulfills the Historical Analysis (HS) Approach and the North Atlantic World (NA) and US Diversity

(US) Connections.

Goals:

- Explore southern history, society, and culture.
- Understand contemporary conversations and controversies in a historic context.
- Engage the comparative impact of race, ethnicity, sex, gender, age, ability, religion, and more on southern politics, history, culture, and identity.
- Encounter and evaluate examples of successful scholarship and primary source material.
- Develop communication, research, collaboration, and writing skills.

Practices and Policies: Your active participation is essential to making this class worth attending. Please attend class and participate, particularly by bringing discussion questions and quiz questions when asked. Please clear upcoming absences with me and explain unplanned absences after the fact.

Course Content: Please be aware that in this course we will be discussing a variety of disturbing or sensitive topics, including racism, enslavement, violence, and more.

Computers and Phones: Don't be a jerk. Phones stay in bags, try to use the laptops for note-taking and fact-checking only. As research demonstrates that recall is better when taking notes by hand, that's what you should be doing. Of course you won't, but try maybe.

The Honor Code: I expect your full observation of the Carolina's honor code. I am obligated to report suspected academic dishonesty to the Honor Court. If you have any questions about the honor code please feel free to speak with me or visit studentconduct.unc.edu.

Diversity: This classroom should be a welcoming and inclusive environment for UNC-Chapel Hill community members of all races, sexes, ethnicities, national origins, ages, abilities, sexual orientations, gender identities, and gender expressions. If you ever feel otherwise please talk to me immediately. If you are not comfortable talking with me, you can create a throwaway email and contact me anonymously, talk to a teaching assistant, or talk with another campus ally who can communicate your concerns to me.

Lectures: This is a lecture course, but information transmission is shared between the lecture and the readings. The readings will sometimes launch you into the lecture; sometimes compliment it or add color and texture; and sometimes offer a different perspective. The readings and the lectures work together (they are not interchangeable) to tell the whole story and it is important to grasp both in order to succeed in the class. If you

miss a lecture, the PowerPoint will be available via Sakai and you can ask a classmate for notes. Don't ask instructors to help you make up what you missed.

Recitations: There are none. But--we'll have a voluntary reading groups to discuss readings, study for the midterm, and more. We'll have sign-ups for these meetings before they happen. They are not graded but attending them is a good idea to develop relationships with people who grade your work; to get clarity on readings; to learn from your TAs; and to build up a stockpile of good class citizenship you may need later.

Office Hours: It is your instructors' job to support your work at Carolina. Office hours are a chance for you to get help with ideas you are struggling with (or excited about); to talk about how issues from class connect with your other areas of study or experience; to go over your work or other course material; or to talk about American Studies, History, and more. Office hours are student-directed but I can help formulate questions if that's new to you. Even if you don't show up to my office hours, I strongly recommend going to other, less transparently hostile professors' office hours. Professors who get to know you will be more invested in you as a person, which can have tangible and intangible results.

Grading: I and your teaching assistants will endeavor to return all assignments quickly. As this is a humanities course, grading is more subjective than it might be in another setting. Here is what UNC says about grades and grade ranges:

A: Mastery of course content at the highest level of attainment that can reasonably be expected of students at a given stage of development. The A grade states clearly that the students have shown such outstanding promise in the aspect of the discipline under study that he/she may be strongly encouraged to continue.

B: Strong performance demonstrating a high level of attainment for a student at a given stage of development. The B grade states that the student has shown solid promise in the aspect of the discipline under study.

C: A totally acceptable performance demonstrating an adequate level of attainment for a student at a given stage of development. The C grade states that, while not yet showing unusual promise, the student may continue to study in the discipline with reasonable hope of intellectual development.

Anything worse than a C doesn't happen because if you do D-level work you'll do it again!

95-100 = A	87-89 = B+	77-79 = C+
90-94 = A-	84-86 = B	74-76 = C
	80-83 = B-	70-73 = C-

If you feel you have received a different grade than appears on your work, wait 12 hours, and if you still feel that way, email Professor Kotch requesting a re-grade and including an ungraded copy of the assignment. *Do not include the assigned grade in the email or your grade will not be able to be reevaluated.* Professor Kotch will in most circumstances grade the assignment and his grade will be the final grade. Do not take grade disputes to the TAs.

If you notice an error (different grade written on your work than entered in Sakai, rounding error), you may contact Professor Kotch immediately.

Assignments

All assignments are to be turned in via Sakai unless otherwise noted. Turn in Microsoft Word documents titled like this: Your Last Name_Assignment Name_Course Number, e.g., Kotch_Playlist_210.docx.

Reading Quizzes (10%): There will be approximately 10 short reading quizzes this semester. The questions will come from students: simply show up with a scrap of paper with the question and answer on it. I and/or the TAs will choose a handful of questions that constitute our reading quiz. Reading quizzes are low-stakes assessments that encourage everyone to do the reading.

Citizenship (10%): Come to class, listen actively, take good notes, don't text, etc. If you spend the class on your phone you are getting a zero here. Yeah, this is mainly about phones. If you are having an emergency that requires you check your phone secretly under your desk every few minutes, let me know before class.

Playlist (20%): Put together a ten-song Spotify/Youtube playlist of songs with a southern theme. That southern theme might mean the songs are about the south, or you might introduce a less geographically-oriented, more expansive, or otherwise alternative idea of southernness. Write a short set of liner notes explaining each song's significance, at least one paragraph per song. Introduce the playlist with a short written (3 pages) piece that contextualizes the songs and offers the reader an overview of the list. The playlist allows you to show a bit of creativity as you select songs and briefly analyze their significance.

Midterm (25%): Identifications and short answers drawing on course readings and lectures. This is in class.

Final Paper (35%): What is "southernness"? And does it make the South, however that place, idea, or identity is constituted, distinctive? Using one or more examples from class readings and lectures in concert with additional secondary source research, craft an argument about southernness, southern identity, and the place and significance of southern identity and history. Yes, this is an open-ended assignment; part of the assignment is

developing your thesis. Write with the style guide nearby. Start early and talk to instructors about developing this project.

Style: Papers should be footnoted. Footnotes should follow the [Chicago Manual of Style](#). If you are wedded to another style, that is acceptable, as long as you are consistent. Use 12-point Times New Roman font with standard margins. Number your pages, and though it is undeniably ugly, double-space so there is room for comments. One space after periods. Oxford commas. Proofread and staple your papers. [Take a look at the grammar PowerPoint here](#). Here's the part where if you are still reading, send me a picture of your favorite dinosaur (actual dinosaur, not a marine reptile or a flying reptile, obviously) by the time of the second class session and get a reputation boost.

Required Texts

There are no required texts. Readings will be available through the syllabus.

Daily Schedule

Tuesday, August 20: Introductions and "southernness"

Southern People

Thursday, August 22: Enslaved People and their Enslavers

Robert Collins, "[Essay on the Treatment and Management of Slaves](#)"

Tuesday, August 27: American Indians

Bruce Henderson, "[Largest Tribe in East...](#)"

Thursday, August 29: Jewish People

Marcie Ferris, "[God First, You Second, Me Third](#)"

Tuesday, September 3: Queer People

Watch: *Fried Green Tomatoes* (Amazon Prime)

Sarah Kershaw, "[My Sister's Keeper](#)"

Thursday, September 5: Migrants

Grammar and style rant

"[Hmong, from China to America: 'A Free People'](#)"

Southern Spaces

Tuesday, September 10: The Swamp

Playlist Due

Thomas Nelson Page, "[No Haid Pawn](#)"

Thursday, September 12: The Church

Marilyn Mellows, "[The Black Church](#)"

Tuesday, September 17: The Mill Town (guest lecture by Ina Dixon)

Jacquelyn Dowd Hall, "[Cotton Mill People](#)"

Thursday, September 19: The Prison and the Plantation

Maurice Chammah, [Prison Plantations](#)

Tuesday, September 24: The Hollow

Watch: [Before the Mountain Was Moved](#) (1970), dir. Robert K. Sharpe. (60 min)

Read: Steven Stoll, "Contemporary Ancestors: from Daniel Boone to Hill-Billy" (Chapter 1) in *Ramp Holler: The Ordeal of Appalachia* (2017). (PDF on Sakai)

Southern Myths

Thursday, September 26: The Lost Cause

Class visit from University Archivist Matt Turi.

Tuesday, October 1: The Lost Cause II

Meet in the Fearington Reading room in Wilson Library.

Thursday, October 3: No class

Tuesday, October 8: John Henry

Walter Brown and Joe Savage, "[Joe Henry Verses](#)" (1978)

Walter Brown, Joe Savage, and Friends, "[Take This Hammer](#)" (1978)

Thursday, October 10: Midterm

Midterm Exam

Southern Horrors

Tuesday, October 15: Lynching, Part I

Walter White, "[I Investigate Lynchings](#)" (1929)

Thursday, October 17: No Class (Fall Break)

Tuesday, October 22: Lynching, Part II

Thursday, October 24: Galveston, 1900, and Katrina, 2005

Sarah M. Broom, "[The Yellow House](#)"

Andy Horowitz, "[Hurricane Harvey Threatens More than You Think](#)"

Tuesday, October 29: Wilmington, 1898

Adrienne LaFrance and Vann R. Newkirk II, "[Lost History of an American Coup d'Etat](#)"

Thursday, October 31: "Odorous Fecal and Urinous Mist"

Charles Bethea, "[After Florence, Manure Lagoons Breach...](#)"

Charles Bethea, "[Flooding from Hurricane Florence](#)"

Read through this website: "[North Carolina Farm Families](#)"

Southern Saints

Tuesday, November 5: Robert E. Lee

John Esten Cook, *A Life of Robert E. Lee* (1876), excerpts TBD.

William Mack Lee, *History of the Life of Rev. Wm. Mack Lee* (1918), excerpts TBD.

Thursday, November 7: Jack Johnson

Jack Johnson, *Jack Johnson: In the Ring and Out* (1927), excerpts TBD.

Tuesday, November 12: Nina Simone

Watch: *What Happened, Miss Simone?* (Netflix, 2015)

Thursday, November 14: Minnie Bruce Pratt

Minnie Bruce Pratt, "[Feminist Poet Describes Call to Action, Struggle to Write.](#)"

Tuesday, November 19: The Reverend Billy Graham
Guest lecture by Dr. Michelle Robinson

Southern Symbols

Thursday, November 21: Fried Chicken and Sweet Tea

Vertamae Smart-Grosvener, "[White Folks and Fried Chicken](#)"

Adrian Miller, "[An Illustrated History of Fried Chicken in America](#)"

Tuesday, November 26: The Southern Belle

Watch: *Gone with the Wind* (1939)

Thursday, November 28: No Class: Thanksgiving

Tuesday, December 3: Confederate Monuments

The Equal Justice Initiative, "[Confederate Iconography in the 20th Century](#)"

Kristen Capps, "[Hanged, Burned, Drowned, Shot, Beaten](#)"

Danielle Purifoy, "[Shrieking Sam](#)"

Thursday, December 5: Southernness

No reading.

Final Exam Scheduled Time: December 6, 12pm

Final Paper Due no later than 12pm on Tuesday, December 10

SOUTHERN LEGACIES: THE DESCENDANTS PROJECT

ANTHROPOLOGY/FOLKLORE 370 - FALL 2019

Glenn Hinson. Professor

Where does the mind travel when encountering the term “Southern Legacies”? For many, the answer has long been, “a land of terror.” And for good reason. One need only step by that space near Franklin Street that for more than a century featured a not-so-silent statue to understand why. That longstanding monument was, for many, a testament to terrorism, constantly reminding students, staff, faculty, and passers-by that what some call “pride” also stands for the habits of oppression, enshrining past regimes within a cloak of misplaced “honor.”

This claim to “honor” can survive only when the experiences of those *dishonored* are erased, removed from presumably “trustworthy” histories and cast aside. The Descendants Project invites you to challenge this erasure, and to step into those experiences. It will do so by giving you the tools to recapture hidden histories of Black experience, drawing you into both the archival record and the deep wellsprings of personal testimony. In so doing, it will most assuredly invite you to rethink the power of resilience, and to re-envision—in collaboration with consultants whom we’ll meet along the way—the potential for racial reconciliation.

This semester marks only the second time that “Southern Legacies: The Descendants Project” has been taught. The Project itself emerged out of a set of earlier classes, which taught us that the task that we had assumed demanded more time for research, and more time for careful engagement with the communities in which the racial violence that we were investigating originally occurred. This version of the class—now a Course-Based Undergraduate Research Experience (CURE)—hopes to better meet the goals that victims’ families, community members, and our many collaborators have set for this research project.

This year’s class is also part of the College of Arts & Sciences’ newly inaugurated *Reckoning* initiative, a project that connects 18 classes in a shared exploration of race, memory, and the role of the public university. (You’ll find more about this initiative later in the syllabus.)

... so what exactly do we hope to accomplish?

The “descendants” to whom the course title refers are the descendants of lynching victims in North Carolina. They’re the people whose stories largely *haven’t* been told, the individuals who have lived fulfilling lives and pursued new possibilities



Between 1920 & 1938, the NAACP offices in Manhattan unfurled this banner every time another Black person was lynched. It appeared *hundreds* of times during this period.

in the wake of the violence inflicted on their families generations before. They're also the people whom most histories of racial violence never discuss. We hope to change that. And while so doing, we hope to help foster a fuller public awareness—and eventual public acknowledgement—of the region's history of racial violence.

To do this, though, we need to *find* these descendants. And that means beginning in the archive, locating the stories of those who were lynched, and working outwards from there. That's *Part One* of the project, which is all about learning to see through the erasure, learning to creatively extrapolate, and learning to adventurously collaborate to discover patterns and pathways never imagined by researchers who work alone.

Part Two of this journey unfolds in our fieldwork, as we work to *expand* the historical record by adding to it the recorded voices and stories of the descendants. This part is not, however, just about *hearing*. Instead, it's about learning how to incisively and empathically engage in conversation, about learning when to listen and when to lead, about learning to transform that which is heard into fuller narratives whose meanings resonate far beyond the specifics of individual's stories.



An image from James Gonzales-Day's "Erased Lynching" series (2013), in which the artist has removed the murdered body, highlighting the presence of the white perpetrators . . . whose identities have so conveniently been "forgotten"

Part Three takes the archival work of Part One in a different direction, following not the stories of descendants, but those of the community in which the violence occurred. This year, we'll be meeting with Black residents of Warren County, where Alfred Williams and Plummer Bullock were lynched in 1921, and where the county's "official" historical record has virtually erased all mention of the racial terrorism that once

reigned there. We've been invited by community members to help open a public conversation about

the county's legacy of racial violence, and to begin the process of creating a public memorial to the victims. Again, in this different context, we'll be learning how to listen; we will also, though, be learning how to build arguments that can convincingly challenge generations of assumptions/claims on the part of those in power, and hopefully help open paths to fuller cross-racial conversation and reconciliation.

Closer to home, we'll additionally be collaborating with the Orange County Community Remembrance Coalition, who are actively working to secure a public memorial for the 1898 Orange County lynching victim, Manly McCauley. This semester, we'll be conducting archival research to identify descendants of McCauley, and (hopefully) interviewing some of those descendants, leading up to a soil collection/libation ceremony at the site of the murder in November.

... how do these project take the form of assignments?

Though the archival, oral historical, and community-based projects will admittedly be challenging, the class itself should be an adventure, filled with unexpected twists, demanding

passages, and serendipitous epiphanies. Here's how we'll make that happen, with collaborative, team-based work as our key. As the semester unfolds, each of you will join in the following:

- **A team-based archival project** that entails searching for descendants in archival (and inherently elusive) sources.
- **A team-based fieldwork project** that entails recording conversations, logging those recordings, writing individual reflections about the field encounters, and crafting a set of group presentations.
- **A set of in-class team presentations**—conducted at least three times over the course of the semester—analytically exploring the team's research progress.
- **A poster presentation by your team at the QEP Research and Making Expo**, marking the last class session with a presentation alongside research teams from other CURE classes.
- **A 20-minute 'final exam' presentation** by your team addressing lessons learned from the field research and community meetings, and proposing new research paths for the project.

Additionally, each of you will be *individually* responsible for:

- **3 short written responses to the assigned readings, and 1 to one of our guests' in-class presentations, along with a written reflection on each interview that your team conducts.**
- **One class where you and two others will lead the class's Tuesday discussion.**
- **A final 8 page paper** addressing three key themes emerging from the semester's research. While Sakai has more details, you should know that the first of these will be a personal reflection on the project's impact on you as both a researcher and a socially aware individual.

... why will we be focusing on the aftermaths of lynching?



Black artist Charles White's "Hope for the Future" (1945)

In 2015, the Equal Justice Initiative (EJI) published the results of four years of research into the history of lynching in the American South. In their report, *Lynching in America: Confronting the Legacy of Racial Terror*, they chronicle almost 4000 lynchings that occurred in twelve southern states between 1877 (the end of Reconstruction) and 1950—a number far higher than any previous accounting. In setting forth these numbers, EJI argues that this extended reign of terror profoundly shaped the course of southern history, transforming both Black and white experience in ways that we can hardly begin to imagine. They point, for instance, to the ways that these murders prompted waves of northbound Black migration in the early 20th century, framed white understandings of Black bodies and Black character, and informed legal attitudes that have contributed to the dramatically imbalanced incarceration of African Americans. They also remind us that the southern landscape—so filled with monuments to a revered white past—

until last year held no memorial for the victims of southern ropes.

What does all this have to do with anthropology and folklore? Both disciplines explore the ways that meanings are created and sustained in communities. Further, both ground their exploration in *conversations*, recognizing that the best way to understand the workings of culture is to ask those who *live* it, those who are the experts—as it were—of the everyday. In this class, we will learn how to do this asking—how to step into communities that aren’t our own; how to build conversational relationships with strangers; how to sensitively hear their stories, and to sensitively ask probing questions; and how to interpret the meanings that infuse their words. In other words, we will take the first steps towards doing what social scientists call “ethnography.”

Doing ethnography, however, doesn’t mean just building relationships and asking random questions. Instead, it involves the *focused* exploration of worlds of meaning—with emphasis here on the word “focused.” Ethnographers step into communities with questions in mind, and then learn from those communities the questions that they *should* be asking. Our focus this semester will be the stories of families whose ancestors were victims of lynching. Some will be stories about the violence itself, and perhaps of its recounted impact on the families. Some will be stories of family members’ transcendence of those “back-then” times. Some will be stories told by descendants who didn’t even know that an ancestor was a victim. Our task is to hear, record, return, and archive these stories, with an eye towards filling in chapters of history that have remained unwritten. Think of this project as a correcting of the historical record. And think of it as an opportunity to reflect—with elders as our guides—on ways to offer their stories to the world.

... but how are we going to find these descendants, and how are we going to engage them in conversation?

At the heart of this class are the ethnographic projects that will draw us into communities far from our own. This is how we’ll begin to understand ethnography. Here’s a brief guide to our process; a more elaborate discussion—with specific guidelines—appears in the “Assignments” section of the class’s Sakai site.

- We’ll begin by collectively exploring the histories captured in “[A Red Record](#),” a digital map and archive of recorded lynchings in North Carolina, created by UNC students. Then, in the second week of the semester, the class will divide into small **ethnographic teams**. Each team will begin the process of using online archival sources (Ancestry.com, digitized newspapers, etc.) to identify living descendants of lynching victims.
- After a series of **in-class training sessions** in ethnographic methods (when we’ll discuss recording strategies, ways of questioning, ways of listening, and more), each team will contact a consultant and arrange to digitally record an initial conversation.
- Each team will then travel to **meet with their consultant, record a conversation** of at least 45 minutes, and collectively sign consent agreements (one copy of which will be left with the consultant). The group will then transfer the recording to an archivable medium (e.g., a thumb drive) and create a detailed log of the conversation.
- After writing the log and posting it on Sakai, the group will collectively craft a **set of follow-up questions** for a potential second meeting with their consultant; this must be submitted and approved before a second recorded conversation, following the schedule set forth on Sakai.

... will we actually visit any of the communities that we'll be discussing?

Absolutely. In addition to the trips that teams will take to record consultants' life stories, we'll travel as a class to Warren County, the site of a double lynching in 1921. The story of these murders is both tragic and triumphant, with the "triumph" resting in one of the intended victims' escape to Canada, where he successfully fought fierce efforts on the part of North Carolina to extradite him. This will be a Saturday trip, marked by meetings with Black leaders and activists in the county, where we'll join a collective effort to create the state's first public memorial to victims of racial violence. Our first visit will happen on Saturday, Oct. 5; stay tuned for details about a possible second one . . .

In early November, we will spend a weekend in Washington, D.C., where we'll meet and interview descendants of both of the Warren County victims, and meet with curators at the National Museum of African American History and Culture. Transportation and lodging will be provided, though you will be responsible for your meals.

... how will we balance our research and class discussion?

The key feature of CURE classes is their focus on research. While most such classes engage their students in a single, semester-long research project, ours is a bit different, in that our research agenda is quite multifaceted. This means that you'll be learning a range of methodological, analytic, and presentational skills, which you'll be called upon to creatively apply in a set of shifting (and inherently unpredictable) contexts. We'll dedicate one class every week to actually *doing* the research; you'll also be doing much of it (e.g., interviews, logging, poster preparation) *outside* of the classroom, often alongside your research team.

But in order to understand *what* we're finding, and *how* to comprehend its layered meanings, we'll need to spend time exploring its social and historical contexts. This is where class discussion—and the assigned readings—come in; they'll be the focus of every week's *Tuesday* class (unless otherwise announced).

We're going to be talking about some hard issues this semester; this means that advance preparation and full engagement are deeply important. Notice that I foregrounded the "we" in that previous sentence; this class will be built around discussion rather than lectures. Consequently, you should always come to class prepared to talk. I've chosen this semester's readings to both inform and *provoke*. To accept that provocation's challenge, though, you'll have to do the readings.

To facilitate this engagement, four times this semester you'll submit a single-page reflection that discusses issues raised in one or more of the week's readings or visits. We'll designate the dates for your responses early in the semester, thus insuring that a shifting set of folks will be submitting reflections every week, allowing the rest of us to read their thoughts. You'll need to upload these to the appropriate Sakai folder by



Black artist Alison Saar's sculpture, "Strange Fruit" (1995), reminds us that racial violence targeted women as well as men. Here, the hanging figure is clad in metal plates, suggesting a protective armor that testifies to both defiance and resilience.

Monday morning of your assigned week (with late submissions not accepted). Additionally, each Tuesday's discussion will be *led* by a team of 2-3 students, who will post discussion questions by Monday morning. Further instructions appear in the Sakai "Assignments" folder.

Of course, the success of our discussions and the team research hinges on your being in class.



A festive spirit prevailed in 1916 as thousands gathered to view the lynched body of John Richards in Goldsboro, N.C. Here, onlookers slide a wooden box under the still-swaying corpse

Consequently, we'll be taking attendance every session. I expect everyone to be always present, unless you've got a legitimate medical excuse. Full attendance, and a full schedule of weekly reflections, will figure prominently in your final grade.

... what will we be reading/watching/hearing?

We've only got one required "textbook" for the class, the Equal Justice Initiative's *Lynching in America*, which they are providing free for every class-member. As suggested above, though, this is by no means all that we'll be reading this semester. We'll also rely on a host of readings that are posted in the "Course Readings" folder in Sakai, where they appear as pdf files or web-links. Don't be surprised if additional readings/watchings/ listenings find their way onto the syllabus as the semester unfolds. This is, after all, a discussion-based class, which means that our direction will be determined, in part, by our conversations. If our discussions suggest interest in areas not covered by the assigned essays, then we'll add materials accordingly.

... how will all this be graded?

Flexibility is the rule here, taking into account your growth through the semester and the particular challenges that often mark archival research and fieldwork. If forced to break down your final grade according to assignments and class participation, I would estimate the following:

- Your group archival and fieldwork projects (including the archival record, the individual reflections, the interview logs, & your group presentations)—40%
- Your team's poster session and final class presentation—20%
- Your final paper—20%
- Your attendance/class discussion/reading reflections—20%

One other note is worth making about grades. If you've got a question or a challenge, let's talk about it, *in person*. I won't be responding to e-mailed complaints about scores; I will, however, be happy to set up a meeting for a conversation. That's always a better path.

... what's our policy on academic integrity?

Much of the work that we'll be doing this semester is team-based, with collaboration as the rule. I realize, though, that in group situations, it can be tempting to slack off a bit and let others do more of the work, or to "borrow" their words/ideas when you're asked to write something on your own. I expect all of the work that you produce for this course to be yours, with no "borrowings" unless those are permitted by their creators, and then fully attributed. In this regard, I fully expect that you will act in accordance with the University's Honor Code (<https://studentconduct.unc.edu/>).

If you find yourself in a situation where you think you may have taken on more than you can handle, please come and talk with me. Working together, we may well be able to craft a solution.

... what if our discussions get a bit overwhelming, or if I'd simply like to talk to someone about them?

This semester's journey may prove to be emotionally challenging. We're going to be encountering images and stepping into conversations that will likely be uncomfortable . . . which means that you'll want to pay attention to how you're feeling. Stress makes itself evident in a host of subtle ways—difficulty focusing, increased irritability, sleeplessness. These experiences are only compounded by the political climate in which we're living, where so many folks are feeling unsafe, and where so much now-sanctioned talk echoes talk of times best left behind. If you start feeling anxious or uneasy, please pay attention, and please reach out for support. Perhaps consider heading to a space that feels safe and welcoming, like the Upendo Lounge in SASB North. Or maybe drop in at CAPS (Counseling and Psychological Services), in the Campus Health Services building; counselors there offer walk-in consultations every weekday until 4:00. And you should always feel free to drop by my office at 409-F Alumni Hall . This is not an easy path; there's no need to walk it alone . . .

If you need assistance, guidance, or just some reassuring words, don't hesitate to come see me. I'll always be in my office on Tuesdays and Thursdays from 9:00-10:30, and then again on Wednesdays from 10:15 until noon. If those hours don't work, just shoot me an e-mail at glenn@unc.edu, and we can set up another time to meet.

... the Reckoning connection—race, memory, and reimagining the public university

As mentioned earlier, this class is part of the inaugural year of the *Reckoning: Race, Memory, and Reimagining the Public University* initiative in the College of Arts & Sciences. This shared learning project—which connects 18 classes through common themes and experiences—is designed to support student learning and discussions about racism, class, memory, the legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including UNC's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated



Resilience is the theme of this 2017 wall in Detroit by New Orleans artist Brandon "BMike" Odums

history in the context of U.S. and global histories, to gain a vocabulary for engaging in the moment, and to consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

- *Foundational courses* (of which ours is one), which focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues;
- *New Directions courses*, which engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

All courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Additionally, faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

The learning outcomes of all the Reckoning initiative classes are:

- *Practice difficult conversations*, developing an ability to enter discussions about contentious topics in ways that lead to mutual understanding;
- *Gain a vocabulary for engaging this moment*, a chance to study terms such as *heritage*, *reparations*, *memory*, *story*, *class*, *equality*, *racial justice*, *reckoning*, *truth and reconciliation*, *inclusion* and other concepts that let us grapple with what this moment raises for us;
- *Connect diverse fields to current issues*, learning how to provide new frames of understanding for contemporary concerns.

... so where does all this leave us?

Hopefully, ready to begin an exciting and provocative journey. As with any journey, I fully expect to meet some detours and rough traveling along the way. This is, after all, a course that's very much "in development"; we're definitely charting some untested ground. But if we work together and treat each other with respect, I think we'll negotiate the difficulties with ease. Remember, we're all colleagues in this undertaking. I'm looking forward to a most fulfilling semester. I hope you're doing the same . . .

– Glenn Hinson

Class Assignments

Unless otherwise specified, all readings must be read before Tuesday classes

AUG. 20–22

Reality, Remembrance, and Mourning

The Class Syllabus (please read the full syllabus before Thursday's class session)

Natasha Trethewey, [Southern History](#) (2006)

Claudia Rankine, [The Condition of Black Life is One of Mourning](#) (2016)

AUG. 27–29

Communities of Memory—Remembering and Re-Membering

Fitzhugh Brundage, *No Deed But Memory* (2000)

Ta-Nehisi Coates, [Letter to My Son](#) (2015)

SEPT. 3–5

Strange Fruit—Southern Legacies of Racial Terror

Equal Justice Initiative, *Lynching in America*, 4-53 (2015)

Glenda Gilmore, *Murder, Memory, and the Flight of the Incubus* (1998)

Horace Williams, *A Black Man Talks to God* (1985)

SEPT. 10–12

Tuesday: *Hearing Stories, Discovering Meanings—The Art of Fieldwork*

Gloria Naylor, Preface to *Mama Day* (1988)

Valerie Yow, *Interviewing Techniques and Strategies* (2015)

Thursday: *There's Nothing 'Neutral' About Asking Questions—The Play of Presumptions*

Mitchell Duneier, *Race and Peeing on Sixth Avenue* (2000)

Zandria Robinson, *On the Continuing Significance of Race, and Racism Happens* (2014)

SEPT. 17–19

Tuesday: *Murders at Midnight—The Killings of Mr. Plummer Bullock and Mr. Alfred Williams*

Vann Newkirk, excerpt from *Lynching in North Carolina* (2009)

SEPT. 24–26

Tuesday: *Addressing Legacies of Trauma—Hidden Dimensions of Interviewing*

A conversation with trauma therapist Dr. Amy Bauman

OCT. 1–3

Tuesday: *The Art of Erasure—Warren County "Histories"*

Meet in the Lobby of Wilson Library

Raymond Gavins, *Fear, Hope, and Struggle: Recasting North Carolina in the Age of Jim Crow* (1998)

Thursday: *Reflections on Strategic Invisiblizing . . .*

In-class Group Reports on Your Library Discoveries

SATURDAY, OCT. 5

Alternative Perspectives—A Visit to Warren County

Saturday fieldtrip—Car-pooling for a 10:00 arrival

OCT. 8–10

Tuesday: *Practicing Our Ethnographic Skills—An In-Class Fieldwork Conversation*

A conversation with Caswell County elder Connie Steadman

Anne Valk and Lesley Brown, excerpt from *Living with Jim Crow: African American Women and Memories of the Segregated South* (2010)

OCT. 15

Revisiting Troubled Ground—Reminiscences

A conversation with Dr. Claude Clegg, author of *Troubled Ground: A Tale of Murder, Lynching, and Reckoning in the New South* (2010)

OCT. 17: FALL BREAK

MONDAY NIGHT, OCT. 21

Film Screening—The Rape of Recy Taylor

7:00 p.m. screening of the film in Room 205 in the Undergraduate Library

Nancy Buirski, dir., *The Rape of Recy Taylor* (2017)

OCT. 22–24

Another Kind of Lynching—Black Women as Targets of Racial Violence

Danielle McGuire, "It Was Like All of Us Had Been Raped": Sexual Violence, Community Mobilization, and the African American Freedom Struggle (2004)

OCT. 29–31

Defying Erasure—Reclaiming the Trees that Once Bore Strange Fruit

Wendy S. Walters, *Lonely in America* (2016)

Brian Palmer, [For the Forgotten African-American Dead](#) (2017)

NOV. 5

Tuesday: Preparations & Reflections

Kidada Williams, *Regarding the Aftermaths of Lynching* (2014)

Thursday: NO CLASS (in preparation for our weekend fieldtrip)

NOV. 9–10: WASHINGTON, D.C., FIELDTRIP

Following the Forced Migration—Meeting Members of the Bullock & Williams Families

Weekend fieldtrip to the National Museum of African American History & Culture

NOV. 12–14

Reflections on the Journey

Kidada Williams, *Resolving the Paradox of Our Lynching Fixation* (2005)

Bini Litwin and Barbara Timmons Strahl, *Revisiting History: Examining Post-Slavery and Post-Holocaust Events for Considerations on Advancing Atonement in the United States* (2014)

NOV. 19-21

Declarative Rememberings—Community, Contestation, and Public Memorials

Nov. 21: Final team poster designs due

Equal Justice Initiative, [Confederate Iconography in the 21st Century](#) (2018)

Sherrilyn Ifill, *Reconciliation and Lynching in International Perspective* (2018)

NOV. 26

Declarative Rememberings and the University—"Silent Sam" in Context

Danielle Purifoy, [Shrieking Sam](#) (2019)

Equal Justice Initiative, [The Lasting Legacy of Confederate Monuments](#) (2018)

NOV. 28: THANKSGIVING RECESS

DEC. 3

QEP Research and Making Expo—Poster Presentations on Group Projects

Expo from 3:30-5:00 at the Blue Zone, Kenan Memorial Stadium

Final Paper Due

DEC. 7 (SATURDAY): FINAL EXAMINATION AT 12:00 NOON

Bringing It All Together—Fieldwork Presentations

20-minute presentations by each research/fieldwork team

Your individual contribution to your team's presentation will count as your final examination. Please expect to spend the full three hours of the exam period.

Bibliographic citations for all the assigned readings appear in the Sakai "Syllabus" folder



Pillars hanging at the Equal Justice Initiative's National Memorial for Peace and Justice—the nation's only monument dedicated to the victims of lynching—memorialize each victim by name, date of death, and the state and county of their murder. The Memorial, which opened in the summer of 2018 in Montgomery, Alabama, offers the following words on its walls: (Photo courtesy of EJI)

FOR THE HANGED AND BEATEN.
FOR THE SHOT, DROWNED, AND BURNED.
FOR THE TORTURED, TORMENTED, AND TERRORIZED.
FOR THOSE ABANDONED BY THE RULE OF LAW.
WE WILL REMEMBER.

M / W / F 11:15-12:05
Hamilton Hall 0452

Martha King, PhD
marthae@ad.unc.edu

office: Alumni 401A
<https://calendly.com/anthrosouth>

Course Synopsis

The American South is experienced and imagined in a multitude of ways.

Everyday lives in the South are continuously borne out by this region's literature, history, music, food, art, and material culture. Drawing from these resources, this course will focus on how Southern bodies have experienced health and illness from near the founding of this country through today. We will pose the question: *How can we understand the history and culture of a region through the experience of health and illness among its people?* Using the approaches of anthropology, we will consider the individual, social, and political dimensions of medicalized bodies in the American South.

This class will function much like a seminar—lectures and active learning activities will supplement our close reading of a variety of texts and other media. Discussion will occur weekly. Students are expected to come to class prepared in order to delve into class discussion in groups. Regardless of previous experience in anthropology, all are expected to approach the material with an open mind and with patience for terms and theories that are unfamiliar.

Reckoning: Race, Memory, & Reimagining the Public University

This course is part of a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what

it means to be a public university in 21st-century America.

UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.



Initiative-wide gatherings will occur 3 times this semester. These are still TBA, but you will be updated as soon as these have been scheduled.

Tolerance

When speaking with, in front of, or in reference to this class, you are required with no exception to approach your statements in a scholarly way. If you are stating your thoughts aloud, then you should be able to sustain those statements with relevant supporting evidence. Likewise, we are all required to be open and considerate when someone else is speaking, as well as being responsible about respectfully challenging differing opinions. Failure to adhere to this tolerance policy will result in loss of participation points and a public apology to all involved parties. Further infractions will warrant increasingly serious consequences.

Learning Outcomes for the Reckoning Initiative

- Gain a vocabulary for engaging this moment: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- Connect diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.
- Practice difficult conversations: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.



Professionalism out of Class

You are expected to be respectful and courteous during office hours; attempts at bullying or coercion on the part of a student or a student's parent will not be tolerated.

You are also expected to be respectful and professional in email communication. Use proper punctuation, full sentences, and language reflecting your status as a student attending a top university. Improper email may risk being ignored and/or loss of participation points and/or require the student to correct that email as an assignment.

If you feel unsafe in our classroom at anytime, please do not hesitate to contact me or the Dean of Students' office with your concerns.

Requirement:
Include **ANTH 448** in the subject line of all emails and allow a 24 hour minimum lead time for a response.



Professionalism in Class

This course is to be treated as a professional environment. Your behavior will factor into your grade. This includes arriving on time, coming prepared, paying attention, being respectful to others, and participating in activities. This factors into your final grade in this course.

Mobile devices are not allowed in this class.

SILENCE your devices. Laptops may be used to take notes, but you are advised to use paper. Students doing non-class activities will lose points for professionalism. Infractions may not be announced. Seriously, it's a small classroom.

Course Requirements

Reading responses (35% of final grade)

Due dates are listed in the schedule below. Details will be reviewed in class. Reading responses are short written assignments on a question or theme related to course readings.

- Typically ~300 words. Prompts posted on Sakai one week before due date with full requirements.
- On the week they are due, responses must be submitted on Sakai by Thursday at 5:00pm
- If you have technical problems submitting, you must inform the professor before the deadline.
- Reading responses can not be made-up / Lowest grade will be dropped

Projects (40% of final grade)

Students will take on a research project that will focus on documenting some experience of health, healthcare, or bodies in the South. More details about these assignments will be discussed in class and posted on Sakai in the first 2 weeks of class.

Professionalism & Participation (15% of final grade)

This is a subjective assessment based on your ability to adhere to the participation and professionalism guidelines outlined in this syllabus. Separate from attendance, being there does not earn “full points” for this grade. Arriving on time, participating consistently in discussion groups, and using professionalism should earn students a B for their participation grades. Higher levels of engagement and involvement may earn the student an A.

Higher levels of engagement and involvement may earn the student an A.

Final Exam (10% of final grade)

The final exam in this class will include class discussion and activities reflecting on our participation in the Reckonings Initiative. In accordance with UNC policy, you must attend the final exam to pass the class.



Attendance

Attendance is required. After THREE absences, each class missed results in 1.5 points off of your final grade. I do not need an excuse or documentation for these absences. These “freebies” include anything—sports events, class trips, sick days, greek life events, funerals, self-care, etc.

Accommodation

Students requesting classroom accommodation must first register with ARS. They will provide the necessary documentation to the student. Students must then inform the professor when requesting specific accommodations.

No late assignments are accepted. All late penalties are discussed in the assignment outlines posted to Sakai. Any other delay must be pre-arranged before the due date.



GRADES:

94-100 = A	78-79= C+
90-93= A-	73-77= C
88-89= B+	70-72= C-
83-87= B	65-69= D
80-82= B-	0-64= F

Evaluation

I cannot discuss grades via e-mail; if you have a question about grades please come see me during my office hours or by appointment. Grades in this course are earned and not given nor negotiated. Your progress in this course is available on Sakai as assignments are graded. It is your responsibility to keep up with your progress in this course and if you feel that your performance has not been evaluated fairly you must discuss this with me within a reasonable amount of time before the end of the semester. Sakai does *not* round up or down when it converts your numerical grade to a letter grade.

All materials for this course will be posted on Sakai—you are not required to purchase any texts. Any changes to the reading list will include two-week advance notice. A star (*) in this list indicates additional optional readings unavailable on Sakai.

*Week 1: Wed 8/21, Fri 8/23 / Introduction

Week 2: Mon 8/26, Wed 8/28, Fri 8/30 / The South

- Hackney, Sheldon. "The Contradictory South."
- Patterson, K. David. "Disease Environments of the Antebellum South"

*Week 3: [Mon 9/3 NO CLASS], Wed 9/4, Fri 9/6 / Colonial Science of Race

- Brace, C. Loring. Ch 2. from "'Race' is a Four Letter Word..."
- Fett, Sharla M. "Soundness." Ch. 1 in Working Cures...
- *Reckonings Common Reading (Race)*: Coates, Ta-Nehisi. "Letter to my Son"

RR1 Due on Sakai by Thursday at 5pm

*Week 4: Mon 9/9, Wed 9/11, Fri 9/13 / Concepts of Health

- Altman and Belt. "Tōhi: The Cherokee Concept of Wellbeing."
- Fett, Sharla M. "Spirit and Power." Ch. 2 in Working Cures...

RR2 Due on Sakai by Thursday at 5pm

*Week 5: Mon 9/16, Wed 9/18, Fri 9/20 / Home Healing

- Fett, Sharla M. "Sacred Plants." Ch. 3 in Working Cures...
- Wigginton, Eliot (editor). "Introduction." "Home Remedies." "Faith Healing."
- Yochim, Karen. "A Cajun Traiteur: Faith Healing on the Bayou."

RR3 Due on Sakai by Thursday at 5pm

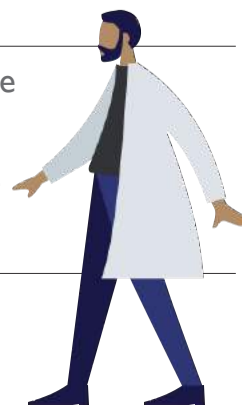
Week 6: Mon 9/23, Wed 9/25, Fri 9/27 / Medicine on the Plantation

- Washington, Harriet A. "Southern Discomfort" (Chapter 1) in Medical Apartheid.
- Savitt, Todd L. "Black Health on the Plantation: Masters, Slaves, and Physicians."

RR4 Due on Sakai by Thursday at 5pm

Week 7: Mon 9/30, Wed 10/2, Fri 10/4 / Working Bodies

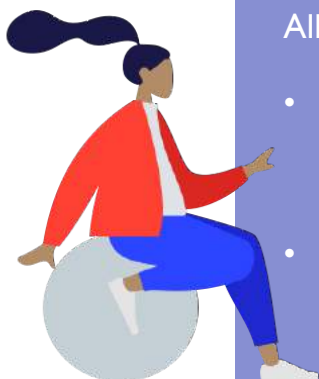
- Washington, Harriet A. "Profitable Wonders" (Chapter 2) in Medical Apartheid.
- Fett, Sharla M. "Doctoring Women." Ch. 5 in Working Cures...



Common Experiences for the Reckoning Initiative

All 18 courses will participate in the following common experiences:

- Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.
- Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.



Week 8: Mon 10/7, Wed 10/9, Fri 10/11 / Patient Doctor

- Stowe, Steven M. "Livelihood" in Doctoring the South...
- Fett, Sharla M. "Danger and Distrust." Ch. 6 in Working Cures...

Week 9: Mon 10/14-10/18 / Midterm progress week + Fall Break

See projects for schedule; class will not meet for regular meetings

Week 10: Mon 10/21, Wed 10/23, Fri 10/25 / Medical Segregation

- Washington, H.A. "A Notoriously Syphilis-Soaked Race"
- Smith and Holmes. Listen to Me Good: The Life Story of an Alabama Midwife. xi-81

RR5 Due on Sakai by Thursday at 5pm

Week 11: Mon 10/28, Wed 10/30, Fri 11/1 / Birthing and Eugenics

- Washington, Harriet A. "The Black Stork" (Chapter 7)
- Smith, Holmes. Listen to Me Good: The Life Story of an Alabama Midwife. 82-159

RR6 Due on Sakai by Thursday at 5pm

Week 12: Mon 11/4, Wed 11/6, Fri 11/8

Music as Medicine

- Anderson, Ann. Snake oil, hustlers and hambones: the American medicine show.
- Morgan, JP. "The Jake Walk Blues..."

RR7 Due on Sakai by Thursday at 5pm

Week 13: Mon 11/11, Wed 11/13, Fri 11/15 Race and Medicine

- Lefler and Belt. "Historical Trauma, Stress, and Diabetes..."
- Humphreys, "How 4 once common diseases were eradicated..."
- *Reckonings Common Reading (Memory)*: Stevenson, Bryan. "Confederate Iconography in the 20th Century"

RR8 Due on Sakai by Thursday at 5pm

Week 14: Mon 11/18, Wed 11/20, Fri 11/22 / Health Disparities

- Matthews "Coming to terms with advanced breast cancer..."
- Cohen, Michael. "Jim Crow's Drug War..."
- Fletcher, Rebecca Atkins. "The Social Life of Health behaviors..."

Week 15: Mon 11/25, Wed-Fri NO CLASS—Thanksgiving Break

- *Reckonings Common Reading (University)*: Purifoy, Danielle. "Shrieking Sam"

Week 16: Mon 12/2, Wed 12/4 /

- Reading TBA

FINAL EXAM PERIOD: 12/11 @ 12:00 noon



Honor Code

If you have questions about your responsibility under the honor code, please bring them to me and/or consult the Instrument of Student Judicial Governance. The instrument, adopted by the Chancellor, the Faculty Council, and the Student Congress, contains all policies & procedures pertaining to the student honor system. Full observance of the honor code is expected.

Cheating

Cheating includes copying or borrowing from others on exams or assignments, citing others' work as your own, and plagiarizing or taking material verbatim from texts and lectures, including from internet sources, without proper citation of the authors. Plagiarism is against the UNC Honor code, and it will not be tolerated. Your writing assignments must cite page numbers for the material you are quoting or paraphrasing and include bibliographic references. If you have questions about appropriate citation formats, or what constitutes legitimate paraphrasing vs. illegitimate plagiarism, please consult me, and/or tutors at the Writing Center.



frequently asked questions

What is the best way to contact the professor?

Office hours are typically Thursdays. You can book a meeting using the link provided on Sakai.
Allow at least 24 hours lead time before expecting a response via email. Please include ANTH448 in the subject line of any email correspondence.

I missed a class. What should I do?

You are responsible for material missed, regardless of the reason that you missed class. There are no excused absences. After 3 absences, additional absences will count against your grade. Note that missing more than three consecutive class meetings will result in a report to the student's academic dean, per UNC policy.

How do the Reckoning events work?

This is a brand new initiative-- we are all learning as we go on this one and I will do my best to keep you up to date on the group Reckonings events as well as filling you in on your requirements for attending and/or completing assignments related to those events.

Can I turn in late assignments?

Late assignments will not be accepted. If you know you must miss a due-date, arrange to submit your assignment early. Make-up work will only be offered in extraordinary and well-documented situations.

I think my grade is incorrect. What do I do?

If you believe there is a mathematical error in your grade, email me. Otherwise, requests for a regrade must be submitted in writing within 48 hours of receipt of that grade. Additionally, you must provide your original assignment and a cover letter with a detailed explanation of how you believe your work meets the requirements of the assignment.

Where can I locate other resources for help?

Through Sakai you will find relevant links to campus resources that may help you in this class or help with other issues you face as a student at UNC. Some of these resources are mentioned above—the Writing Center, the Honor Court, etc. Please take a moment to review these links.

What if I need accommodation?

Students requesting classroom accommodation must register with Accessibility Resources & Services. They will provide documentation to the student who must then provide this documentation to the teaching faculty when requesting accommodations. The student must also contact the faculty directly with all requests.

I'm in academic trouble or I've been missing lots of class!

It is your responsibility to keep up with your classes; you will not necessarily be reminded or warned that you have not been attending class. However, if you are in academic (or other) trouble and/or have been missing class, you are strongly encouraged to seek help from the academic dean's office, CAPS, and/or student health. We are all here to help you succeed, and the dean's office can be very helpful if you need assistance with big issues that are having an impact on your coursework.

CLAS 051 · FIRST YEAR SEMINAR GREEK DRAMA ON PAGE AND STAGE



INSTRUCTOR

Dr. Al Duncan
Assistant Professor, Department of Classics
Office: Murphey 218 | Hours: TBA
al.duncan@unc.edu

COURSE

CLAS 051.001
Time: MWF 2:30-3:20PM
Location: Stone Center SC 209
Distribution: LA, CI, WB

GRADUATE RESEARCH CONSULTANT

Office: Murphey 305 | Hours: TBA

Course Description

Taking a participatory approach to ancient Greek drama, this course pairs readings of three Athenian playwrights (Aeschylus, Euripides, and Aristophanes) with performance-oriented activities, readings, and writings. At its most traditional, this course surveys the historical and cultural context of the so-called "classical" Athens of the fifth-century BCE. More radically, however, the class probes the fundamentally dual nature of theater – its distinct but entwined existences as script and performance – through sustained interactions with some of its earliest and most influential texts.

Through a variety of original compositions (ranging from Tweets to press releases, from character backstories and artistic notes; from stand-up routines to performance reviews, and even a brief scholarly report) students acquire practical and theoretical experience in the ways text and performance interact across time. Through improvisational activities, scene rehearsals, and attending live performances, students become thespians in their own right, learning first-hand how far "performance" extends beyond the theater. Class trips to Davis Library, the Forest Theater, and local live performances will introduce first-year students to the many academic and cultural resources UNC has to offer.

Special for Fall 2019: Reckoning with Greek Drama

As part of UNC's *Reckoning: Race, Memory, and Reimagining the Public University* initiative, the Fall 2019 iteration of CLAS 051 interrogates in particular the politics of dramatic performance, considering the ways theater has been used to model and effect conflict resolution in polarized societies. Tracing the political legacies of Greek drama over the past half-century across the globe, from the American Civil Rights movement and South Africa's Truth and Reconciliation Commission to current discourse around the US-Mexican border, students are asked to consider how the world's oldest theatrical tradition might lend new perspectives on conflict resolution within divided communities.

Course Goals & Learning Outcomes

Beyond demonstrating competence in the issues outlined above, students who successfully complete the course will have experience writing concisely and persuasively on a variety of topics and in a variety of formats. They will be able to describe, contextualize, and explain the significance of the history and major figures and works of Athenian drama. They will also be able to draw connections between the past and present with an awareness of the strengths and limitations of certain historical, sociological, and literary methodologies. Furthermore, they will have gained experience in performance, presentation, and practical experimentation.

Required Texts, available at the Campus Bookstore:

1. *An Introduction to Greek Tragedy*

Scodel, Ruth

Cambridge, 2010 || ISBN: 978-0521705608 \$32.00

2. *Aeschylus: Oresteia*

Meineck, Peter, trans.

Hackett, 1998 || ISBN: 978-0872203907 \$13.00

3. *Euripides, I: Medea, Hippolytus, Alcestis*

Svarlien, Diane Arnsen, trans.

Hackett, 2007 || ISBN: 978-0872208223 \$11.00

4. *Aristophanes I: Clouds, Wasps, Birds*

Meineck, Peter, trans.

Hackett, 1998 || ISBN: 978-0872203600 \$15.00

5. *Molara*

Farber, Yaël

Oberon Modern Plays 978-1840028553 \$20.95

5. *The Hungry Woman: A Mexican Medea*

Moraga, Cherríe L.

978-097053440-X \$16.95

Grading Breakdown

ATTENDANCE, PREPAREDNESS, AND PARTICIPATION 30%
 AESCHYLUS PERFORMANCE 10% · EURIPIDES PERFORMANCE 10% · FINAL PERFORMANCE 10%
 GROUP ARTISTIC NOTE 10% · RECEPTION HISTORY 20% · PERFORMANCE RESPONSE 10%

*As this FYS fulfills University general education distribution requirements, it is expected that students individually produce 10 pages (or roughly 3,000 words) of writing. This threshold will be easily passed via daily assignments, students' individual reception histories and performance reviews, as well as their collaboratively written artistic note.

Attendance, Preparedness, Participation, and Extra Credit

Regular, prompt, and engaged attendance is essential for the success of this participatory course. While there will be no sign-in sheet or official attendance taken (your focus, and our time together, are both too valuable to waste), attendance and preparedness will be measured through the regular submission of assignments (graded check/no-check) intended to spark creativity and reward risk-taking. Additionally, several major activities (such as a character back-story writing exercise, or comedic stand-up routine) will fall into this category in the gradebook. In some cases (e.g., a check-plus), extra credit will be awarded at the instructor's discretion or by class vote, and may make up for one or more "no-check" marks.

Aeschylus and Euripides Performances

After reading plays by each of the two tragedians, a week will be set aside to creatively synthesize content from lectures, readings, and the works themselves in a performance. Forming groups of between four and twelve participants in consultation with the instructor, students will perform a short scene. For the Aeschylean performance, emphasis will be placed on traditional staging, including the use of masks and coordinated choral movement. For Euripidean performances, emphasis will be placed on characterization, rhetoric, and creative incorporation of the chorus. Following each performance, students will complete a brief assignment that asks them to reflect upon their role in the production, the strengths and weaknesses of the show, and the contributions of other team members.

Group Artistic Note

To accompany students' performances of Euripidean scenes, groups will collaboratively write a brief note (750-1,000 words) framing the artistic decisions that have informed their production. In style and tone, the piece should be akin to a the director's note found in theatrical playbill, and should reader-spectators to consider the thematic and social importance of the scene.

Reception History

Students will be asked to select a single play (or, if they prefer, the entire *Oresteia* trilogy) written by Aeschylus, Euripides, Sophocles, or Aristophanes and explore its theatrical and political reception through a specific, documented historical production. Using resources from Davis Library and the UNC Libraries' website, and following an assignment guide posted to Sakai, students will not only show how this instance of theatrical reception reflected historical and cultural tensions at the moment of its production, but also draw connections to the original Athenian performance context (so far as we can construct it) and our present perspective. Students will be guided in this endeavor by a graduate research consultant, a PhD candidate in at UNC.

Performance Response

Students will be asked to critically evaluate a live dramatic performance (which may include 'straight' theater, musical theater, opera, or other formats, with instructor permission). Although students need attend only one performance (many are modestly priced or free), they are encouraged to attend as many live performances as they can during the term. The ability to do so is a real perk of living in Chapel Hill (and close to Durham and Raleigh). Also, depending upon class interest and availability, a voluntary, but strongly encouraged "class outing" to a specific show (most likely Nambi E. Kelley's new version of *Native Son*) may also be scheduled.

Final Performance & Group Reflection

In student-organized groups of four to six participants, this course will come to a festive and funny close with final performances informed by experience working with Aristophanic comedy. Students will be asked to supply context and devise a method of presentation that effectively conveys essential aspects of the scene/play. In some cases, this may call for substantial creative contributions, adapting, combining, or otherwise manipulating the ancient text. The goal should be a compelling performance that not only speaks to contemporary audiences and issues, but also grapples with points of intellectual interest raised throughout the semester. After the performance, during our final class meeting on Wednesday, 12/5, students will be asked to reflect, as a group and as individuals, on their accomplishments in thus production and their growth across the seminar.

Grading Schema

	A: >94.00	A-: 93.99 - 90.00
B+: 90.00 - 87.00	B: 86.99 - 83.00	B-: 80.00 - 82.99
C+: 80.00 - 77.00	C: 76.99 - 73.00	C-: 70.00 - 72.99
D+: 70.00 - 67.00	D: 66.99 - 63.00	F-: <63

A regularly updated grade-book will be accessible throughout the semester via Sakai. Note that, for final grade entry, grades will not be "rounded up" to the nearest integer, but will correspond the decimal score as calculated by Sakai.

Support and Collaborations

Reckoning: Race, Memory, and Reimagining the Public University (<https://reckoning.unc.edu/>) is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about heritage, race, post-conflict legacies, politics of remembrance, and contemporary projects of reconciliation through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

- *Foundational courses* include those with a focus on race, U.S. racial politics, the history of truth and reconciliation processes, the South, civil rights, and similar issues.
- *New Directions courses* [including CLAS 051] engage these topics from diverse perspectives across multiple fields, sharing relevant lessons from comparative cases.
- *Shared readings*: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.
- *Gatherings*: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- *Practice difficult conversations*: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment*: a chance to study terms such as heritage, reparations, memory, story, racial justice, reckoning, truth and reconciliation, inclusion and other words that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Joint Reckoning Activities are tentatively planned for September 19, either October 11 or 24, and November 22.

Required notice from the UNC Office of Undergraduate Research: In this research-exposure course, you will be working with a Graduate Research Consultant (namely, _____ who will assist you in the research project. The GRC program is sponsored by the Office for Undergraduate Research (our.unc.edu). I encourage you to visit this website to see other ways that you might engage in research, scholarship and creative performance while you are at Carolina

First Year Seminars Course Enhancement Fund: Certain activities and materials for this course have been made possible by the generous support of the First Year Seminars Program Course Enhancement fund. For more information about the program, visit fys.unc.edu.

UNIVERSITY INFORMATION

Included below are blocks of standard verbiage from the University which, while they may be familiar to you from other sources, at any rate present valuable information.

In addition to these resources, I would simply add here that your flourishing and success – in this class, at this university, and in your personal and professional lives – is important to me, and I am here to assist as I am able.

ACCESSIBILITY RESOURCES

UNC-Chapel Hill facilitates the implementation of reasonable accommodations for students with learning disabilities, physical disabilities, mental health struggles, chronic medical conditions, temporary disability, or pregnancy complications, all of which can impair student success. See the ARS website for contact and registration information: <https://ars.unc.edu/about-ars/contact-us>

COUNSELING AND PSYCHOLOGICAL SERVICES

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.

DIVERSITY STATEMENT

I value the perspectives of individuals from all backgrounds reflecting the diversity of our students, broadly defined to include race, gender identity, national origin, ethnicity, religion, social class, age, sexual orientation, political background, and physical and learning ability. I strive to make this classroom an inclusive space for all. Please let me know if there is anything I can do to improve.

UNC HONOR CODE

This course embraces the ideals behind the statement: "The University of North Carolina at Chapel Hill has had a student-led honor system for over 100 years. Academic integrity is at the heart of Carolina and we all are responsible for upholding the ideals of honor and integrity. The student-led Honor System is responsible for adjudicating any suspected violations of the Honor Code and all suspected instances of academic dishonesty will be reported to the honor system. Information, including your responsibilities as a student, is outlined in the Instrument of Student Judicial Governance. Your full participation and observance of the Honor Code is expected." Students with questions or concerns who wish to seek additional information about the Honor Code may contact the instructor or the Office of Student Conduct at 919.962.0805 or at jpa@unc.edu.

TITLE IX RESOURCES

Acts of discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, stalking, and related retaliation are prohibited at UNC-Chapel Hill. If you have experienced these types of conduct, you are encouraged to report the incident and seek resources on campus or in the community. Please contact the Director of Title IX Compliance/Title IX Coordinator (Adrienne Allison, adrienne.allison@unc.edu), Report and Response Coordinators, Counseling and Psychological Services (CAPs) (confidential) in Campus Health Services at (919) 966-3658, or the Gender Violence Services Coordinators to discuss your specific needs. Additional resources are available at safe.unc.edu. **NOTE:** As a "responsible employee" of the University, I am a mandatory reporter of any Title IX violations. I am free, however, to talk confidentially in hypotheticals and provide guidance and direction to resources and further support.

COURSE SCHEDULE: GREEK DRAMA ON PAGE AND STAGE**CLAS 051 | FALL 2019 |**

(Note: This is a detailed outline, not a complete schedule. An up-to-date and comprehensive schedule will be maintained on Sakai.)

ACT ONE : AESCHYLUS & RESTORATIVE JUSTICE

Themes: Definitions & Origins; Myths & Realities; Performance & Conventions

Week 1, August 21 - 23: Introductions & Orientations

Readings: Friday, 8/23: Scodel "Defining tragedy" (pages 1-14); D. Mendelsohn, "Saving the City": Tragedy in its Civic Context" (PDF on Sakai)

Activities and Assignments: Introductions, theater games and warm-ups

Week 2, August 26 - 30: Tragedy and the City: *Agamemnon*

Readings: Monday, 8/26: Reckoning Reading #1: "Letter to my Son," by Ta-Nehisi Coates (link via Sakai)

Wednesday, 8/28: translator's preface (xlviii-li), The first half of the *Agamemnon* (lines 1-974, pp. 1-38)

Friday, 8/30: the second half of *Agamemnon* (ll. 975-1672, pp. 38-66)

Activities & Assignments: improv games; speech-to-tweet 'translation' due Friday, 8/30 (with extra credit for class favorite)

Week 3, September 2 - 6: *Libation Bearers*

Readings: Monday, 9/2: **Labor Day Holiday - No Class**

Wednesday, 9/4: First half of *Libation Bearers* (ll. 1-584, pp. 67-93); excerpts from Taplin's *Greek Tragedy in Action* (PDF via Sakai)

Friday, 9/6: Second half of *Libation Bearers* (ll. 585-1076, pp. 93-113); video, Peter Meineck "Cognitive Science and Ancient Greek Drama" (video presentation, link via Sakai)

Activities & Assignments: politicized character backstory (due Wednesday, 9/4); BeAM Makerspace tour 9/6

Week 4, September 9 - 13: *Furies*

Readings: Monday, 9/9: First half of *Furies* (ll. 1-565, pp. 115-140)

Wednesday, 9/11: Second half of *Furies* (ll. 566-1047, pp. 140-160)

Friday, 9/13: Scodel, "The *Oresteia*" (pp. 85-105);

Activities & Assignments: mask workshops and group rehearsal; group assignments 9/13;

Week 5, September 16 - 20: *Molera* and Classical Reception

Readings: Monday, 9/16: Watch Documentary, *Long Night's Journey into Day* (Films Media Group, 2000) for historical context on late-Apartheid South Africa and the Truth and Reconciliation Commission (TRC). Discuss "Confederate Iconography in the 20th Century" by Bryan Stevenson (PDF on Sakai)

Wednesday, 9/18: Farber's *Molera*, Act 1, with YouTube video (links via Sakai)

Friday 9/20: Farber's *Molera*, Act 2

Activities & Assignments: meet graduate research consultant on Friday; arrange rehearsal time outside of class; Reckoning Initiative event Thursday, 19 September

Week 6, September 23 - 27: Production Week

Events: Monday, 9/23: Rehearsal

Wednesday, 9/25: Aeschylean performance (at outdoor theater behind Stone Center, weather-permitting)

Friday, 9/27: Davis Library Scavenger Hunt (in conjunction with University Research Week)

ACT TWO : EURIPIDES & IDENTITY*Themes: Rhetoric & Communication; Gender & Performance, Innovation & Interruptions***Week 7, September 30 - October 4: Gender**

Readings: Monday, 9/30: *Alcestis* (ll. 1-640, pp. 1-32)
 Wednesday, 10/2: *Alcestis* (ll. 641-1228, p. 32-57)
 Friday, 10/4: *Hippolytus* (ll. 1-863, pp. 121-160)

Activities & Assignments: Introduce research paper**Week 8, October 7-11: Revenge**

Readings: Monday 10/7: *Hippolytus* (ll. 864-1647, pp. 160-192)
 Wednesday, 10/9: Scodel "Hippolytus" (pp. 133-146);
 Friday 10/11: *Medea* (ll. 1-663, pp. 59-87)

Activities & Assignments: Begin one-on-one meetings with GRC**Week 9, October 14-18:**

Readings Monday, 10/14: *Medea* (ll. 664-1419, pp. 87-120)
 Wednesday, 10/16: Scodel "Medea" (pp. 120-132)
 Friday, 10/18: **FALL BREAK**

Activities & Assignments: Ongoing one-on-one meetings with GRC**Week 10, October 21-25: *Medea* and Reception**

Readings Monday, 10/25: *The Hungry Woman* (production history and Act I, 5-54; Katie Billotte "The Power of Medea's Sisterhood: Democracy on the Margins of Cherrie Moraga's *The Hungry Woman*"
 Wednesday, 10/27: *The Hungry Woman*, Act II (pp. 55-99);
 Friday, 10/29: NYTimes Article, "Rewriting Greek Tragedies as Immigrant Stories" (PDF on Sakai)
 Watch clips of Luis Alfaro's *Mojada: A Medea in Los Angeles*

Activities & Assignments: Ongoing one-on-one meetings with GRC**Week 11, October 28 - November 1: Euripides Rehearsals and Performances (weather-permitting, at Forest Theatre)**

Monday: Rehearsal in and around the Stone Center
 Wednesday: Rehearsal at Forest Theater
 Friday: Performance at Forest Theater

ACT THREE: ARISTOPHANES & POLITICAL SATIRE*Themes: Audience, Art & Politics***Week 12, November 4 - 8: Comedy, the University, and Politics**

Readings: Monday, 11/4, "Shrieking Sam" by Danielle Purifoy (link via Sakai)
 Wednesday, 11/6: Stand-up routines
 Friday, 11/8: First half of *Clouds* (ll. 1-803, pp. 1-62)

Activities & Assignments: stand-up routine Friday, 11/6; comedy and politics; mocking the academy

Week 13, November 11 - 15: *Birds*: Comedy and Fantasy

Readings: Monday, 11/11: Second half of *Clouds* (ll. 804-1511, pp. 62-106)

Wednesday, 11/13: First half of *Birds* (ll. 1-801, pp. 261-320):

Friday, 11/15: Second half of *Birds* (ll. 802-1765, pp. 320-381)

Activities & Assignments: making (and mocking) our own utopias

Week 14, November 18 - 22: 'Writers' Retreat'

Readings: Monday, 11/18: Group work time

Wednesday, 11/20: Group work time

Friday, 11/22: Group work time

Activities & Assignments: Reception Paper due Monday, 11/18; performance response due by Friday, 11/22; Reckoning

Initiative activity Friday, 11/12

Week 15, November 25 - 27: Rehearsals and Final Preparation

Readings: Monday, 11/25: Rehearsal Time

Wednesday and Friday: Thanksgiving Holiday, no class

Week 16, December 2 - 6: Final Performance

Readings: Monday: FINAL PERFORMANCE IN GERRARD HALL

Wednesday: Debriefing

Local Performance Opportunities (for Performance Response)

UNC Student Companies

Many of these companies will be holding auditions during the first weeks of the term. Please consult their Facebook pages for more information.

- Company Carolina (<https://www.facebook.com/CompanyCarolina/>)
- The Lab! Theater (<https://www.facebook.com/LABTheatre/>)
- Chapel Hill Players (<https://www.facebook.com/CHiPscomey/>)
- UNC Opera (<https://www.facebook.com/UNCopera/>)
- The Process Series (<https://www.facebook.com/theprocessseries>)

Paperhand Puppet Intervention (<http://paperhand.org>)

We Are Here Giant Puppet Pageant Aug. 2-Sept. 29

Evening productions every Friday, Saturday, and Sunday at 7pm (pre-show at 6:20pm)

Running August 2 September 29,

Matinées September 1, 15, 22, and 29 at 3pm (pre-show at 2:20pm)

PlayMakers Repertory Theatre Company (<http://playmakersrep.org>)

PRC2 Kenan Stage Productions

No Fear & Blues Long Gone: Nina Simone by Howard L. Craft, Aug. 22-25, 2020

Main Stage Productions

Native Son by Nambi E. Kelley, Sept. 11-29, 2019

Dairyland by Heidi Armbruster, Oct. 16-Nov. 3, 2019

Ragtime book by Terrence McNally, music by Stephen Flaherty, lyrics by Lynne Ahrens, Nov. 20-Dec. 15, 2019

Other Local Theater Venues / Resources

Durham Performing Arts Center

<https://www.dpacnc.com/>

Theatre Studies at Duke

<https://theaterstudies.duke.edu/productions>

Duke Performances

<https://dukeperformances.duke.edu/>

Romantic Imagination and the Modern World

Comparative Literature 460
Fall 2019, MW 4:40-5:55, 403 Dey Hall
Dr. J. H. Koelb jancook@email.unc.edu

Office Hours: Dr. Koelb, 312A Dey Hall, MW 3:35-4:25, and by appointment. GRC 509 Greenlaw, W 2-4, F 10-11, and by appointment.

CMPL 460 explores how the Romantic movement that began in eighteenth-century Europe has shaped the world we experience now.

This semester we will be investigating twin themes that at first glance may appear to be unrelated: 1) critiques of progress and modern urban culture, and 2) the theory and practice of imaginative expression in Europe and the Americas from the mid-eighteenth century to the present.

Works include Rousseau's *Confessions*, Equiano's *Interesting Narrative*, Goethe's *Sorrows of Young Werther*, Wordsworth's *Prelude* and Apter's *Amazing Grace*; the lyric poetry of Whitman, and Neruda; manifestos, critical essays, and modern studies of Romantic periods and modes.

We will also be tracing contemporaneous developments in the visual arts and following some common interdisciplinary threads that have been of particular interest to modern scholars. Among these will be: the high valuation of imagination, originality, and expressiveness; childhood as a privileged state; Shakespeare and the cult of genius; Romantic retro styles (neo-Gothic, neo-Classic, neo-Baroque); nature as art, art as nature; the uncanniness of everyday experience; the solitary as culture hero; the artistic attractiveness of mixtures, fragments, and liminal human figures; slavery and abolition; the extent to which the social conditions that influenced the earliest Romantic periods have persisted; and the extent to which characteristically Romantic preoccupations have survived, been transformed, and/or abandoned.

CMPL 460 is a mentored-research (EE) class that guides students through their own original research projects. Students will pursue and nurture their own academic interests while incorporating class readings, class discussions, instructor feedback, and peer feedback into their work. Each student will spend most of the semester developing a research project that reflects the academic objectives of the course, while highlighting the unique perspective and insights that drive each student's own academic inquiries. From time to time, we may meet and study at the Ackland Art Museum. The museum's strengths in Western art make it an ideal laboratory for mentoring critical inquiries into Romanticism as a complex historical and geographical phenomenon that has helped shape the contemporary world.

The course participates in the Reckoning Initiative, a shared learning initiative in the College of Arts & Sciences that connects 18 classes through common themes and experiences. For details, see the last page of the syllabus.

The course, which fulfills LA (Language Arts), CI (Communication Intensive), and EE (Experiential Education) requirements, is open to both undergraduate and graduate students.

Undergraduates will be working with a Graduate Research Consultant, _____, who will assist in the research project. The GRC Program is sponsored by the Office for Undergraduate Research (<http://our.unc.edu>), and you may be able to use this mentored-research course to meet a requirement of the Carolina Research Scholars Program (<http://our.unc.edu/students/crsp>). I encourage you to visit the OUR website to learn about how you might engage in research, scholarship and creative performance while you are at Carolina.

About the GRC:

READING LIST

Required texts and abbreviations:

Wordsworth. *Prelude: the Four Texts: 1798, 1799, 1805, 1850*. (Penguin)

Rousseau. *Confessions*. 1781. *Oxford World's Classics*.

Goethe. *Sorrows of Young Werther*. 1774, 1787. *Oxford World's Classics*.

Rothenberg and Robbins. *Poems for the Millenium*, vol. 3: *Romantic and Postromantic Poetry*. [RR]

Turabian et al. *A Manual for Writers of Research Papers, Theses, and Dissertations*, 8th ed. [T]

All the above are available in the bookstore or in several formats from

<http://tinyurl.com/UNCFALL19CMPL4601>.

Additional texts (some required, some recommended) are on Course e-Reserves [CR]. Use the Course Reserves tab on Sakai, or access from the Davis Library page.

Required screening: *Amazing Grace*.

Strongly Recommended: A King James Bible; a classical mythology handbook such as *Anthology of Classical Myth: Primary Sources in Translation* (Hackett Publishing). Bookmark the *Oxford English Dictionary* online from Davis.

COURSE REQUIREMENTS

The most important requirements are that you attend class punctually and regularly, keep up with the reading, take time to carefully prepare each phase of your research project, *and stay in touch with the professor concerning any problems you may encounter*. Initiative and full participation is the foundation of this experiential, communications-intensive course.

Homework: Homework will occasionally be assigned to help you develop skills and prepare for class discussion. Such assignments are *required* but *ungraded*.

Student Readings: Most class sessions will begin with a 5-minute reading chosen by a student. These readings are required but ungraded.

Research: Students will spend most of the semester developing an original research project in consultation with the professor. In addition, small groups of undergraduates will participate in a series of ***four required 50-minute research tutorials*** with the GRC on *either* Wednesdays, Thursdays or Fridays. Your group's schedule will be as follows:

Group 1 meets on four Wednesdays, Oct 2, Oct 9, Nov 13, Nov 20 @ 2:30

Group 2 meets on four Wednesdays, Oct 2, Oct 9, Nov 13, Nov 20 @ 3:35

Group 3 meets on four Thursdays, Oct 3, Oct 10, Nov 14, Nov 21 @ 2:00

Group 4 meets on four Thursdays, Oct 3, Oct 10, Nov 14, Nov 21 @ 3:30

Group 5 meets on four Fridays, Oct 4, Oct 11, Nov 15, Nov 22 @ 11:15

On the first day of class, you'll sign up for a convenient group. If none of the times above work for you, please let us know. We will find a schedule that works for everyone.

Exams: A final exam is required for undergraduates.

Details: Complete details about the exam and all assignments will be discussed in class and posted on Sakai.

GRADES: *No late papers or other assignments without the professor's previous written permission.*

Punctual Class & Tutorial Attendance; Participation, Homework; 5-minute reading	15%
Research Project:	
Research Question and Annotated Bibliography	10%
Storyboard Proposal	15%
Oral Presentation of Work-in-Progress	15%
*10-15 page Final Paper	25%
*Final Exam:	20%

****Graduate students may choose to substitute an article-length paper for the 10-15 page paper and the final exam. Please see the professor to explore this option.***

TENTATIVE SCHEDULE OF EVENTS

Pink=discussion of deliverables for the next tutorial

Yellow=tutorials and presentations

*****Check Sakai regularly for announcements and updates. The syllabus will no doubt change to meet the needs of the class.*****

WEEK ONE

W Aug 21 Introduction. [RR 1-18]

WEEK TWO

M Aug 26 Rousseau, *First Discourse* [CR]; and *Confessions* pages 340-43 from ch.8

W Aug 28 Rousseau, *Confessions*, chs. 1-2.

WEEK THREE

M Sep 02 *****Labor Day*** no class**

W Sep 04 Rousseau, *Confessions*, ch. 3; Goethe, *Sorrows of Young Werther*, through letter of June 29.

WEEK FOUR

M Sep 09 Goethe, *Sorrows of Young Werther*, to end.

W Sep 11 Schiller, *Naïve and Sentimental Poetry*, Part 1 and highlights TDB from Part 2 [CR].

Recommended: at least a few selections from [RR 395-431];

WEEK FIVE

M Sep 16 Blake, selections and commentary [RR 74-78; from *Songs*, 95-98; 108-109; from *Marriage*, 397; 707-709].

Recommended: Blake, *Songs of Innocence and Experience* [CR]; *Marriage of Heaven and Hell* [CR]. The e-reserve links take you to some splendid digital editions available at www.blakearchive.org. Explore the website! Consider choosing a color plate for your 5-minute reading. Many students also find it helpful to purchase inexpensive paperback editions for reference.

W Sep 18 Screening: Apted's *Amazing Grace*.
Short readings: Equiano [CR]; Coleridge, "On Slavery" [CR]; Wordsworth, "September 1, 1802" [RR170]; Coates, "Letter to My Son," [CR].

Recommended: the rest of Equiano's *Interesting Narrative*. **Review short readings, and get a head start on Shelley** over the weekend.

WEEK SIX

- M Sep 23 Discuss screening and short readings. Introduce Shelley, *Defence of Poetry* [CR].
 W Sep 25 Shelley, *Defence of Poetry* [CR] (cont.)

Recommended: Coleridge, *Biographia Literaria* [CR]; Schlegel [RR 900-901];
 Baudelaire [RR 908-910], from Salon of 1846; first two sections only [CR]; Browse other
 works from [RR 910-918]; George Saunders [CR].

WEEK SEVEN

- M Sep 30 Wordsworth, “Intimations Ode” and commentary [RR 176-182]. Finding a question in
 your topic [T 2.1] (all sections). Propose some working answers [2.2]; Engaging Sources
 [T 4.1-4.3]; template for notes and bibliography [T, figure 16.1]

- W Oct 2 Wordsworth 1805 *Prelude*, books 1-4.

*****Research Question tutorials: Wed., Thurs., and Fri.*****

*****DUE by 8AM Sunday Oct 6 in Sakai Drop Box: Research question and annotated bibliography of preliminary reading*****

WEEK EIGHT

- M Oct 7 Wordsworth, *Prelude*, books 5-8. Storyboards and sources [T 2.3; ch. 3]; the difference
 between reasons and evidence [5.4.2]. Mini-workshop in class.

- W Oct 9 Wordsworth, *Prelude*, books 5-9

*****Storyboard tutorials Wednesday, Thurs. and Fri.*****

WEEK NINE

- M Oct 14 Wordsworth, *Prelude* 9-13

W Oct 16 *****Oral Presentation of Proposal Storyboards: half the class*****

*****Power Point DUE in Sakai Drop Box by 3PM*****

WEEK TEN

M Oct 21 *****Oral Presentation of Proposal Storyboards: half the class*****

*****Power Point DUE in Sakai Drop Box by 3PM*****

- W Oct 23 Iconography, Iconology, and Memory.
 Reading: Stevenson, “Confederate Iconography in the 20th Century” [CR]
 Recommended: Wertsch and Roediger, “Collective Memory” [CR]; Landrieu. “Speech
 on the Removal of Confederate Monuments in New Orleans” [CR].

WEEK ELEVEN

M Oct 28 Catch up and review. Research check-in.

W Oct 30 The sonnet as a protest form; the sonnet revival; sonnets TBD., e.g. C. Smith [CR]; Wordsworth [RR 168-172]; Keats [RR 305]; [Hopkins [RR 738-39].

WEEK TWELVE

M Nov 04 Whitman [RR 569-84; 908]; Martí, “The Poet Walt Whitman” [CR]

W Nov 06 Neruda [CR, files in Spanish and English].

WEEK THIRTEEN

M Nov 11 Romantic Odes: Keats, “Ode to Psyche” [RR 307-308]; Neruda: “Ode to Salt” [CR].
Review: Wordsworth, “Ode” [RR 176ff.]

*** Bring in questions about your draft***

W Nov 13 Poe, “Fall of the House of Usher” and Baudelaire, “Edgar Allen Poe” [CR]; Poe, “Haunted Palace” [RR 505-06]
Recommended: Coleridge [RR 202-209]; Coleridge, “Eolian Harp” [CR]; Fourier and DeQuincy [RR 217-229].

*****Complete Draft Tutorials Wed., Thurs., and Fri. *****

WEEK FOURTEEN

M Nov 18 Purifoy, “Shrieking Sam” [CR]
Recommended: Simmons, “Slavery and Justice at Brown” [CR]; Wright, *Black Boy* [CR excerpt on experiencing Chapel Hill campus during the Depression.]

Bring in final editing questions

W Nov 20 Work-in-Progress Seminar: Presentations and Feedback in class: half the class

*****Work-in-Progress Power Point DUE in Sakai Drop Box 3PM*****

*****Final Editing Tutorials Wed., Thurs. and Fri. *****

WEEK FIFTEEN

M Nov 25 Work-in-Progress Seminar: Presentations and Feedback in class: half the class

*****Work-in-Progress Power Point DUE in Sakai Drop Box 3PM*****

W Nov 27 *Thanksgiving Holiday ***no class*****

WEEK SIXTEEN

M Dec 4 Catch up and review. An extra review session will be scheduled on either the Dec 5 or Dec 11 reading day if requested.

All about the final. Course evaluation. *****Bring laptops*****

*** FINAL PAPER, ***HARDCOPY*** DUE IN ***CLASS******NO ELECTRONIC SUBMISSIONS

FINAL EXAM in the classroom ***4PM Friday, December 13***

Reckoning: Race, Memory and Reimagining the Public University is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases. [That's you, CMPL 460!]

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- *Practice difficult conversations*: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment*: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

FOLK/ENGL 487 Everyday Stories

Fall 2019, TR 12:30 – 1:45, 319 Greenlaw

Professor Patricia Sawin, sawin@unc.edu

Office hours: T 2:15 – 3:15, R 2:45 – 3:45,
& by appointment, 326 Greenlaw

Office hour: W 10:30 – 11:30

& by appointment, Campus Y



It's easy to think of "storytelling" as a practice from the quaint and distant past or perhaps something grandparents or teachers do for children. Other media have largely supplanted the obvious entertainment function of fictional oral storytelling. Yet narration is actually a crucial and unselfconscious part of everyday life. Most of us engage on a regular basis in the telling of true (or possibly true) stories—personal narratives about our own formative or recent experiences, family anecdotes, legends about improbable but intriguing events that someone has sworn really happened—and we absorb stories about our collective past from others' accounts and from images and elements of our built environment, notably historical monuments.

In this course, we will study a range of "everyday stories"—rumor and legend, personal narrative, and collective memory. We will focus on the issues that inspire the sharing of these stories, the qualities that make them effective, and the ways that different contexts and audiences influence performance and meaning.

Legends reveal powerful social attitudes even when they're not factually substantiated. Folklorists have usually been more interested in those attitudes rather than in their truthfulness. Those who share legends and rumors, however, may be deeply invested in the veracity of their story. In the current political climate, websites like Snopes.com—originally set up to reassure readers that they probably wouldn't find a dead rat in their KFC—have become flash points in fights over who is spreading "fake news."

Personal narratives serve as a means for making sense of experience and formulating one's identity. Some are simply a fleeting part of conversation, others may become well-polished set pieces. In some circumstances, personal narratives can have tremendous influence on the teller's ability to win (or not) political asylum, a restraining order, a friend, or a pay raise. The concept of what constitutes a well-formed story varies by culture and situation. Depending upon the social context and different assumptions between teller and audience, not all stories are equally tellable or hearble.

Recent events at UNC—including controversy about the Confederate memorial that stood in Polk Place for more than a century—have brought home the ways in which historical images and statues have influenced collective memory (the story we assume to be true about ourselves and our society). As part of the Reckoning Initiative, created by the College of Arts and Sciences to acknowledge our need to reckon with American public universities' legacy of racial exploitation and discrimination, this course is designed to promote both critical examination of how collective memories are formed and thoughtful discussion of the ways we can learn alternative stories about the places and people we come from and collaborate on new stories that envision a just future.

Assignments in the course will require students to identify and analyze three different kinds of stories—a currently circulating contemporary legend, a personal narrative told by a friend or family member, and an historical photograph that tells a story about UNC's long process of reckoning with race, racism, and prejudice. Students will have opportunities to share their work with the class and to offer constructive feedback on others' work in progress.

Reckoning Initiative

This course is part of [Reckoning: Race, Memory and Reimagining the Public University](#), a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and involves common experiences:

- *Foundational courses* include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.
- *New Directions courses* engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community. *(These are still to be arranged and will be announced soon.)*

Reckonings Learning Outcomes

- *Practice difficult conversations*: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment*: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Graduate Research Consultant

In this research-exposure course you will have the extra benefit of working with a Graduate Research Consultant, who will assist you in the photographic analysis research project. The GRC Program is sponsored by the [Office for Undergraduate Research](#), and you may be able to use this research-exposure course to meet a requirement of the [Carolina Research Scholars Program](#). We encourage you to visit the OUR website to learn about how you might engage in research, scholarship and creative performance while you are at Carolina. From the OUR homepage, you can also read the [OUR Blog](#), “like” their [Facebook page](#), or follow their [Twitter feed](#).

Course Goals

This course will introduce students to the study of informal, everyday narrative as conducted primarily by folklorists. By the end of the semester students should be able to:

- Explain the core concepts of *narrative, legend, culture, collective memory, context, performance, and dialogue*.
- Identify examples of informal narrative used by themselves, by people with whom they interact directly, and by public figures.
- Collect narrative texts both by writing down remembered versions and by making audio-recordings and transcribing them verbatim.
- Identify the crucial elements of photographs of historical events and explain the kinds of information and stories these images “tell.”
- Describe the role of informal narrative in identity creation/maintenance, the expression of values, and in both fomenting social division and promoting reconciliation.
- Write analytically about uses of informal narrative in everyday settings, following the model of and using terminology defined by course readings.
- Practice the art of writing first drafts and revising them substantially in order to create more sophisticated and clear final versions.

Texts

Our readings consist of book chapters, journal articles, and websites. These will be available on our Sakai site under “Resources” in pdf format or as links to online texts.

Requirements and Grading:

Contemporary legend collection and analysis paper	25%
Photographic analysis paper	25%
Personal narrative collection & analysis paper (draft/revision/presentation)	30%
Final exam	20%

There will be separate detailed handouts for each of the assignments; here's a brief explanation of expectations.

Contemporary Legend Collection and Analysis Paper (1250-1750 words)

Start listening for the legends that are currently circulating among the people you talk to. When you hear one, write down as fully and accurately as you can what the person said and also describe when and where they told the story, under what circumstances, and to whom, and summarize the audience reaction or response. (See the Janet Langlois article, "Hold the Mayo," for models of entries for this "field journal.") In the first several weeks of class record as many as you can, ideally at least 4 to 5. If you happen to hear the same story from more than one person, all the better. Your paper will consist of the text of one legend that you find most interesting (or two versions of the same legend, if you happen to catch them), your contextual description, and an analysis of the teller's rhetorical purpose and the impact of the context on the story. For your analysis you will draw on legend readings from class.

Photographic Analysis Paper (1000-1250 words)

Under direction we will visit UNC Special Collections in Wilson Library and the Ackland Art Museum to view photographs that tell parts of the story of race as a central element of American history, especially as that has played out at American universities. You will select one image and write an analysis that takes into account the photographer, time period, social context, and formal features.

Personal Narrative Collection and Analysis Project (draft, revision, in-class presentation with Powerpoint) (2250-3000 words)

Almost everyone tells stories about their life experiences or significant people in their families or communities or passes on such stories that they have heard from others and found meaningful. Some of these describe events that the individual experienced directly and could verify; others concern supposedly true events that it is difficult to verify or experiences that at least some listeners are likely to doubt, such as divine intervention or contact with supernatural beings. Your challenge for this assignment will be to ask someone you know (or would like to get to know) to share stories with you. You'll record the conversation, transcribe portions of the stories, and develop an analysis based on theoretical perspectives we've considered in class.

Final Exam

The final examination will be an in-class exercise designed to enable you to develop your own synthesis of the major issues dealt with in the course. The exam will consist of six or seven paragraph-length quotations from articles or book chapters studied during the semester. Each quotation will be identified by author, title, and date. Your challenge will

be to write a compare-and-contrast essay on three of the quotations, demonstrating your grasp of at least two key themes in the course and exploring relationship(s) among the issues you highlight.

Participation

Discussion will be an essential aspect of this course. Your interpretations of and questions about the readings will constitute an important part of the learning experience for yourself and your classmates. You have a responsibility to yourself and to your fellow class members to read all assigned materials carefully *before* the class during which we will discuss them and to come to class prepared to share your insights and questions. It is equally important to be a good listener and to help make sure that everyone gets a chance to talk in class. If speaking in class is especially difficult for you, I would appreciate your letting me know (recognizing that doing that might be a challenge) so that I can adjust my expectations and provide appropriate encouragement.

Attendance

I hope it is clear to you that the only way to get full benefit from a class like this is to be present for practically every meeting. The [UNC attendance policy](#) states:

Regular class attendance is a student obligation, and a student is responsible for all the work, including tests and written work, of all class meetings. No right or privilege exists that permits a student to be absent from any class meetings except for excused absences for authorized University activities or religious observances required by the student's faith.

Given that you are all adults, I assume that if you take a course you will make it a priority to attend. But I also recognize that sometimes "life happens." We take attendance in order to get to know your names and so that if you disappear for an extended period we can check on your well-being. It is your responsibility to get information from a classmate if you miss class. If you anticipate an absence, it is wise to warn us in advance. If you find yourself dealing with a prolonged illness or family emergency, please let us know and we'll work with you to try to make it possible for you to succeed in this course.

Electronic Equipment in Class

We will want to consult the texts of the readings during class. Unless you decide to print out the pdfs, this means that you will need to bring a laptop or tablet to class. Our collective expectation is that you will use electronics in ways that promote rather than detract from your and your classmates' ability to focus and participate. This means:

- What is on your screen is only material directly relevant to the day's class. Other material that is visible to you and those around you is a distraction.
- Even if you imagine that you are able to multi-task and can check Twitter or place an Amazon order or search for a class on ConnectCarolina "just for a moment," the rest of us can tell that you are not fully present. You deprive yourself and your classmates of the benefit of your full participation.

Talking with your teachers

Prof. Sawin holds office hours in 326 Greenlaw Tuesdays 2:15 – 3:15 and Thursdays 2:45 – 3:45, or by appointment; _____ holds office hours in the Campus Y on Wednesdays 10:30 – 11:30, or by appointment. We are also happy to talk briefly after class. Feel free to email any of us to make an appointment. In emails please be sure to use our titles (Prof. Sawin, _____, _____), remind us what class you are in, briefly state your question or request, and, of course, consult this syllabus first to make sure your question has not already been answered here. We will schedule opportunities for each of you to meet with Prof. Sawin, _____, _____ while you are in the process of working on your papers.

Honor Code

[UNC's Honor Code](#) is in effect in this class and all others at the University. I am committed to treating Honor Code violations seriously and urge all students to become familiar with the terms of the Code. The University of North Carolina at Chapel Hill has had a student-administered honor system and judicial system for over 100 years. The system is the responsibility of students and is regulated and governed by them, but faculty share the responsibility. If you have questions about your responsibility under the honor code, please bring them to Prof. Sawin or consult with the office of the Dean of Students or the [Instrument of Student Judicial Governance](#). This document, adopted by the Chancellor, the Faculty Council, and the Student Congress, contains all policies and procedures pertaining to the student honor system. Your full participation and observance of the honor code is expected in this course as in all your activities while you are a UNC student.

The Instrument defines plagiarism as "deliberate or reckless representation of another's words, thoughts, or ideas as one's own without attribution in connection with submission of academic work, whether graded or otherwise." As the Honor System suggests, all exams, papers, written work, and other projects should be submitted with the following pledge: *"On my honor, I have neither given nor received unauthorized aid on this assignment."*

If you need additional assistance in regards to plagiarism or appropriate citation methods, please see the [UNC Libraries' tutorials page](#) for excellent tutorials on these topics.

Writing Center

This is a Communication Intensive course, which means that we build in opportunities for you to improve your writing through revision. All of us, however, can use more help. I encourage you to take advantage of the assistance offered by the UNC Writing Center at every stage of the writing process. Check [the Writing Center website](#) for excellent handouts and consider scheduling appointments to have them advise you on making your writing as effective as possible.

Schedule of Readings and Assignments

(*All readings will be posted by week under Resources in Sakai.* If we need to modify this schedule, we will announce the change in class, post an announcement on Sakai that also sends an email to your UNC address, and post a revised syllabus on Sakai. *It is your responsibility to monitor these sources and to keep up with any changes.*)

Week 1: Introduction and the Power of Stories in Our Lives

T, Aug 20: Introduction

R, Aug 22: Bruner, Jerome. 2010. Narrative, Culture, and Mind. In *Telling Stories: Language, Narrative, and Social Life*, ed. Deborah Schiffrin, Anna De Fina, and Anastasia Nylund, pp. 45-49. Georgetown University Press.

Zeitlin, Steve. 2016. Intimacy in Language: Poetry in Family Expressions. In *The Poetry of Everyday Life: Storytelling and the Art of Awareness*, pp. 35-44. Ithaca, NY: Cornell University Press.

Review the Syllabus.

Part I: Rumor and Legend

Week 2: Contemporary Legend: Source and Transmission

T, Aug 27: What is an “urban” or “contemporary” legend?

Brunvand, Jan Harold. 1981. New Legends for Old. In *The Vanishing Hitchhiker: American Urban Legends and Their Meanings*, pp. 2-19. New York: Norton.

R, Aug 29: Campus Legends and Lore

Mikkelsen, Barbara. 2011. College Virgin Lore. Snopes.com.

<https://www.snopes.com/fact-check/statue-cue/>

Svokos, Alexandra. 2014. The Most Loved Statues on College Campuses. *Huffington Post*, October 27. https://www.huffpost.com/entry/college-campus-statues-most-loved_n_6043416

Tucker, Elizabeth. 2005. Section 3: Examples and Texts. In *Campus Legends: A Handbook*, pp. 57-115. ABC-CLIO. <https://ebookcentral-proquest-com.libproxy.lib.unc.edu/lib/unc/reader.action?docID=492440&ppg=10> (E-book available via UNC Libraries.) (You do NOT need to read every word of Tucker. Look at the sections that seem most interesting; get a sense of the kinds of legends common on college campuses.)

Week 3: Contemporary Legends: Transmission and Belief

T, Sept 3: Transmission and Collecting

Langlois, Janet. 1991. “Hold the Mayo”: Purity and Danger in an AIDS Legend. *Contemporary Legend* 1:153-172.

We’ll talk in class about the Legend project so you can start collecting.

R, Sept 5: Conviction and Belief

Bennett, Gillian. 1996. Legend: Performance and Truth. In *Contemporary Legend: A Reader*, ed. Gillian Bennett and Paul Smith, pp. 17-39. New York and London: Garland.

Lindahl, Carl. 1986. Psychic Ambiguity at the Legend Core. *Journal of Folklore Research* 23(1): 1-21.

Week 4: Supernatural Legends and Legends/Rumors Fomenting Social Division

T, Sept 10: Accounts of Encounters with the Supernatural

Thomas, Jeannie Banks. 2007. The Usefulness of Ghost Stories. In *Haunting Experiences: Ghosts in Contemporary Folklore*, Diane E. Goldstein, Sylvia Ann Grider, and Jeannie Banks Thomas pp. 25-59. Logan: Utah State University Press.

R, Sept 12: Social Division

Fine, Gary Alan and Bill Ellis. 2010. "There Goes the Neighborhood": Latino Migrants and Immigration Rumors. In *The Global Grapevine: Why Rumors of Terrorism, Immigration, and Trade Matter*. Oxford University Press.

Langlois, Janet. 2005. "Celebrating Arabs": Tracing Legend and Rumor Labyrinths in Post-9/11 Detroit. *Journal of American Folklore*, Special Issue: Emerging Legends in Contemporary Society 118(468): 219-236.

Week 5: Legends/Rumors Fomenting Social Division (continued)

T, Sept 17: Mould, Tom. 2018. A Doubt-Centered Approach to Contemporary Legend and Fake News. *Journal of American Folklore* 131(522): 413-420.

Ellis, Bill. 2017. Contemporary Legendry: A Fundamentally Political Act. *Contemporary Legend*, series 3, 7: 1-19.

Hot 50: The top rumors Snopes readers are checking out right now.

<https://www.snopes.com/50-hottest-urban-legends/> (Get a sense of what rumors are circulating now. How many of these had you heard? believed?)

R, Sept 19: ***Legend paper due. Discussion of discoveries and patterns.***

Part II: Reckoning: Race, Memory and Reimagining the Public University

<http://reckoning.unc.edu/> *shared readings for the Reckoning initiative

Week 6: Critically Reexamining Stories of Past and Place

T, Sept 24: Collective Memory

Wertsch, James and Henry Roediger III. 2008. Collective Memory: Conceptual Foundations and Theoretical Approaches. *Memory* 16(3): 318-326.

R, Sept 26:

*Coates, Ta-Nehisi. 2015. Letter to My Son. *The Atlantic*, July 4.

<https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/>

Glenn, Evelyn Nakano. 2015. Settler Colonialism as Structure: A Framework for Comparative Studies of U.S. Race and Gender Formation. *Sociology of Race and Ethnicity* 1(1): 54-74.

<http://www.asanet.org/sites/default/files/savvy/journals/SRE/Jan15SREFeature.pdf>

Khan, Amina. 2019. Getting killed by police is a leading cause of death for young black men in America. *Los Angeles Times*, August 16.

https://www.latimes.com/science/story/2019-08-15/police-shootings-are-a-leading-cause-of-death-for-black-men?fbclid=IwAR2jZtkbig5GIctNKTS8XmIMj_wEjE2WF3_y2LKcLoY5MNBcQ7aq8-XCxyY

Week 7: The Stories Images and Monuments Tell Us

T, Oct 1: Confederate Monuments

Brundage, Fitzhugh. 2017. I've studied the history of Confederate Memorials: Here's what to do about them. *Vox*, August 18. <https://www.vox.com/the-big-idea/2017/8/18/16165160/confederate-monuments-history-charlottesville-white-supremacy>

*Equal Justice Initiative. 2018. Confederate Iconography in the 20th Century.

<https://segregationinamerica.eji.org/report/confederate-iconography.html>

Leloudis, James and Cecelia Moore. 2017-2019. Silent Sam: The Confederate Monument at the University of North Carolina (digital exhibit). <https://silentsam.online/> (We will look at this in detail in class to study the images, but read the text in advance.)

* Purifoy, Danielle. 2019. Shrieking Sam. *Scalawag Magazine*. January 14.

<https://www.scalawagmagazine.org/2019/01/silent-sam-essay/>

Tyson, Timothy. 2015. Commemorating North Carolina's anti-Confederate heritage, too. *The News & Observer*, August 16. <http://www.newsobserver.com/opinion/op-ed/article31123988.html>

R, Oct 3: Visit to Wilson Library

Lockhart, P.R. 2019. "How Slavery Became America's First Big Business." *Vox*, August 17. <https://www.vox.com/identities/2019/8/16/20806069/slavery-economy-capitalism-violence-cotton-edward-baptist>

You will have an opportunity to find an image about which to write your photographic analysis paper.

Week 8: Seeing Differently/Telling Differently

T, Oct 8: Visit to Ackland Art Museum

Djeneba Aduayom, Djeneba. 2019. "Their ancestors were enslaved by law. Today, they are graduates of the nation's preeminent historically black law school." *New York Times*, August

14. <https://www.nytimes.com/interactive/2019/08/14/magazine/howard-university-law-school.html>

The 1619 Project. 2019. *New York Times Magazine*. August 14.

https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html?te=1&nl=top-stories&emc=edit_ts_20190814?campaign_id=61&instance_id=11638&segment_id=16150&user_id=789783847a93b4365fd0a4f090d55566®i_id=4968992520190814

R, Oct 10: *Photographic analysis paper due. Discussion of images and interpretations.*

Week 9:

T, Oct 15: (Prof. Sawin will be out of town for a conference; class does not meet; maybe get a head start on fall break?)

R, Oct 17: FALL BREAK

Part III: Personal Narrative

Week 10: Personal Narratives: Constructing a Life through Stories

T, Oct 22: Temporality and Point of View

Ochs, Elinor, and Lisa Capps. 1996. Narrating the Self. *Annual Review of Anthropology* 25: 19-43.

R, Oct 24: Personality and Coherence

Beck, Julie. 2015. Story of My Life: How Narrative Creates Personality. *The Atlantic*.

Linde, Charlotte. 1993. The Creation of Coherence in Life Stories: An Overview. In *Life Stories: The Creation of Coherence*, pp. 3-19. New York: Oxford University Press.

Week 11: Formal Features and Narrative Meaning

T, Oct 29: Metaphor

Mulcahey, Joanne B. 2008. The Weight of Faith: Generative Metaphors in the Stories of Eva Castellano. In *Living with Stories: Telling, Re-Telling, and Remembering*, ed. William Schneider, pp. 99-119. Logan: Utah State University Press.

R, Oct 31: Reported Speech

Sawin, Patricia. 2004. "He never did say anything to me about my dreams that would bother me after that": Negotiating Gender and Power in Ghost Stories. In *Listening for a Life: A Dialogic Ethnography of Bessie Eldreth through her Songs and Stories* 98-134. Logan, UT: Utah State University Press.

Proposals for personal narrative paper due.

Sign up for appointments with Prof. Sawin or this week and next.

Week 12: The Untellable and Unhearable

T, Nov 5: Stigma

Ferrell, Ann K. 2012. "It's Really Hard to Tell the True Story of Tobacco": Stigma, Tellability, and Reflexive Scholarship. *Journal of Folklore Research* 49(2): 127-152.

R, Nov 7: Trauma

Shuman, Amy and Carol Bohmer. 2004. Representing Trauma: Political Asylum Narrative. *Journal of American Folklore* 117(466): 394-414.

Willsey, Kristiana. 2015. Falling Out of Performance: Pragmatic Breakdown in Veterans' Storytelling. In *Diagnosing Folklore: Perspectives on Disability, Health, and Trauma*, ed. Trevor J. Blank and Andrea Kitta, pp. 215-232. Jackson: University of Mississippi Press.

Week 13: Narrative as a Tool for Reconciliation

T, Nov 12: ***Draft Workshop—bring first drafts of narrative paper to class.***

Draw dates for paper presentations.

Sign up for appointments with Prof. Sawin or this week or next.

R, Nov 14: Reconciliation and Healing through Sharing Stories

Glisson, Susan M. 2008. Telling the Truth: How Breaking Silence Brought Redemption to One Mississippi Town. In *Telling Stories to Change the World: Global Voices on the Power of Narrative to Build Community and Make Social Justice Claims*, ed. Rickie Solinger, Madeline Fox, and Kayhan Irani, pp. 31-38. Routledge.

Weeks 14, 15, & 16: Sharing your scholarship

T, Nov 19: Student reports on personal narrative papers.

All papers due before class on Nov 19.

R, Nov 21: Student reports on personal narrative papers.

T, Nov 26: Student reports on personal narrative papers.

R, Nov 28: THANKSGIVING BREAK

T, Dec 3: Student reports on personal narrative papers.

Final Exam: Friday, Dec 6, noon

FREN 150: Globalization and the French-Speaking World

Fall 2019, MWF 12h20-1h10, Gardner 007

Instructor: Prof. Dorothea Heitsch, Dey 137, dheitsch@unc.edu

Office Hours: MWF 11:10am-12:10pm and by appointment

Course Description:

FREN 150 gives students the opportunity to better understand the different facets of the modern French-speaking world. Throughout the semester, we will travel between France and other European regions, North and South Africa, the Caribbean, and North America, choosing significant or more representative areas. We will look at their geography, their historical and political development, their relationship, varied cultural aspects, and, at times, establish the importance of their links with the United States.

FREN 150 will include a reading component with the following texts:

Jean-Paul Sartre, *No Exit*. New York: Vintage International, 1989 (1944).

Assia Djebar. *Women of Algiers in their Apartment*. Charlottesville: Virginia UP, 1999 (1980).

Sembène Ousmane. *God's Bits of Wood*. Pearson 1995 (1960).

Patrick Chamoiseau. *Creole Folktales*. New York: The New Press, 1997 (1988).

Gabrielle Roy. *Street of Riches*. Lincoln: University of Nebraska Press, 1993 (1955).

Additional material, such as documentaries and texts, will be made available through Sakai.

Target Audience and Goals:

FREN 150 is an elective for students from all departments who are interested in knowing more about the history, geography, politics, art, and music of the French-speaking world. The course is taught in English. Fulfills Social Sciences (SS) and Global Issues (GL) requirements.

Course Objectives and Expected Learning Outcomes

At the end of the semester, students will be able to

- Discuss major themes and figures in the history of specific French-speaking regions by using the appropriate terminology for the study of the various dimensions of individual behavior, the family, society, culture, politics, and the economy.
- Analyze the relationship between France and specific French-speaking regions by demonstrating knowledge and understanding of transnational connections and global forces, such as interrelationships among cultures, societies, nations, and other social units.
- Analyze the role French and Frenchness plays in the construction of specific French-speaking regions and vice versa through processes such as migration, urbanization, trade, diplomacy, cultural adaptation, and information flow.
- Communicate their knowledge both orally and in writing (FREN 150 is a writing-intensive course).

Additional Objectives:

As part of *Reckoning: Race, Memory, and Reimagining the Public University*, a CAS Learning Initiative for Fall 2019 (<http://reckoning.unc.edu/>), this course invites students to actively engage in thoughtful conversations. *Reckoning: Race, Memory and Reimagining the Public University* is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the

contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three short readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain. The shared readings are

Race: Coates, Ta-Nehisi. "Letter to my Son"

Memory: Stevenson, Bryan. "Confederate Iconography in the 20th Century"

University: Purifoy, Danielle. "Shrieking Sam"

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes:

- Practice difficult conversations: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- Gain a vocabulary for engaging this moment: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- Connect diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Course Policies and Expectations

Participating in the course and attending lectures and other course events are vital to the learning process. As such, attendance is required at all lectures and discussion section meetings. Students who miss class due to illness or emergency are required to bring documentation from their health-care provider or other relevant, professional third parties. Failure to submit third-party documentation will result in unexcused absences.

Class Preparation and Participation

Students are expected to prepare the assigned reading and questions for each class meeting so as to be able to participate actively both in class discussion and small group activities. The use of electronic devices in class is prohibited.

Grading Scale:

A	A-	B+	B	B-	C+	C	C-	D+	D	F
92-100	90-91	88-89	82-87	80-81	78-79	72-77	70-71	68-69	60-67	below 60

Final Grade:

Attendance	5%
Participation	10%
5 Critiques (300 words each)	25%
3 Papers (1000 words each with rewrite option, 1 st version 60%, 2 nd version 40%)	20%
2 Midterms	20%
1 Final	20%

Honor Code:

The content and expression in all work turned in for a grade must be your own. You may not use material from this or past semesters from any students in this or other courses, either in its original form or some modified version. Our work in this class will conform to the principles and procedures defined in the Instrument of Student Judicial Governance: <http://instrument.unc.edu/>. The research that we do this semester, whether primary or secondary, print or online, formal or informal, will require careful documentation on your part to ensure that you are accurately citing all materials. We will review citation guidelines early and often throughout the semester and you will be responsible for reading and understanding the honor code as outlined in your Student Guide. You must cite your sources in all your work, including drafts as well as final versions of your feeders and projects. If I suspect you of plagiarizing all or part of an assignment, I am required to report the offense to the Honor Court. If you are uncertain about what is authorized, be sure to ask. For the UNC honor code, please see <https://studentconduct.unc.edu/honor-system> and <http://catalog.unc.edu/policies-procedures/honor-code/>.

Reasonable Accommodations Policy: Please discuss any concerns or special needs with your instructor during the first week of the semester. Accessibility Resources & Services can suggest appropriate accommodations -- <https://ars.unc.edu/> .

Religious Observances: You may be excused from classes and final exams for religious observances required by your faith -- <http://www.interfaith-calendar.org/2019.htm> .

The Center for Student Success and Academic Counseling: Located in the Student Academic Services Building, the CSSAC offers support to all students through units such as the Learning Center and the Writing Center -- <http://cssac.unc.edu/>.

Syllabus

(*Information contained in the course syllabus, other than the grade and absence policies, may be subject to change with reasonable advance notice, as deemed appropriate by the instructor of this course.)

August

Monday	Wednesday	Friday	Monday	Wednesday	Friday
	21 Introduction France: History & Geography of 19 th and 20 th Centuries	23 France: History & Geography of 19 th and 20 th Centuries	26 Jean-Paul Sartre, <i>No Exit</i> documentary: <i>Existentialism</i>	28 Jean-Paul Sartre, <i>No Exit</i>	30 Critique 1 Jean-Paul Sartre, <i>No Exit</i>

September

Monday	Wednesday	Friday	Monday	Wednesday	Friday
2 No class. Labor Day	4 Ta-Nehisi Coates, “Letter to my Son” Discussion: Coates, Sartre, and the role of the public intellectual	6 Existentialism and the Visual Arts	9 Existentialist Art: visit to the Ackland Museum	11 Critique 2 North Africa: History & Geography of the 20 th Century	13 North Africa seen through Orientalism
16 Assia Djebar, <i>Women of Algiers in their Apartment</i>	18 Assia Djebar, <i>Women of Algiers</i>	20 Assia Djebar, <i>Women of Algiers</i> film: <i>100% Arabica</i>	23 Orientalist Art: visit to the Ackland Museum	25 Discussion: museum visit and movie Bryan Stevenson, “Confederate Iconography in the 20 th Century”	27 Critique 3 & Review Colonialism, Orientalism, Slavery, and Iconography

October

Monday	Wednesday	Friday	Monday	Wednesday	Friday
30 MIDTERM 1	2 Senegal: Geography & History of the 20 th century	4 Ousmane Sembène, <i>God’s Bits of Wood</i>	7 Ousmane Sembène, <i>God’s Bits of Wood</i>	9 Ousmane Sembène, <i>God’s Bits of Wood</i>	11 Paper 1 Ousmane Sembène, Press Review individual Ackland visits
14 Haiti: History & Geography documentary: <i>In Haiti – a Roadtrip</i>	16 Poem: Oswald Durand, “Choucounè”	18 No class. Fall break	21 Guadeloupe & Martinique: History & Geography	23 Patrick Chamoiseau, <i>Creole Folktales</i>	25 Critique 4 Patrick Chamoiseau, <i>Creole Folktales</i>

28 Patrick Chamoiseau, <i>Creole Folktales</i> Wendy Walters, "Lonely in America"	30 Review & Discussion Ghosts, Slavery, and postcolonial Disillusionment: Walters and Chamoiseau				
---	--	--	--	--	--

November

Monday	Wednesday	Friday	Monday	Wednesday	Friday
		1 MIDTERM 2	4 Paper 2 Québec: History & Geography	6 Gabrielle Roy, <i>Street of Riches</i>	8 Gabrielle Roy, <i>Street of Riches</i>
11 Gabrielle Roy, <i>Street of Riches</i>	13 Gabrielle Roy, <i>Street of Riches</i> Danielle Purifoy, "Shrieking Sam"	15 Québec: Music & Art J-P.Lemieux, D. Gougeon excerpt: Pierre Vallières, <i>Les nègres blancs d'Amérique</i>	18 Critique 5 Discussion: Franco- Americans and African- Americans	20 No class. Thanksgiving	22 No class. Thanksgiving
25 Belgium: History & Geography of the 20 th Century	27 Magritte & Surrealism film: Magritte lecture	29 Surrealism and African Art			

December

Monday	Wednesday	Friday	Monday	Wednesday	Friday
2 Paper 3 Global Surrealism	4 Outcomes & Assessments Exam Review				

Final Exam: Friday, December 13, at 12:00pm.

Department of Geography
University of North Carolina
Fall 2019

Geography 225: *Space, Place and Difference* (3 hrs)

MWF 9:05 – 9:55 am, Hurston (aka Carolina) Hall Room 220

Dr. Altha Cravey

Office: Hurston (aka Carolina) Hall Room 309

Phone: 962-5157

E-mail: cravey@unc.edu OR ajcravey@email.unc.edu

Student Office Hours: Wednesdays 10 to 12 noon

Web info: <http://geography.unc.edu/people/faculty-1/altha-cravey>
<http://seedspirits.unc.edu/>
<http://virginappears.unc.edu/>
<https://unc.academia.edu/AlthaCravey/>

Teaching Assistant:

(details & student office hours on SAKA)

In this course, students can earn credit in Geography or Women's and Gender Studies (GEOG 225/W MST 225). We explore the politics and power of social distinctions, focusing special attention on the dynamics of gender, race, class, sexuality, and their interactive effects. Local examples – drawn from UNC's campus and urban/rural North Carolina – make the material accessible and provocative while global and regional case studies provide a window on a variety of contexts that influence the way social distinctions become important (or not) in people's everyday lives. We will discuss and debate – and read scholarly work – that examines why and how geography matters in all of this.

The goal of the course is to examine cultural diversity in particular places and analyze geographic patterns of gender, sexuality and cultural diversity and social inequality so as to provide feminist insights on the way “space” and “place” and “scale” can be mobilized as useful tools for understanding contemporary society and for pursuing social transformation. Significant attention is paid to the following ethnic/racial groups: Latinx, African Americans, Indigenous peoples, and whites.

Feminist concepts about gender, race, sexuality, and class have transformed the way geographers examine social processes, the interaction between people and their environments, and the human perception and construction of landscapes. A geographical sensibility about society and social processes on the other hand, provides a different angle on social theory, and new possibilities for social theorization and activism.

In this course, we also turn to local and regional concerns and try to “make feminist sense” of multiple facets of diversity in the United States South, examining Latina/o transnational migration to the region, as well as African American exodus, persistence, and return migration.

Reckoning: Race, Memory and Reimagining the Public University is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- Practice difficult conversations: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- Gain a vocabulary for engaging this moment: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- Connect diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

RECKONING: Our proposed timeline from here:

- September 18: *Wilmington on Fire* screening and conversation with the producer
- September 24: *Native Son* and Playmakers Special performance and moderated conversation
- October 11: "Difficult Discourse: The Language of Confederate Monuments and Racial Conflict" Organizers: Misha Becker (Linguistics) and Mark Crescenzi (Political Science)
- October 24: Silent Sam in Comparative Perspective: Lessons from Africa (details tbd)
- November 22: Student Reckoning Forum: Research, Prospects, and Proposed Next Steps, Potential Keynote speaker Danielle Purifoy, Postdoctoral Scholar and author of our third reading.

Challenge yourself to think about Latinization and the Great Migration as two historical geographical narratives that speak to and inform each other.

Attendance Policy: You are expected to attend this class, be prepared, and participate in discussion. You will be rewarded for bringing a spirit of collegiality and for working actively to learn collectively. Feel free to bring written suggestions to each class about current events (campus, global, national) that may be pertinent to our work – place these on the podium (and/or send links and information to your instructors for posting to SAKAI). You can also make short announcements about events at the beginning of class.

Course prerequisites: none.

Course resources: available on SAKAI.

Honor code: You are encouraged to collaborate extensively in the course. However, written work and your work on exams should be your own individual work.

Course requirements:

1. Short position papers (3)	30
2. Class participation (and attendance)	20
3. Local project/presentation/paper	20
4. Midterm exam	15
5. Final exam	15
100%	

Required texts:

Morrison, Toni. 1993. *Jazz Plume* (reprint)

Stack, Carol. *Call to Home: African-Americans Reclaim the Rural South*. Basic Books.

Gonzalez, Juan. 2011. *Harvest of Empire: A History of Latinos in America*. Viking New edition.

Reckonings Readings:

Coates, Ta-Nehisi 2015, “Letter to my son” (SAKAI under “Coates”)

Stevenson, Bryan, Confederate Iconography in 20th Century (SAKAI under “Confed Icon”) p 106-116

Purifoy, Danielle 2019, “Shrieking Sam” (SAKAI under “Shrieking Sam”)

Other short readings (SAKAI)

SPECIFIC ASSIGNMENTS:

THEORY AND CONCEPTS, GENDER, SEXUALITY, RACE, CLASS, INTERSECTIONALITY

W	Aug 21	Begin reading <u>Harvest of Empire</u>		
F	Aug 23			
M	Aug 26		<i>Read for this date:</i>	
W	Aug 28	Dictionary of Human G (space/place)		SAKAI
F	Aug 30			

SOCIAL MOVEMENTS, SOCIAL CHANGE, ACTIVISM

M	Sept 2	Labor Day Holiday		
W	Sept 4	Harvest of Empire, Intro & CH 1		
F	Sept 6	Harvest of Empire, CH 2 & 3		
M	Sept 9	Harvest CH 4		
W	Sept 11	Harvest CH 5		
F	Sept 13	Harvest CH 6		
M	Sept 16	Harvest CH 7, Turn in Assign #1		
W	Sept 18	Reckoning FILM & Disc		

CAROLINA DEL NORTE, GLOBALIZATION, NEOLIBERALISM, CAPITALISM

F	Sept 20	“Confed Iconography,” pp 106-116	SAKAI	
M	Sept 23	“Shrieking Sam” Purifoy 2019	SAKAI	
T	Sept 24	Play and convo (notice DATE!)		
F	Sept 26	Campus Field Trip		(weather permitting)
M	Sept 30	Review for Midterm		
W	Oct 2	MIDTERM		
F	Oct 4			
M	Oct 7	Turn in Assignment # 2, readings on SAKAI (women’s basketball)		Scale and social change
W	Oct 9	Road to respect (video)		Start reading <u>Jazz</u>
F	Oct 11	Fall break. No classes.		

M	Oct 14	Coates 2015, "Letter to my son"	SAKAI	
W	Oct 16	Preview Jacob Lawrence		Ackland Art museum
F	Oct 18			

THE GREAT MIGRATION

M	Oct 21	Jacob Lawrence		
W	Oct 23	Toni Morrison's Jazz		Discuss today
F	Oct 25			Start <i>Call to Home</i>
M	Oct 28	Readings on SAKAI		
W	Oct 30	Turn in Assignment # 3		
F	Nov 1			Jazz
M	Nov 4	Readings on SAKAI		
W	Nov 6	Carol Stack's <i>Call to Home</i>		Discuss today
F	Nov 8			
M	Nov 11	Readings on SAKAI		
W	Nov 13			
F	Nov 15	Student Presentations		
M	Nov 18	Student Presentations		
W	Nov 20	Thanksgiving Break. No class.		
F	Nov 22	Thanksgiving Break. No class.		

GLOBALIZATION, LATINIZATION & LOCAL STRUGGLES: PIGS, PICKLES, & POULTRY

M	Nov 25	Student Presentations		
W	Nov 27	Student Presentations		
F	Nov 29	Student Presentations		
M	Dec 2	Student Presentations		
W	Dec 4	Last day of class. Review session.		Turn in final papers

Schedule changes: The professor reserves the right to change dates as needed to accommodate special visitors, to respond to the pace of our collective discussions, and to seek a pleasant day with good weather for our field trip.

FINAL EXAM¹

Saturday, December 7

8 a.m. (our classroom)

¹ The course final exam is given in compliance with UNC final exam regulations and according to UNC Final Exam calendar.

GLBL 383.001

"Global Whiteness"

Tues/Thursday 9:30-10:45

Dr. Mark Driscoll

Associate Professor of East Asian and Global Studies.

Office: 319 New West.

Office hours: Thursday 11-12 and Tuesday 4:30-5:30

Email: mdriscol@email.unc.edu

Course Overview

This course will look at race as a theory and practice as it has been constructed in academic disciplines, popular culture, and social struggle. Historically we will chart the transformations from the 19th-century to current-day post-genomic science. "Whiteness" has emerged in the last several years as an interdisciplinary arena of academic inquiry drawing from the fields of critical race studies, cultural studies, Empire studies and international politics to focus on the historical, cultural and political aspects of people phenotypically understood *in difference* as white.

The course begins with an introduction to the most recent history of whiteness after which we will discuss the ways in which modern racial governmental hierarchies were established in the philosophies of Kant and Hegel. Next, we see how some of these theories influenced the phenomenon of black-face minstrelsy in the US, which established some of the early codes for whiteness in North America. The second section of the course deals with the first global attack on white Anglo-American hegemony in Japan's attempt to rollback Euro-American colonialism in Asia, otherwise known as WW II in the Asia-Pacific. We will see how a new discourse on race became encoded in the ideology of international politics and global cultural production during the establishment of the United Nations, one that quietly adopted most of the critiques of white racial hegemony that Japanese and Asian elites used during the 1920s, 30s and 40s.

The third section looks at the US just after the start of the civil rights movement and charts the rise of what will be called neoconservatism and the "new right" by the 1970s. In this section we will focus on the "culture wars" of the 1960s that were actually more like "race wars," ones that—at least to my mind and other scholars of critical race studies—continue in a different form in contemporary Anglophone society. The last section will look at white neoconservative discourse as it looks at and dismisses the non-white world in the 1990s. Texts will range from white European philosophy, to genomic science, to United Nations publications on race, to critical race studies texts written primarily by scholars of color.

This course will be one part of **Reckoning: Race, Memory and Reimagining the Public University**. **Reckoning** is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

REQUIRED TEXTS:

The Invention of the White Race, vol. 2: The Origin of Racial Oppression in Anglo-America. Theodore W. Allen. Verso; Second Edition. (November 20, 2012)

RECOMMENDED:

Darkest America: Black Minstrelsy from Slavery to Hip-Hop. Yuval Taylor and Jake Austen. W. W. Norton & Company (August 27, 2012). **ISBN-10: 0393070980**

Requirements:

Although large, this course is designed to be interactive and challenging—for students and the instructor. Generally, I will talk for about 20 minutes at the beginning of each class and then leave the rest of the time for group work, short student presentations and debate. We will also look at and analyze media during the class. To aid your readiness you will be required to hand in typed reading notes/summaries 4 times before the class over the course of the semester. The notes must be around 400 words including a brief summary of the thesis or argument and your reactions: hegemonic; negotiated or oppositional. Some of the readings for the notes will be extremely challenging and difficult, so re-reading will be required for most of these. Notes will not be accepted once we have discussed the reading and they will be graded with check, check+ or check-. These will be 10% of your grade. The first paper is 25% and your second paper is 25% of your grade, your in-class presentation is 10% and your in-class final is 30%. You can get extra-credit by doing an extra presentation.

Methods: Learning is complex and happens differently for different people. That's why I try to mix a range of pedagogical styles and resources in this class. We'll use all sorts of methods of which reading is a particularly important one, but we'll also talk, write, participate, and observe. There's lots of reading because it's important, but I also see reading as a partially autonomous aspect of learning and it will not always feed directly into in-class work (we won't always discuss every word we read and we won't always read about what we discuss). Writing, reading and observation are also dialectical—which is why I want you to develop the discipline of writing your reading notes and to emphasize class readings in your more formal papers.

Although it's somewhat standard in classes that deal with very different places and methodologies (Africa; genomics; Asia) to assume that an expert has an objective, scientific understanding of these places, I want all of you to feel safe to express yourself regardless of your point of view, background, physiological makeup or the general popularity or mass media appeal of your stance. This is DOUBLY important when we are dealing with a topic as contentious as contemporary racial formation. I can't emphasize enough how partial and incomplete professorial knowledge is (mine as well as other "experts"); you have a right and a duty to find out alternative truths about the themes that we will discuss. Moreover, we need to pledge to each other (this includes me to you) complete respect for each others' viewpoints and the willingness to tell each other when a comment or incident makes us uncomfortable. AND we must ALL be receptive to changing our minds. Real learning is a struggle.

You are expected to:

- complete the required readings prior to class;
- encourage productive discussion during your presentations and group work in class.
- attend every class; this also means being on time for each class. You are allowed one unexcused absence for the semester. This also means that if you are ten minutes late you will be considered absent for the class, absent a reasonably excuse. Every time you are not in class after your one absence, please let me know BEFORE HAND why you won't be in class or have an official excuse that you show me later.

There are no substitutions for fulfilling course expectations. Failure to attend and/or participate in classes will result in the loss of up to 30% of your grade. All deadlines are firm.

All students should read and re-read the University Honor Code (especially the items at: <http://instrument.unc.edu/instrument.text.html#academicdishonesty>) and to follow the Code's guidelines. You have agreed to follow the Code and to refrain from "lying, cheating, or stealing" in the academic context. If you are unsure about which actions violate that Code, please raise questions with me.

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities.

All accommodations are coordinated through the Accessibility Resources and Service Office. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

Any student who will miss a class because of prior commitments (such as sport, conferences, planned travel, etc.) should discuss the details with the professor.

Be especially careful to avoid plagiarism

- There will be no extra credit.
- **LATE ASSIGNMENTS WILL NOT BE ACCEPTED.** Where documentary evidence of mitigating circumstances is presented PRIOR TO THE DUE DATE, this will be considered.

GRADES:

In 1976 the UNC-CH Faculty Council received a report from a Committee on Grading formed in response to a resolution the Council adopted on October 17th, 1975.

The report included, among its recommendations, the following definitions of letter grades. These recommendations were adopted by the Faculty Council on April 23rd, 1976.

A (Outstanding)	95-100
A-	90-94
A- (Excellent)	85-89
B+	80-84
B	75-79
B- (Good)	70-74
C+	65-69
C	60-64
C- (Adequate)	55-59
D (Marginal)	50-54

Schedule

Week 1: Introduction: White Supremes and Colored Subprimes

Reading: Lipsitz; “Separate and Unequal” (on Sakai); Ta-Nehisi Coates, “Letter to My Son” *The Atlantic Monthly*

<https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/>

Week 2: Theories of Race I: From Gene to Genome (Genotype)

Reading: Jennifer Reardon, Race to the Finish: Identity and governance in an age of genomics; Marks; “Race: Past, Present, and Future” (Selections on Sakai)

Week 3: Pharmacogenomics and “Race in a Bottle”

Reading: Kahn, “Patenting Race in a Genomic Age” (Selections on Sakai). Playing the Gene Card? A Report on Race and Genetic Technology. (www.geneticsandsociety.org/article.php?id=4465)

Week 4: The Birth of Whiteness in the United States

Reading: The Invention of Whiteness: The Origin of Racial Oppression in Anglo-America (Part One and Two)

Week 5: The Birth of Whiteness in the United States II

Reading: The Invention of Whiteness (Part Three and Four)

Week 6: Blackface minstrelsy

Reading: *Darkest America: Black Minstrelsy from Slavery to Hip-Hop* Chapters 5-10 (On Sakai)

Film: *Birth of a Nation*

First 3-page paper due.

Week 7: Mid-term Paper Week

- Reading: Bryan Stevenson, “Confederate Iconography in the 20th Century” (Sakai)

Week 8: Theories of Race II: Scientific Racism (Phenotype)

Reading: Immanuel Kant, *Groundwork for a*

Metaphysics of Morals (selections on Sakai); G.W.F Hegel, *Reason in History* (Sakai)

Week 9: Theories of Race III

Reading: Immanuel Kant, *Groundwork for a Metaphysics of Morals* (selections on Sakai),
Tuesday: pgs. 22-59
Thursday: 59-83

Week 10: Nasty, Angry White People

Reading: Carol Anderson, *White Rage* (on Sakai)

Week 11: Race and Immigration (from Asia)

“” Reading: Mai Ngai, *Impossible Subjects I* (on Sakai) Tuesday

Thursday: *Impossible Subjects II*

Week 12: Race and Immigration (from Latin America)

Reading: Mai Ngai, *Impossible Subjects III* (on Sakai)

Week 13: Whiteness Possessed

Reading: Lipsitz, *The Possessive Investment in Whiteness* (on Sakai)

Week 14: Whiteness Dispossessed (Whiteness after Obama)

Reading: J. Metzel, “Whiteness Dispossessed” (on Sakai)

Week 15: Wrap Up

Final 3-page paper due.

Take-home final due in class: Tuesday December 13, 8:00 a.m.

Student Presentation Topics:

1. Movement for Black Lives
 - a.
 - b.
2. When the Shooter is white. How does the media represent mass shooting differently depending on the race of the perpetrator?
 - a.
 - b.
3. Black/White dating/hooking up at UNC
 - a.
 - b. 2
3. White/Asian dating/hooking up at UNC
 - a.
 - b.
4. White Trash
 - a.
 - b.
5. Alt-right and Incels (involuntary celibates)
 - a.
 - b.
6. “The Race Question”; the first UNCESCO statement on race (1950)
 - a.
 - b.
8. Bidil
 - a.
 - b.
9. Scientific Racism 1850-1945
 - a.
 - b.
10. Race in the Sub-Prime Mortgage Crisis (The issue of “ghetto loans”)
 - a.
 - b.
11. Radical Social Movements of 1960s (Black Power)
 - a.
 - b.
13. Radical Social Movements of 1960s (Brown Power/Chicano Nationalism)
 - a.
 - b.
14. Whites in Hip Hop
 - a.
 - b.
15. Reparations for slavery
 - a.
 - b.
16. “Welfare Queens”, “Gang Bangers”, and “Super predators”
 - a.
 - b.
18. Race and academic testing
 - a.
 - b.
22. Yellow Peril
 - a.
 - b.
24. Are Black and Brown voters suffering discrimination in NC?
 - a.
 - b.
25. War on Terror (and racialization of Muslims)
 - a.
 - b.

- 27. Red in America (Life on the reservation)
 - a.
 - b.
- 29. Stand Your ground Laws and killing of Trayvon Martin
 - a.
 - b.
- 30. Silent Sam and Confederate Monuments
 - a.
 - b.
- 31. Lynching of African-Americans by white communities
 - a.
 - b.
- 32. The Ku Klux Klan (all 3 iterations)
 - a.
 - b.
- 33. The Great Replacement (of whites)
 - a.
 - b.

HIST/AMST 110 • Introduction to Native North America • Fall 2019

Lectures: Monday and Wednesday 12:20 – 1:10 pm, Murray G202

Recitations: Wednesday, Thursday or Friday, various times and locations

Instructor:

Dr. Malinda Maynor Lowery, Professor of History & Director, Center for the Study of the American South (she/her/hers)

Email: mmaynor@email.unc.edu • Twitter: @malindalowery

Office Hours: Mondays, 10 am-12 pm (starting Sept. 9) • Location: Center for the Study of the American South, 410 E. Franklin St

Teaching Assistants (office hours and locations announced in class and posted on Sakai):

About the Course

This course explores the histories of many hundreds of diverse American Indian peoples, their relationships, and how they change over time. We will study their experiences in North America with one another, Europeans, and Africans from early times to the twenty-first century. Along the way, we will use history, archaeology, anthropology, art and film to consider questions ranging from the nature and results of cross-cultural contacts to the concept of history itself and who decides what we remember. Our mission is to teach and learn a history that you may know little or nothing about, but which is essential to understanding the society we live in, and essential to our cultural competency as residents of the United States.

Throughout this semester, you will focus on secondary source texts, find evidence and interpretations from those sources, and be tested on what you've read. Those texts will be supplemented with primary source materials; you will watch and listen to historical interpretations and practice writing your own interpretations. We will not only answer questions about sources but also ask questions of sources' assumptions, interpretations and points-of-view in order to evaluate the quality of historical scholarship and conflicting views of the past.

You will be quizzed throughout the semester on facts from the secondary text (*Native America: A History*), and those quizzes will be cumulative, to help you practice retaining what you've learned so that you can then synthesize the material for paragraph-length answers with supporting detail on the midterm and final exams.

Your four short writing assignments will help you practice the skills necessary for learning this material: finding evidence, synthesizing it, and explaining an interpretation. First and foremost, make your writing clear and specific. Your audience for these assignments is someone who has never heard this history; write so anyone can understand your message.

This course belongs to UNC's *Reckoning: Race, Memory and Reimagining the Public University* Initiative, a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and

historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. You can read more about the initiative on page 7.

Course Goals:

- 1) Organization of Native Societies: to understand the common building blocks of Native societies, including gender, kinship, relationships to land, and citizenship
- 2) Concepts that Drive Historical Change: to understand how the concepts of ethnocentricity, adaptation, power, resistance, reciprocity, migration, race, and sovereignty have influenced Native societies and historical change;
- 3) Colonialism: to understand a few of the legacies of colonialism, and especially how, as a result of colonialism, Native people have to negotiate their identities, family relationships, legal rights and responsibilities, economic autonomy, and relationships to land in unique ways;
- 4) Citizenship: to understand Native people as citizens of their own tribal nations, each with a distinct history, and as citizens of the American nation, with a shared history;
- 5) Survival: to understand that, instead of losing a war, Native people have survived and even thrived through the challenges of colonialism.

Required Reading (available at UNC Student Stores, on reserve at the Undergraduate Library, and in electronic form through the UNC Library website):

- Michael Leroy Oberg, *Native America: A History* (2nd Edition)
- Anton Treuer, *Everything You Wanted to Know About Indians But Were Afraid to Ask*
- Various Primary Sources (available online, as noted in course schedule)
- Reckoning Initiative readings (available online and/or on Sakai):
 - Coates, Ta-Nehisi. 2015. "Letter to My Son." *The Atlantic Monthly* 316 (2): 82-91.
<https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/>
 - Stevenson, Bryan. 2018. "Confederate Iconography in the 20th Century." In *Segregation in America*, 106-112. Report prepared by the Equal Justice Initiative.
 - Purifoy, Danielle. 2019. "Shrieking Sam." *Scalawag Magazine*. January 14, 2019.
<https://www.scalawagmagazine.org/2019/01/silent-sam-essay/>

Audio:

- *Gravy*, Ep. 1: "Adaptation, Survival, Gratitude: A Lumbee Thanksgiving Story"
<https://www.southernfoodways.org/gravy/adaptation-survival-gratitude-a-lumbee-thanksgiving-story-gravy-ep-1/>
- *This Land* (8 episodes): <https://crooked.com/podcast-series/this-land/>
- *Ben Franklin's World*, Ep. 220, "Margaret Ellen Newell: New England Indians, Colonists, and the Origins of American Slavery" <https://www.benfranklinsworld.com/episode-220-margaret-ellen-newell-new-england-indians-colonists-origins-american-slavery/>
- *This American Life*, "Little War on the Prairie" <https://www.thisamericanlife.org/radio-archives/episode/479/little-war-on-the-prairie>
- *Radio Lab*, "Adoptive Couple v. Baby Girl": <http://www.radiolab.org/story/295210-adoptive-couple-v-baby-girl/>

Film (screened in class and/or available through UNC Library catalog):

- *The Mystery of Chaco Canyon*
- *Ohero:kon, Under the Husk*
- *Âs Nutayuneân = We still live here*

- *We Shall Remain: Tecumseh*
- *We Shall Remain: Wounded Knee*
- *Dawnland*

Grading:

- Quizzes (10): 20%
- Midterm Exam: 25%
- Writing Assignments (3): 15%
- Final Exam: 35%
- Extra-Curricular Events and Reckoning Initiative Gatherings: EXTRA CREDIT

Course Schedule

This schedule is subject to change. Class meets every Monday and Wednesday for lecture unless specifically noted; your recitation meets every week unless specifically noted.

Week 1—The Native American Past and Present

W—Aug. 21: Introduction

Th—Aug. 22 EXTRA-CREDIT EVENT: American Indian Center Welcome Extravaganza (more information at <http://americanindiancenter.unc.edu/events/>)

W/Th/F—RECITATION

Reading due: Treuer, “Introduction” (p. 1-6) and “Terminology” (p. 7-14)

Week 2—The Time Before the Present Time

M—Aug. 26: Belief Systems and Cultural Expectations

Reading due: Oberg, Introduction (p. 1-5), chp. 1 (p. 7-23); Treuer, “Tribal Languages” (p. 79-85); “Kana'ti And Selu: The Origin of Game and Corn, 1888” <http://www.sacred-texts.com/nam/cher/motc/motc003.htm>; “Iroquois Creation Myth, 1816” <http://historymatters.gmu.edu/d/6375/>

W—Aug. 28: Archaeology and Cosmology (In-class Film: *The Mystery of Chaco Canyon*)

Reading due: Treuer, “History” excerpt (pp 15-25)

W/Th/F—RECITATION

Reading Due: “T-O Map of the World, 1472” <https://www.loc.gov/exhibits/exploring-the-early-americas/interactives/heavens-and-earth/earth/artifact6-earth-1280.html>; “Powhatan’s Mantle, c. 1600” <https://www.ashmolean.org/powhatans-mantle>

Week 3—Culture and Encounter, Part I

M—Sep. 2: NO CLASS (Labor Day)

W—Sep. 4: Reciprocity and Law, Then and Now – **Quiz #1 due** (on Sakai)

Reading due: Treuer, “Politics” excerpts (pp. 86-92, 94-107, 112-116)

Listening due: *This Land* podcast, episode 1 & 2 <https://crooked.com/podcast/this-land-episode-1-the-case/>; <https://crooked.com/podcast/this-land-episode-2-the-tribe/>

W/Th/F— NO RECITATION

F—Sep. 6, 5:00 pm **Assignment #1 due**

Week 4—Culture and Encounter, Part II

Sat, Sep. 7: 6th Anniversary of the Murder of Faith Danielle Hedgepeth

M—Sep. 9: Belonging and Identity, Then and Now (In-class Film: *Ohero:kon, Under the Husk*)

Reading due: Treuer, “Religion, Culture, and Identity” (p. 39-67); “Politics” excerpt (pp 116-122)

Listening due: *This Land* podcast, episode 7 <https://crooked.com/podcast/this-land-episode-7-still-bleeding/>

W—Sep. 11: Belonging and Identity, Then and Now (In-class listening: Gravy, Ep. 1: “Adaptation, Survival, Gratitude: A Lumbee Thanksgiving Story”)

Listening due: This Land Podcast, Ep 3 (<https://www.stitcher.com/podcast/cadence13/this-land-2/e/61959202>)

W/Th/F – RECITATION

Reading due: Great Law of the Iroquois League, c. 1300 (see Interpreting a Continent, 87-93, digital e-book on UNC Library website); “Requerimiento, 1510”

<https://nationalhumanitiescenter.org/pds/amerbegin/contact/text7/requirement.pdf>

Week 5—Invasion and Settlement

M—Sep. 16: Invasion in the Southwest -- **Quiz #2 due** (on Sakai)

Reading due: Oberg, chp. 2 (25-33); Treuer, “History” excerpt (pp. 25-38)

W—Sep. 18: Invasion in the Southeast and Northeast

Reading due: Oberg, chp. 2 (33-44),)

W/Th/F—RECITATION

Reading due: “Letter of John Rolfe, 1614” http://www.virtualjamestown.org/rolfe_letter.html;

“Baptism of Pocahontas, 1839” <https://www.aoc.gov/art/historic-rotunda-paintings/baptism-pocahontas>

Week 6—Revolutions and Resistance

M—Sep. 23: Settlement in New England and Virginia-- **Quiz #3 due** (on Sakai)

Reading due: Oberg, chp. 3 (45-57) Ta-Nehisi Coates, “Letter to My Son.” *The Atlantic Monthly* 316 (2): 82-91. <https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/>

Listening Due: Ben Franklin’s World podcast, Episode 220

<https://www.benfranklinworld.com/episode-220-margaret-ellen-newell-new-england-indians-colonists-origins-american-slavery/>

W—Sep. 25: In-class Film: *Âs Nutayuneân = We still live here*

Th/F—RECITATION

Week 7—Diplomacy and War

M—Sep. 30 Cultural Change and Resistance

Reading due: Oberg, chp. 3 (59-70, 72-77); “Pedro Naranjo Relates the Pueblo Revolt, 1680”
<http://historymatters.gmu.edu/d/6527/>

W—Oct. 2 Adaptation, Diplomacy and War in the East —**Quiz #4 due** (on Sakai)
Reading due: Oberg, chp. 4 (89-107); “The Royal Proclamation, 1763”
https://avalon.law.yale.edu/18th_century/proc1763.asp

W/Th/F—NO RECITATION

F—Oct. 4, 5:00 pm **Assignment #2 due**

Week 8: Independence and Resistance

M—Oct. 7 Diplomacy, Missionization, and War in the West -- **Quiz #5 due** (on Sakai)
Reading due: Oberg, chp 5 (108-120)

W—Oct. 9 Declarations of Independence
Reading due: Oberg, chp. 5 (120-137)

W/Th/F—RECITATION

Week 9: Independence and Resistance

M—Oct. 14: Midterm

W—Oct. 16: Expansion and Resistance (In-class Film: *We Shall Remain: Tecumseh*)
Reading due: Oberg, chp. 5 (137-140)

W/Th/F—NO RECITATION (FALL BREAK)

Week 10: Removals

M—Oct. 21 Continue Film – **Quiz #6 due** (on Sakai)
Reading due: Oberg, chp. 6 (141-155)

W—Oct. 23: Physical and Metaphorical Removals
Reading due: Oberg, chp. 6 (155-170)

Th—Oct. 24: EXTRA CREDIT EVENT: Native Hip-Hop Feat. Frank Waln, Tanaya Winder and the Sampson Brothers, Nasher Museum of Art, Duke University 7-8:30 pm <https://nasher.duke.edu/event/hip-hop-concert-frank-waln-tanaya-winder-the-sampson-bros/>

W/Th/F—RECITATION

Listening due: *This Land* podcast Ep. 4 <https://www.stitcher.com/podcast/cadence13/this-land-2/e/62127044>

Week 11: Removals and Resettlement

M—Oct. 28 Removals -- **Quiz #7 due** (on Sakai)
Reading due: Oberg, chp. 7 (171-182); Bryan Stevenson, “Confederate Iconography in the 20th Century.” In *Segregation in America*, 106-112.

W—Oct. 30 Expansion and Reservations

Reading due: Oberg, chp. 7 (182-197)

W/Th/F—NO RECITATION

Week 12: Expansion and Assimilation

M—Nov. 4 Westward Expansion and Adaptation -- **Quiz #8 due** (on Sakai)

Reading due: Oberg chp. 7 (197-209)

W—Nov. 6 Allotment and Assimilation

Reading due: Oberg, chp. 8 (211-225)

Listening due: *This Land*, Ep. 5 and 6 <https://crooked.com/podcast/this-land-episode-5-the-land-grab/> ; <https://crooked.com/podcast-series/this-land/page/2/>

W/Th/F—RECITATION

Week 13: Adaptation and Revitalization

M—Nov. 11 Repression and Revitalization

Reading due: Oberg, chp. 8 (225-245); Treuer, “Politics” (chp. 125-127); “Education” (pp. 138-145)

W—Nov. 13 Red Power (In-class Film: *We Shall Remain: Wounded Knee*) — **Quiz #9 due** (on Sakai)

Reading due: Treuer, “Politics” excerpts (pp. 107-112); Danielle Purifoy, “Shrieking Sam.” *Scalawag Magazine*. January 14, 2019. <https://www.scalawagmagazine.org/2019/01/silent-sam-essay/>

W/Th/F—NO RECITATION

Friday, Nov 15, 5:00 pm **Assignment #3 due**

Week 14

M—Nov. 18 Continue Film

Reading due: Oberg chp. 8 (245-247); chp. 9 (249-255)

W—Nov 19 Self-Determination — **Quiz #10 due** (on Sakai)

Reading due: Oberg chp. 9 (255-279); Treuer “Politics” excerpts (pp. 122-125), “Economics” (pp. 128-137), and “Perspectives” (pp. 146-158)

W/Th/F—RECITATION

Listening due: *Radio Lab*, “Adoptive Couple v. Baby Girl”

<https://www.wnycstudios.org/story/295210-adoptive-couple-v-baby-girl>

Week 15

M—Nov. 24 Child Welfare (In-class film: *Dawnland*)

Reading due: Oberg chp. 10 (281-302)

W—Nov. 26 NO CLASS [Thanksgiving]

Week 16

M--Dec. 2 Contemporary challenges

Reading due: Treuer, “Conclusion” (pp. 159-164)

Listening due: *This Land* podcast, episode 8 <https://crooked.com/podcast/this-land-episode-8-the-next-battleground/>

W--Dec. 4 Self-Governance

FINAL EXAM: Dec. 13 noon-3 pm

Assignments

- Reading: reading is due on the day it is assigned in the course schedule. You will have reading guide questions for the Oberg text.
- Quizzes: All quizzes are open-book, due on Sakai before class on the day they are assigned.
- Exams: There is a midterm (October 14) and a final (December 13).
- Short papers: You have three short written assignments (ranging from one page to 4-5 pages). Due dates are in the syllabus and the prompts will be assigned on Sakai well in advance. You will have opportunities in recitation to prepare for these papers.
 - Please Note: Please use only the assigned reading, films, and lecture material to answer questions on the quizzes and to prepare for the writing assignments. Unless a quiz question specifically asks you about a film or lecture, only use the assigned reading to answer the quiz questions. Please do NOT do outside research and use material you find on the internet or elsewhere to answer the questions on the quizzes, do the writing assignments, or answer exam questions. The purpose of the quizzes, exams and papers is to test your comprehension of the material we assign. We do not expect you to know enough about Native American history to evaluate sources outside of the ones we assign. If you bring in outside material, we cannot assess how well you understand the course material, and you are potentially doing yourself harm if you choose a source that is not, in fact, legitimate or for which you do not have enough background knowledge to evaluate.

About Reckoning: Race, Memory and Reimagining the Public University

Reckoning: Race, Memory and Reimagining the Public University is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- *Practice difficult conversations:* develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment:* a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Class Policies and Guidelines

Participation and Attendance

Attendance at lectures and recitations is required. Your TAs and Instructor will be paying attention to enthusiastic and substantive participation in lectures, recitation discussions, and office hours. This participation will give you an edge if, on the midterm and/or the final, you have a borderline grade. In other words, a B+ on a midterm would be changed to an A- if you can demonstrate to your teaching assistant that you are seriously engaged with the material in class.

Laptops and Electronic Devices:

Bring your smartphones, tablets, and/or laptops to Monday/Wednesday lectures, and do NOT use them in Thursday/Friday recitations (unless otherwise announced). People observed using their devices to shop online, check sports scores, send texts, make fliers, do other homework, etc. will be called out in class. All such devices should be on silent during class.

Communication

R-E-S-P-E-C-T: We encourage lively conversation and debate. But, this isn't a coffeeshop or your living room. Please do not carry on a conversation when someone else (your TA, Instructor, or classmate) is speaking, or a film is being shown. Please be on time for class, and do not leave early.

Questions: Questions are good! We don't know how to help you if you don't ask questions. Ask the Instructor whatever questions you have that relate to the lecture during the lecture, or after the lecture, or in office hours. You should ask any other course-related questions (about due dates, assignments, grading, etc.) to your Teaching Assistant first, before asking the Instructor. Ask questions before or after class, or over email. If your TA is not the right person to answer, he or she will refer your question to the appropriate person, and that person will contact you.

Email: If you send an email, please allow 48 hours for course staff to respond. Email will not be read or answered after 9 pm or on weekends. All emails should have a clear subject heading related to the content and open with a salutation (eg., Malinda, Professor Lowery, Goddess, etc.); the body of

the message should open with something like "I'm in your HIST/AMST 110 class"; the email should close with your full name and recitation section (if you didn't already put that in the body of the message). For more on writing emails to professors and TAs, and email communication in general, see <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html> and <http://www.43folders.com/2005/09/19/writing-sensible-email-messages>.

Sakai Course Website: reminders, announcements, and changes to the syllabus will be posted on the Sakai site (<http://sakai.unc.edu>), with as much notice as possible. If a message is posted, it will be sent to your UNC email account, so please plan to check often. Quizzes will also be conducted through the Sakai site, and your TA may also choose to have you submit writing assignments through the website.

Poll Everywhere: During class you will be using polleverywhere.com to answer questions, ask questions of your own, and create shared, working definitions of important concepts and terms that will help you prepare for exams. If you have used Poll Everywhere in another course, you do not need to register for it again. But if you have not used it previously, please go to <http://help.unc.edu/help/poll-everywhere-faq/> and scroll down to "I'm a Student. How do I register to use Poll Everywhere?" Call 919-962-HELP or go to <http://help.unc.edu> if you have a question or problem registering or using Poll Everywhere.

Format for Written Assignments

Please use the following format for all written work in this class.

- Typeface: Use Times New Roman or Calibri, 12 point font.
- Margins: One inch on all sides.
- Spacing: The body of text should be double-spaced.
- Quotations: Any material that you use verbatim from other sources must be placed between quotation marks and properly cited in MLA or Chicago style. Consult the reference librarians at Davis or the Undergraduate Library for questions about citations. Please also use proper documentation style when paraphrasing sources.
- Page numbering: Each page should have a page number.
- Identifying information: Include your name and e-mail address, the title of your assignment, and the date at the top of every paper (single-spaced).
- Staple your assignments.

Extra-Credit Events

Approved extra-credit events are found at <http://americanindiancenter.unc.edu/events/>, announced in class, and/or on this syllabus. Any event not posted or announced in one of these places is not an approved event and will not count for extra credit. You will receive one point on your final exam for each event you attend, up to five points total. All events must be attended before Thanksgiving to receive credit. Your attendance should be recorded by emailing your TA with a description and 2-3 sentence comment about the event.

Due Dates, Late Work, and Make Ups

- All written assignments and quizzes are due during class on the date specified on the syllabus. It is your responsibility to keep a copy of each assignment in case the original is misplaced; instructors are not responsible for missing assignments, which will be subject to the late penalty.

- Quizzes submitted after the start of class on the day they are due will receive no credit. No one is allowed to retake a quiz. You are strongly encouraged to keep a backup of quiz answers in case a technology SNAFU occurs.
- An assignment (other than a quiz) turned in any time after the end of class on the due date, or any time the next day, will be considered one day late and will be assessed a 10% penalty. The 10% penalty will continue to be applied for each additional day the assignment is late.
- Exams cannot be made up for any reason other than illness (with proof of illness provided by a signed note from Student Health Services) or an approved athletic event (please see your TA the first week of class if you are an athlete and will miss any classes or assignments due to athletic events).
- *In the event of emergency or serious illness*, please keep in touch via email; we cannot help you if we don't know what's going on. You should always follow up an in-person conversation about such an emergency with an email confirming any alternate arrangements made.

Grades

- If you'd like to discuss your grade, do so with your TA first, by appointment.
- Course staff will provide grade information in a secure format using the Sakai gradebook, but grades will not be given out over the phone, mailed early, or distributed to your personal e-mail account.
- Incompletes will not be given, under any circumstances.
- The final grade is computed from the total marks and Professor Lowery's assessment of your work throughout the semester and your contribution to the class.
- A (94-100), A- (90-93), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (63-66), D- (60-62), F (<60)

Syllabus Changes or Amendments

In order to meet the needs of class members and course objectives, this syllabus may be subject to change, including project due dates and test dates (except for the officially scheduled final examination.) The instructors will make every effort to notify you in advance, both in person and in writing, but in the end you are responsible for any and all additional course information provided in class sessions throughout the semester, regardless of tardiness or absence. I encourage you to write down the name and contact information of 2 class members you can turn to if you have to be absent.

Some Tips for Reading

Primary Sources: Primary sources were written at the time under study, usually by people directly involved. Primary sources include letters, diaries, newspapers, memoirs, laws, court cases, and images made at the time. They are the raw documentary materials—written during the periods under study—that are used by professional historians in their efforts to know and understand the past.

Secondary Sources: Secondary sources are books and articles written well after the time in question, including works of history, textbooks, and the editors' introductions and other commentary in printed volumes of primary sources.

Reading primary sources requires close, careful, and active reading. Here are some questions to keep in mind:

- Who was the author and what were the author's purposes in writing this document?
- Why did the author write the document in the form it is in?

- What was the historical context within which the author wrote this document?
- What basic assumptions—religious, social, political, ethnic, racial, gendered, sexual, national, etc.—did the author operate under?

Three broad questions may help you to read these assignments actively rather than passively and prepare to write about them:

1. What strikes you? What aspects of the reading particularly command your attention and for what reason?
2. What surprises or puzzles you? What aspects of the reading challenge or overturn whatever initial expectations you brought to the document?
3. What patterns do you see? What fundamental concerns or values run through the reading? What keywords does the author repeat?

Don't forget: you'll often understand a primary source better on the second reading, so try to take the time to read it twice.

Professionalism

When we teach history, we are not simply sharing our opinions about the past. We are sharing hundreds of years of reasoned interpretation informed by written and oral sources. This course focuses on teaching things about Native American people and U.S. history that perhaps you didn't know. There is violence, dispossession, and oppression in this history, but there is also kindness, humility, and sincere exchange. Some of the material may feel uncomfortable; some of it may raise strong emotions in you. You are free to share that discomfort and those emotions, knowing that you are responsible for the impact your words have on others. You are also obligated to do the reading, attend class sessions, and complete assignments; in doing so you agree to wrestle with the pieces of these histories that we present to you, whether you feel that you identify with these perspectives or not.

A reminder about UNC's Discrimination and Harassment Policy:

All participants in this class should be aware that we will be discussing discrimination based on race, gender, and other factors. Certain readings and discussions may be difficult, whether you are new to them or you have personal experience with these issues. Professor Lowery is a "responsible employee" at UNC-Chapel Hill, a staff member who is required to report any incident that is described as, or she suspects may be, discrimination or harassment based on any protected status under UNC's Policy on Prohibited Discrimination, Harassment and Related Misconduct (i.e., age, color, disability, gender, gender expression, gender identity, genetic information, national origin, race, religion, sex, sexual orientation, or veteran status), sexual and interpersonal violence, sexual exploitation, stalking, complicity, and retaliation. I must report all incidents regardless of where they take place – both on and off campus. These acts are prohibited at UNC-Chapel Hill.

If you have experienced these types of conduct, you are encouraged to report the incident and seek resources on campus or in the community. Please contact the Director of Title IX Compliance / Title IX Coordinator (Adrienne Allison, adrienne.allison@unc.edu), Report and Response Coordinators (Ew Quimbaya-Winship, eqw@unc.edu; Rebecca Gibson, rmgibson@unc.edu; Kathryn Winn kmwinn@unc.edu), Counseling and Psychological Services (CAPs) (confidential) in Campus Health Services at (919) 966-3658, or the Gender Violence Services Coordinators (confidential) (Cassidy Johnson, cassidyjohnson@unc.edu; Holly Lovern, holly.lovern@unc.edu) to discuss your specific needs. You can seek assistance from confidential resources such as the Gender Violence Services Coordinator in

the Carolina Women's Center at (919) 962-1343 or Counseling and Psychological Services (CAPS) in Campus Health Services at (919) 966-3658. You can also contact the Equal Opportunity and Compliance Office at (919) 966-3576 to report an incident and/or seek interim protective measures. Additional resources are available at safe.unc.edu.

A Reminder About the Honor Code:

From The Instrument of Student Judicial Governance,
Section IIB. Academic Dishonesty

It shall be the responsibility of every student enrolled at the University of North Carolina to support the principles of academic integrity and to refrain from all forms of academic dishonesty, including, but not limited to, the following:

1. Plagiarism in the form of deliberate or reckless representation of another's words, thoughts, or ideas as one's own without attribution in connection with submission of academic work, whether graded or otherwise.
2. Falsification, fabrication, or misrepresentation of data, other information, or citations in connection with an academic assignment, whether graded or otherwise.
3. Unauthorized assistance or unauthorized collaboration in connection with academic work, whether graded or otherwise.
4. Cheating on examinations or other academic assignments, whether graded or otherwise, including but not limited to the following: a. Using unauthorized materials and methods (notes, books, electronic information, telephonic or other forms of electronic communication, or other sources or methods); b. Violating or subverting requirements governing administration of examinations or other academic assignments; c. Compromising the security of examinations or academic assignments; d. Representing another's work as one's own; or e. Engaging in other actions that compromise the integrity of the grading or evaluation process.
5. Deliberately furnishing false information to members of the University community in connection with their efforts to prevent, investigate, or enforce University requirements regarding academic dishonesty.
6. Forging, falsifying, or misusing University documents, records, identification cards, computers, or other resources so as to violate requirements regarding academic dishonesty.
7. Violating other University policies that are designed to assure that academic work conforms to requirements relating to academic integrity.
8. Assisting or aiding another to engage in acts of academic dishonesty prohibited by Section II. B.

Academic Resources

UNC American Indian Center:

<http://americanindiancenter.unc.edu>

<https://www.facebook.com/UNC.AIC>

Twitter: @UNC_AIC

American Indian and Indigenous Studies at UNC:

<http://americanindianstudies.unc.edu/>

<https://www.facebook.com/aisunc>

Accessibility Resources & Service: "AR&S provides reasonable accommodations, so students with disabilities who are otherwise qualified may, as independently as possible meet the demands of

University life.” Includes eligibility guidelines and information for how to get started, as well as resources for students with disabilities (including alternative testing options, note-taking requests, and frequently asked questions).

Website: <http://accessibility.unc.edu>

Location: SASB North, Suite 2126

Phone: 919-962-8300

Email: accessibility@unc.edu

Academic Advising: “The mission of the Academic Advising Program in the College of Arts and Sciences is to partner with students to create meaningful educational plans that are compatible with their career and life goals.” For setting up appointments with advisers to discuss matters ranging from course planning to academic difficulty to graduation review.

Website: <http://advising.unc.edu/>

Location: Steele Building

Phone: 919-966-5116

The Center for Student Academic Counseling: “The Center for Student Academic Counseling offers academic counseling and personal support for all UNC students. Historically, CSAC's primary objective has been to sponsor programs and activities that promote academic excellence, increase retention, and improve the campus climate for diversity among minority students in general and Native American and African American undergraduates in particular.”

Website: <http://cssac.unc.edu/programs/student-academic-counseling>

Location: SASB North, Room 2203

Phone: 919-966-2143

The Learning Center: “Helps students learn more efficiently and perform better in their course work. Services include Academic Counseling; Reading Program; Tutoring in Math and Sciences; Drop-in Peer Tutoring; Test Prep for GRE, GMAT, LSAT, MCAT; Workshops; and Success Programs for students with LD/ADHD.”

Website: <http://learningcenter.unc.edu>

Location: SASB North, lower level, Room 0118

Phone: 919-962-3782

Email: learning_center@unc.edu

Pre-Graduate Education Advising Program: “The Pre-Graduate Education Advising Program advises undergraduate students considering a graduate degree in the sciences, humanities, social sciences and some professional arenas. We help clarify the differences in gaining and utilizing a Doctoral vs. a Master's degree and what opportunities a terminal degree may offer. The Program is primarily responsible for helping students understand what their next steps are in researching and applying to graduate programs, so that they can move forward independently and effectively. Our advisors are all current graduate students who can give undergraduates a firsthand sense of the graduate school experience.”

Website: <https://careers.unc.edu/students/pre-professional-pre-graduate-advising/pre-graduate>

Location: Hanes Hall, Room 219

Phone: 919-962-6507

Email: ucs@unc.edu; zoso@email.unc.edu

University Career Services: “UCS serves underclassmen, seniors, graduate students and alumni. Services include individual career advising; internship and employment search assistance; workshops on job-seeking skills; resume mailing service to employers; on-campus interviewing; graduate school preparation assistance; and online internship and job listings and occupational and employer information.”

Website: <http://careers.unc.edu>

Location: Hanes Hall, Room 219

Phone: 919-962-6507

Email: ucs@unc.edu

The Writing Center: “The Writing Center is an instructional service that provides writing assistance for students, faculty, and staff. We offer both face-to-face and online consultations, as well as a collection of online resources for writers and educators.”

Website: <http://writingcenter.unc.edu/> - make appointments online

Location: SASB North, lower level, Room 0127 (main location) and Greenlaw Hall, Room 221 (satellite space)

Phone: 919-962-7710

Email: writing_center@unc.edu

Wellness Resources

Carolina Women’s Center: “The Carolina Women’s Center’s mission is to create an inclusive education and work environment where gender is not a barrier to success, difference and diversity are celebrated, and everyone is safe to live, learn, teach, and work without threat of harm or unequal treatment.” The CWC offers monthly programming (speakers, screenings, discussions, and performances), ongoing trainings/workshops (notably HAVEN training, to increase support for student survivors of sexual violence), and general resources.

Website: <http://womenscenter.unc.edu/>

Location: Stone Center, Suite 101

Phone: 919-962-8305

Email: cwc@unc.edu

Counseling and Psychological Services: Providing individual, couples, and group therapy as well as other resources and programs to promote academic and personal wellness for students. Offers information on how to get started and the philosophy behind the programs. Note: first time visits are walk-in only, no appointment necessary.

Website: <http://campushealth.unc.edu/caps>

Location: Campus Health Services (James A. Taylor Building), 3rd Floor

Phone: 919-966-3658

Diversity and Inclusion: “At the University of North Carolina at Chapel Hill, our commitment to diversity and inclusion is embedded in our institutional dynamic. We believe that when equal access to academic and employment success is available to all members of the Carolina community, the whole world benefits. Across campus, both our University Office for Diversity and Inclusion (D&I) and other schools, divisions and units around Carolina provide programs, initiatives and cultural celebrations that allow each member of our campus to thrive and reach their greatest potential.”

Website: <http://diversity.unc.edu>

Location: SASB North, Suite 3226

Phone: 919-962-6962

LGBTQ Center: “The Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Center works to foster a welcoming and inclusive environment for UNC-Chapel Hill community members of all sexual orientations, gender identities and gender expressions. We address this mission by allocating our resources across three broad areas: 1) Educational programs; 2) Direct services and resources; 3) Advocacy.”

Website: <http://lgbtq.unc.edu>

Location: SASB North, Suite 3226

Phone: 919-843-5376

Email: lgbtq@unc.edu

By having received this course syllabus and attended class beyond the first two meetings of the term, you have reviewed the requirements and policies of this class, understand them, and accept them.

HISTORY 279: MODERN SOUTH AFRICA

Woollen Gym 0303

MW 2:30-3:20

Professor Lauren Jarvis

lj Jarvis@email.unc.edu

Hamilton Hall 501

Office Hours: M 1-2pm, Th 12:45-1:45pm, by appointment

Teaching Assistant

During Robert Kennedy's 1966 trip to South Africa, he told an audience that he had come to the country because of his "deep interest and affection for a land settled by the Dutch...taken over by the British, and at last independent." This was a land "in which the native inhabitants were at first subdued, but relations with them remain a problem to this day; a land which defined itself on a hostile frontier;...a land which once imported slaves, and now must struggle to wipe out the last traces of that former bondage." He then surprised the audience, who assumed he was speaking about South Africa, by saying, "I refer, of course, to the United States of America."

As Kennedy's encapsulation of 500 years of history suggests, studying South Africa's past affords us the opportunity to consider a history that, from some angles, looks very much like that of the United States and, from others, looks very different. We will see that South African history provides a lens for better understanding the rise of African and European empires, the origins of socioeconomic inequality, racism and race relations, transitional democracy, restorative justice, and social movements. And we will also see that South Africa is a place (like every other), where people live, die, love, have families, go to school, express themselves creatively, and seek to improve their lives--but in ways shaped by history and their particular circumstances.

This semester we will have an especially important opportunity to think about South Africa in comparison with the United States. This course is part of the Reckoning Initiative launched by the College of Arts and Sciences and explained in more detail below.

TARGET AUDIENCE AND OBJECTIVES

This course fulfills HS and BN requirements. No prior knowledge of South African history is required for this class. Class time will be devoted to lectures, discussions, and primary-source analysis. Come to class ready to listen but also ready to engage and ask questions, whether during lecture or during discussion. By the end of this course, successful students will be able to evaluate competing historical claims and explain the major events and turning points in South African history.

READINGS

The following books are required reading for the course and available at the campus bookstore:

- Clifton Crais and Thomas McClendon, *The South Africa Reader* (Duke 2014)*
- Clifton Crais and Pamela Scully, *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography* (Princeton 2010)
- Trevor Noah, *Born a Crime* (Spiegel & Grau, Reprint 2019)

Notes:

1. All of these books will be available on reserve at the UL.
2. Books with * are available in electronic editions through the library website.
3. Some of the readings will be central to understanding class content on the day they are due. Others are posted on the schedule as guidelines to keep you on track to finish a book by a certain date. I will make each kind of reading assignment clear to you.
4. Recitations may draw upon any of the week's readings – not just the readings assigned for that day.
5. In the [Google course calendar](#), you will see a number of additional required readings available through links to PDFs and the library's website. All readings are posted on the Google calendar on the day that they are due.

ASSIGNMENTS AND METHODS OF EVALUATION

Participation: 10%

Participation is absolutely expected in recitation and highly encouraged in lecture. During the first week of class, you will talk to _____ in recitation about what makes for adequate and effective participation and how you would like to be evaluated for it. Additionally, lecture is A LOT more interesting – and useful – for everyone when you talk too. I can't guess what you don't understand. Asking questions in lecture is a crucial way to communicate to me what isn't working and what I need to explain better.

Recitation Assignments: 10%

Starting Week Two, you will have short assignments to do before most recitations. The main point of these assignments is to keep you on track with the reading and get you thinking about the topics you will discuss. You will be able to find these assignments on the class Google calendar on the day that they are due in recitation.

These assignments are due in hard copy at the beginning of recitation. _____ will check for their completion in recitation. Depending on their level of completion, you may get full, partial, or no credit. (Note: simply by following the instructions, you will be able to get full credit.)

If you have an excused absence, you may make up these assignments. You may miss one and still get full credit for this portion of your grade.

Map Quiz: 5%

We will have an in-recitation map quiz on 09.19/09.20 (depending upon your recitation day). In preparation, I will post a blank map of South Africa and a list of geographic features on Sakai. (This study aid will be under “Resources” and then “Course Documents.”)

Short Papers: 60% total, 10%, 20%, 30% (weighted from your lowest paper grade to the highest)

Over the course of the semester, you will be asked to write three short papers (1000-1200 words each). These papers will relate to the central readings of the course. Paper topics and rubrics will be handed out as we start relevant content.

The deadlines for the short papers are:

- October 1
- October 29
- December 3

The Contest: 15%

During the final exam session (Friday, 12.06 from 4-7pm), we will have a contest in which groups of 4-5 students make an argument that particular dates are the most important in South African history. At the end of the semester, we will determine a list of 10-12 dates and then each group will be assigned one date randomly. Each group will have up to 4 minutes to make a case about why their date is the most important – that is, why that date illuminates the most about South Africa and its history. At the end of the presentations, the class will vote for the winners.

Winners will receive a trophy, be inducted into the Order of the Protea, and be forever remembered in History 279 lore. (Or at least remembered by me for a long time.) Rest assured however that, even if your group does not win, you can do well on this assignment by making a strong and engaging case for your date.

In addition to your presentation, you should each turn in a brief synopsis of your group’s case on the day of the exam (~500-600 words). Even though your group will make an argument, this writing should be in your own words. Note: None of you should read from your synopsis during the presentation!

Extra Credit: The Reckoning Initiative will host a number of events over the course of the semester intended to get students in different classes discussing issues of race, racism, reconciliation, and memory. If you attend one of these events and write a 500-word synopsis of it (including some specific details to prove that you attended), you can receive extra credit

on your participation grade. Each of these assignments can add up to 5% points on your final participation grade. You may do a maximum of 2.

CLASS POLICIES

Attendance: Regular attendance is expected in lecture and is a crucial component of your participation grade in recitation. We will gladly help you make up content arising from excused absences. (A reminder that excused absences, as defined in the undergraduate bulletin, result from University activities, religious observances, serious illnesses, and personal emergencies.) You are expected to notify _____ as soon as possible in the event of an excused absence that affects your recitation attendance. After two unexcused absences, your participation grade will begin to drop.

Late work: If you would like an extension on any of the three short papers, you must notify _____ and me via email at least 48 hours in advance of the assignment deadline. If you follow this procedure, we will give you a 72-hour extension no questions asked and without penalizing your paper grade.

Email: In general, I respond to email once a day on weekdays and once over the weekend. Also, if you have not heard back from me in 48 hours, feel free to send me a reminder email.

Technology in class: You may use laptops in lecture unless otherwise noted in order to take notes, refer to readings posted online, and look up information.

That said, I encourage you to do some research about the benefits of taking notes by hand. Many studies suggest that students learn better and retain more information when they write their notes the old-fashioned way.

Recitation may have a different technology policy.

PowerPoint Slides: I will upload the images used in class to Sakai. Do know, however, that the slides are not meant to offer comprehensive coverage of what we discuss in class. I mainly use PowerPoint to show images, and my slides include a minimal amount of text.

Recording lectures and sharing notes: Please do not record lectures or share notes online with people who are not in our class. Please do not record class for your personal use without asking for my permission.

ADDITIONAL RESOURCES, STATEMENTS, AND, GUIDING PRINCIPLES

Accessibility: The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities.

All accommodations are coordinated through the Accessibility Resources and Service Office. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

Relevant policy documents as they relate to registration and accommodations determinations and the student registration form are available on the [ARS website under the About ARS tab](#). (source: The Office of Undergraduate Curricula)

CAPS: CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: <https://caps.unc.edu/> or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more. (source: Student Safety and Wellness Proposal for EPC, Sep 2018)

Diversity: A successful semester depends upon all people being comfortable in this class. This, in turn, requires creating a classroom environment in which we respect people of all races, ethnicities, national origins, religious backgrounds, sexual orientations, gender identities, and socioeconomic classes. To paraphrase James Baldwin, we can (and should) disagree and still get along as long as our disagreements do not question each other's humanity and/or right to exist.

Honor Code: We will discuss issues of academic integrity in class, but it is your responsibility to understand the tenets of UNC's honor code. Be proactive if you have questions about what constitutes plagiarism, cheating, and academic dishonesty.

For more information, see: <https://studentconduct.unc.edu/students>

Title IX: Acts of discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, stalking, and related retaliation are prohibited at UNC-Chapel Hill. If you have experienced these types of conduct, you are encouraged to report the incident and seek resources on campus or in the community. Please contact the Director of Title IX Compliance/Title IX Coordinator (Adrienne Allison, adrienne.allison@unc.edu), Report and Response Coordinators (Ew Quimbaya-Winship, eqw@unc.edu; Rebecca Gibson, rmgibson@unc.edu; Kathryn Winn kmwinn@unc.edu), Counseling and Psychological Services (CAPs) (confidential) in Campus Health Services at (919) 966-3658, or the Gender Violence Services Coordinators (confidential) (Cassidy Johnson, cassidyjohnson@unc.edu; Holly Lovern, holly.lovern@unc.edu) to discuss your specific needs. Additional resources are available at safe.unc.edu. (source: The Office of Undergraduate Curricula).

****The course overview is available via [Google Calendar](#). It is subject to change. This is a public calendar, meaning you do not need a Gmail address to access it.

RECKONING: RACE, MEMORY, AND REIMAGINING THE PUBLIC UNIVERSITY is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.

New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- *Practice difficult conversations:* develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment:* a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

History 395: Race & Memory at UNC
Dr. William Sturkey
Autumn, 2019
Syllabus

Meeting Time: W, 5-6 pm
Location: 0211 Chapman Hall

wsturkey@live.unc.edu
Office: 552 Hamilton Hall
Hours: M, W: 11-12, and by appointment

Course Description:

This course will provide an introductory overview of the history and study of race and memory at the University of North Carolina at Chapel Hill from its foundations in the 1790s to the present. The vastness of this topic exceeds the time and resources available in this class. But students will be exposed to materials that help empower them to gain a better understanding of both the chronology and major developments of the history of race at UNC as well as the ways that some aspects of UNC's history has been remembered or neglected. Students will be exposed to a variety of primary sources and expert guest speakers. They will also have opportunities to discuss various issues and participate with experimental approaches designed to help develop instructive frameworks for how UNC might better study and disseminate its history in the future.

Objectives:

1. Gain a basic factual and conceptual knowledge of the History of Race & Memory at UNCU-Chapel Hill
2. Develop an understanding of the challenges of studying this highly contested history
3. Introduce students to a diverse array of perspectives and historical sources related to the history of race and memory at UNC-Chapel Hill
4. Begin to envision new approaches to the study and dissemination of UNC-Chapel Hill History

The Reckoning Initiative:

Reckoning: Race, Memory and Reimagining the Public University is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

Learning Outcomes

- *Practice difficult conversations:* develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- *Gain a vocabulary for engaging this moment:* a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- *Connect* diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Readings:

1. Various Readings posted to the “Resources” section of Sakai

Assignments and Evaluation:

To Pass this class, students must complete two requirements:

1. Attend at least 12 full sessions
2. Complete a Final Public History Group Project:

Attendance:

- Most of the information taught in this class will be disseminated through short talks that are closely related to the brief readings posted to Sakai.
- Attendance will be taken at the start of each class using Poll Everywhere. Be punctual so as not to disrupt. **We want you to come to class on time or not at all.**
- It is recommended that students complete each reading before class on the day of the assigned reading.
- This class will offer many opportunities for engagement, but **PLEASE** be respectful of all class speakers and your peers. Our curriculum deals with highly charged material that may motivate people to disrupt our learning environment. It is essential that we all abide by basic standards of good citizenship in order to protect our classroom community’s ability to listen and learn.
- Laptops and other electronic devices are allowed, so long as they do not distract other students or speakers.
- **Disruptive students will be asked to leave.**

Final Public History Group Project:

- Public History Group Projects can be completed in groups of 6 or fewer students
- These projects must focus on some aspect of the History of Race & Memory at UNC
- Projects should be uploaded to Sakai by **8pm on December 9th**
- Students should choose between 1 of 3 types of projects:
- These projects will be submitted to Wilson Library where they will live in perpetuity, so please submit thoughtful and productive final projects that will benefit future generations of students and researchers
- Students have full digression to choose the format and topic of their projects:
 - Podcast (20 minutes)
 - Short documentary video (4-5 minutes)
 - 3 site markers or plaques for campus landmarks or buildings (include citations)
 - Please contact Professor Sturkey if your group has another idea for a different type of format for the assignment

Exams, Quizzes, and Papers:

- There are none! ☺

Academic Integrity:

Students are expected to observe the highest standards of academic integrity. Any instances of academic dishonesty, including attendance fraud, will be handled in accordance with the University Honor Code: <https://studentconduct.unc.edu/students>.

Accommodations for Students with Disabilities:

Students with any type of disability will be accommodated. Please inform the Instructor immediately if arrangements should be made with the Department of Accessibility Resources and Service to meet any particular learning needs. Their website can be found using the following link: <http://accessibility.unc.edu/>.

Course Meeting and Reading Schedule:

*Students can access [Sakai](#) readings under the Resources section of the History 395 Sakai course page.

• **August 21: Introduction**

- Guest Spe
 - Graduate Student, History, UNC Historical Task Force, UNC-Chapel Hill
 - Kathleen Duval, Professor, History, UNC-Chapel Hill
- Sakai Reading:
 - Act Establishing the University of North Carolina, 1789
 - Shannon DeRespino, "The History of the University Seal," History on the Hill, May 12, 2016

• **August 28: Foundations**

- Guest Speakers:
 - Brandon Bayne, Associate Professor, Religious Studies, UNC-Chapel Hill
 - Graduate Student, History, UNC Historical Task Force, UNC-Chapel Hill
- Sakai Reading:
 - Dr. Cecelia Moore, Brief UNC Timeline, July, 2019
 - Slavery and the Making of the University, Slaves as Escheats
 - Primary Source Folder

• **September 4: Daily Life at UNC, 1795-1861**

- Guest Speakers:
 - Harry Watson, Atlanta Distinguished Professor of Southern Culture, History, UNC-Chapel Hill
 - Graduate Student, History, UNC Historical Task Force, UNC-Chapel Hill
- Sakai Reading:
 - Slavery and the Making of the University, Slaves and the University Buildings
 - Slavery and the Making of the University, Finance Records
 - Slavery and the Making of the University, George Moses Horton
 - Primary Source Folder

• **September 11: Reconstruction**

- Guest Speakers:
 - Susanna Michele Lee, Associate Professor, History, North Carolina State University
 - Graduate Student, History, UNC Historical Task Force, UNC-Chapel Hill
- Sakai Reading:
 - John K. Chapman, Chapter 2-Black Striving and the University from Emancipation to 1875, Ph.D. diss., UNC-Chapel Hill, 2006
 - Primary Source Folder

• **September 18: Silent Sam**

- Guest Speakers:
 - Seth Kotch, Associate Professor, American Studies, UNC-Chapel Hill
 - John Bowles, Associate Professor, Art and Art History, UNC-Chapel Hill
- Sakai Reading:
 - Julian Carr, "Unveiling of Confederate Monument at University," Chapel Hill, NC, June 2, 1913
 - Dr. Jim Leloudis, Silent Sam Presentation, 2017-2019
 - James Leloudis, "History Speaks on Intentions Behind Confederate Statues," *Raleigh News & Observer*, August 23, 2017
 - Brian Fennessy, "Silent Sam and Other Civil War Monuments Rose on Race," *Raleigh News & Observer*, November 23, 2017
 - Center for the Study of the American South at UNC-Chapel Hill, "On Silent Sam and the Study of the South," August, 2018
 - Department of History at UNC-Chapel Hill, The History Department's Statement on the Confederate Memorial at UNC (aka "Silent Sam" Statue), October, 2017
 - Joe Knott, "Don't Let a Mob Decide on Silent Sam," *Raleigh News & Observer*, May 19, 2019

- **September 25: Kenan Memorial Stadium**

- Guest Speaker: None
- Sakai Reading:
 - Craig Calcaterra, “UNC's Football Stadium: Memorial to the Leader of a White Supremacist Massacre,” September 19, 2018
 - Hannah McClellan, “Kenan Memorial Stadium: racism and white supremacy are hidden beyond a dedication plaque,” *Daily Tar Heel*, September 28, 2018
 - Message from Chancellor Carol L. Folt about Carolina History, October 3, 2018
 - Primary Source Folder

- **October 2: Benefactors and Buildings**

- Guest Speakers:
 - Eric Muller, Dan K. Moore Distinguished Professor of Law, UNC-Chapel Hill
 - Peter A. Coclanis, Albert Ray Newsome Distinguished Professor, History & Director of the Global Research Institute, UNC-Chapel Hill
- Sakai Reading:
 - Dr. Anne Mitchell Whisnant, History/American Studies 671: Names in Brick and Stone Project
 - Josephus Daniels Student Stores (1968)
 - Aycock Residence Hall (1924)
 - Eric Muller and Sally Greene, “His Pro-Slavery Rhetoric Was Extreme. And His Portrait Dominates Our Top NC Courtroom,” *Raleigh News & Observer*, October 25, 2018
 - Peter A. Coclanis, “Julian Carr Did Wrong, but Also a Good Deal Right,” *Raleigh News & Observer*, September 26, 2017
 - William Sturkey, “Carr Was Indeed Much More than Silent Sam,” *Durham Herald Sun*, October 31, 2017
 - Report of the Committee on the Carr Building, Duke University, November 20, 2018

- **October 9: Before Desegregation**

- Guest Speaker:
 - Erik Gellman, Associate Professor, History, UNC-Chapel Hill
- Sakai Reading:
 - Selection from Pauli Murray, *Proud Shoes*
 - UNC Libraries, The 1939 Correspondence Between Pauli Murray and Frank Porter Graham
 - Primary Source Folder

- **October 16: No Class: Fall Break**

- **October 23: The Fight to Desegregate**

- Guest Speakers:
 - Matt Andrews, Teaching Associate Professor, History, UNC-Chapel Hill
 - Mike Ogle, Journalist, UNC-Chapel Hill Alum
- Sakai Reading:
 - Mike Ogle, “Martin Luther King Jr. and Chapel Hill’s Jim Crow Past,” *Raleigh News & Observer*, April 3, 2018
 - Charlie Scott Newspaper Coverage Folder
 - Karen Parker Diary Selections
 - James Cates Primary Source Folder

- **October 30: Student Activism, 1960s-1980s**

- Guest Speakers:
 - Nicholas Graham, University Archivist, University Archives and Records Management Services, UNC-Chapel Hill
 - Shannon Watkins, Senior Writer, The James G. Martin Center for Academic Renewal
- Sakai Reading:
 - Primary Source Folder

- **November 6: Peer Review**
 - Guest Speakers:
 - Chuck Bolton, Professor, History & Associate Dean, College of Arts and Sciences, UNC-Greensboro
 - Charles Irons, Associate Professor & Chair of the Department of History and Geography, Elon University
 - Sakai Reading:
 - Jesus A. Rodriguez, “This Could Be the First Slavery Reparations Policy in America,” *Politico*, April 9, 2019
 - University of Virginia Materials Folder
 - William & Mary Materials Folder
- **November 13: Carolina Hall: A Case Study**
 - Guest Speakers:
 - Cecelia Moore, University Historian and Project Manager, Chancellor’s Task Force on the University of North Carolina at Chapel Hill History
 - Arch T. Allen, Former Member, UNC-Chapel Hill, Board of Trustees
 - Sakai Reading:
 - Carolina Hall Primary Source Folder
 - Carolina Hall Media Coverage Folder
 - Arch T. Allen, “Rename Saunders Hall: An Open Letter to Carolina,” February 27, 2015
 - Message from Chancellor Folt: Task Force on UNC-Chapel Hill History, September 2, 2015
- **November 20: The Controversies of 2017-2019**
 - Guest Speakers:
 - Danita Mason-Hogans, Project Coordinator, Critical Oral Histories, Center for Documentary Studies, Duke University
 - Graduate Student, History, UNC-Chapel Hill
 - Sakai Reading:
 - View: Danita Mason-Hogans, Tedx Chapel Hill: “How Our Stories and History is a Social Justice Issue”
 - Carolina Political Review Editorial Board, “UNC Has a White Supremacy Problem,” April 9, 2019
 - 2017-2019 Media Coverage Folder
- **November 27: No Class: Thanksgiving**
- **December 3: Current and Future State of Race & Memory at UNC**
 - Guest Panelists:
 - Hank Tarleton, Graduate and Faculty Campus Minister, InterVarsity Christian Fellowship
 - Dr. Anne Mitchell Whisnant, Director, Graduate Liberal Studies, Duke University
 - Dr. Kia Caldwell, Professor, Department of African, African American and Diaspora Studies, UNC-Chapel Hill
 - Dr. Claude Clegg, Lyle V. Jones Distinguished Professor, Department of African, African American and Diaspora Studies & Department of History, UNC-Chapel Hill
 - Sakai Reading:
 - None
- **December 9: Final Projects Uploaded by 8pm**

“Arabic Sources on American Slavery.”
Readings in Islamicate literatures, fall 2019
Joint UNC-Duke seminar (alternating campus each week)

RELI 681/ASIA 681/ARAB 681 (UNC)
M 2:30 PM-5:20 PM, Mitchell 09 (UNC)
Instructors: Carl W Ernst (UNC)

AMES 4905/AMES 5035 (Duke).
M 3:05-5:35, Allen 3041 (Duke).
Mbaye Lo (Duke).

Office Hours

Office Phone: 962-3924

email: cernst@email.unc.edu

Course description: This is a research seminar focusing on Arabic writings of enslaved Africans, particularly Omar ibn Said (1770-1864), who in 1831 wrote an autobiography in Arabic while enslaved in Bladen County, North Carolina. The focus of the class will be on his writings, including over a dozen manuscripts with short extracts from the Qur'an and the Bible, several of which are in the Wilson Library at UNC. Students will transcribe the Arabic manuscripts and translate them with the aim of producing a joint online publication edited by the instructors. They will also present oral reports and research papers on these documents in the context of slavery, and the controversy over the supposed conversion of Omar to Christianity.

Course goals will include:

1. Learning basic techniques for reading and transcribing Arabic manuscripts and identifying unknown texts; learning principles of establishing a critical edition and translation of Arabic manuscripts for digital publication, using EditPad Pro software. Half of each class will be devoted to reading the Arabic texts.
2. Critical understanding of topics including:
 - History of enslaved Muslims in America
 - Slave narratives as a literary form
 - Racial attitudes in American slavery
 - Talismanic texts and their significance in West Africa
 - Arabic studies in the antebellum South
 - Conversion and religion
3. Critical writing.
Students will undertake an extended examination of any of the themes, ideas, theories, areas, or authors we discuss in class in the form of a well-written 10-12 page research essay. This essay will necessarily rely on course materials as well as external materials, stressing the importance of critical reading. The purpose of this assignment is to strengthen and demonstrate upper-level writing skills, which include: effectively researching, drafting, and preparing to write; analyzing a text; comparing a text (or texts) to other works; carefully presenting and critiquing an author's argument; crafting one's own argument; and proposing critiques, suggestions, and concurring argumentation.
4. Research skills
What is research? It often means literally having to search again, and you may experience the need to reformulate and revise your project as you go along. It is not merely a descriptive book report, summarizing a source, or replicating what is found in the text. It means to connect a

subject to a question – which means the theories that are debated among scholars in fields like literature, social science, history, philosophy, art, etc. The best place to start is with encyclopedia articles, which are tremendously helpful because they are brief, written by experts, offer summaries of current debates, and provide bibliographies.

5. Oral communication skills.

Speaking in class is an important application of communication skills, which are essential in a seminar of this kind. Although the instructors will occasionally present mini-lectures, half of class time will be devoted to discussion of journal entries in which students respond to the readings for that day. All students will also have the opportunity to make brief oral presentations of their editions/translations and final papers, and to receive feedback from their peers. These exercises will be important occasions to develop speaking skills in relation to research projects.

6. Scholarly Community

Although research may feel like a solitary activity, it has an important community aspect, which is feedback, debate, and dialogue with other people. You will benefit from the comments and questions of others when you make your presentations, and you can help them as well by your own constructive responses. These are important aspects of the class to which everyone contributes.

Requirements and grading (Details to be supplied at first class)

1. Reading Arabic manuscripts. This will include preparation for analysis and oral translation of texts in class, and the preparation of the critical edition text accompanied by a translation and short introduction with notes (40% of grade).
2. **A research paper** of 10-12 pp. plus bibliography (40% of grade), **on a subject to be worked out in consultation with the instructors** (a list of sample paper topics will be provided, but each student needs to formulate a specific question). Any graduate students taking the course will be expected to write longer research papers (15-20 pp.).
3. **Journals** responding to the readings (10%), beginning Sept 9.
4. **Participation** (10%).

Prerequisites: three years of Arabic or the equivalent, or permission of instructor. Open to advanced undergraduates and graduate students. This course will serve as an equivalent to ARAB 401.

Additional features:

- Visit to UNC Rare Book Collection to see Arabic manuscripts

Preliminary bibliography:

Omar Ibn Said Collection at the Library of Congress (<https://www.loc.gov/collections/omar-ibn-said-collection/about-this-collection/>)

- Omar ibn Said Materials at Wilson Special Collections Library (<https://guides.lib.unc.edu/omar-ibn-said/wilson-library>)
- Horn, Patrick E. "Coercions, Conversions, Subversions: The Nineteenth-Century Slave Narratives of Omar ibn Said, Mahommah Gardo Baquaqua, and Nicholas Said." *a/b: Auto/Biography Studies*, vol. 27, no. 1, 2012, pp. 45-66.
- Hunwick, John. "'I Wish to be Seen in our Land Called Āfrikā': Umar B. Sayyid's Appeal to be Released from Slavery (1819)." *Journal of Arabic & Islamic Studies*, vol. 5, 2003-2004, pp. 62-77.
- Kahera, Akel. "God's Dominion: Omar ibn Said's use of Arabic Literacy as Opposition to Slavery." *The South Carolina Review*, vol. 46, no. 2, 2014, pp. 126- 34.
- Osman, Ghada and Camille F. Forbes. "Representing the West in the Arabic Language: The Slave Narrative of Omar Ibn Said." *Journal of Islamic Studies*, vol. 15, no. 3, 2004, pp. 331-343.
- Parramore, Thomas C. "Muslim Slave Aristocrats in North Carolina." *North Carolina Historical Review*, vol. 77, no. 2, 2000, pp. 127-150.
- Shaheen, Basima Kamel. "Literary Form and Islamic Identity in The Life of Omar Ibn Said." In *Journeys of the Slave Narrative in the Early Americas*, 187: U of Virginia P, 2014.
- Tamplin, William Costel. "Who Was 'Umar ibn Sayyid? A Critical Reeevaluation of the Translations and Interpretations of the *Life*." *Journal of Arabic and Islamic Studies*, vol. 16, 2016, pp.125-147.

Course Policies and Resources

Accessibility Resources	UNC-Chapel Hill facilitates the implementation of reasonable accommodations for students with learning disabilities, physical disabilities, mental health struggles, chronic medical conditions, temporary disability, or pregnancy complications, all of which can impair student success. See the ARS website for contact and registration information: https://ars.unc.edu/about-ars/contact-us
Attendance Policy	No right or privilege exists that permits a student to be absent from any class meetings, except for these University Approved Absences: 1. Authorized University activities 2. Disability/religious observance/pregnancy, as required by law and approved by Accessibility Resources and Service and/or the Equal Opportunity and Compliance Office (EOC) Significant health condition and/or personal/family emergency as approved by the Office of the Dean of Students, Gender Violence Service Coordinators, and/or the Equal Opportunity and Compliance Office (EOC). Note: Instructors may work with students to meet attendance needs that do not fall within University approved absences. For situations when an absence is not University approved (e.g., a job interview or club activity), instructors determine their own approach to missed classes and make-up assessments and assignments.
University Testing Center	The College of Arts and Sciences provides a secure, proctored environment in which exams can be taken. The center works with instructors to proctor exams for their undergraduate students who are not registered with ARS and who do not need testing accommodations

	as provided by ARS. In other words, the Center provides a proctored testing environment for students who are unable to take an exam at the normally scheduled time (with pre-arrangement by your instructor). For more information, visit http://testingcenter.web.unc.edu/ .
Counseling and Psychological Services	CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: https://caps.unc.edu/ or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.
Honor Code Statement	Students are bound by the Honor Code in taking exams and in written work. The Honor Code of the University is in effect at all times, and the submission of work signifies understanding and acceptance of those requirements. Plagiarism will not be tolerated. Please consult with me if you have any questions about the Honor Code.
Technology Use	I generally allow computers to be used in class, especially if an assigned reading was available electronically. I reserve the ability to disallow the use of computers when I feel doing so will enhance discussion. If you choose to use your laptop, I expect you to be 100% "with us," which means no e-mail, no Facebook, no Twitter, no ESPN, and so on.

Schedule:

The instructors reserve the right to make changes to the syllabus, including project due dates and test dates (excluding the officially scheduled final examination), when unforeseen circumstances occur.

These changes will be announced as early as possible so that students can adjust their schedules.

All readings and assignments will be available on the Sakai course web site

When	Where	Events	Assignments
Aug. 26	UNC		Arabic reading: Document no. 1 Topic reading: Introduction to the class; Omar ibn Said his life and his manuscripts ➤ Omar Ibn Said Collection at the Library of Congress (https://www.loc.gov/collections/omar-ibn-said-collection/about-this-collection/) ➤ Omar ibn Said Materials at Wilson Special Collections Library (https://guides.lib.unc.edu/omar-ibn-said/wilson-library); ➤ Hunwick, John. "'I Wish to be Seen in our Land Called Āfrikā': Umar B. Sayyid's Appeal to be Released from Slavery

			(1819)." <i>Journal of Arabic & Islamic Studies</i> , vol. 5, 2003-2004, pp. 62-77.
Sep. 2	Duke	UNC Labor Day	Duke: film – "Wilmington on Fire"
Sep. 9	UNC		Teleconference with Matthew Thomas Miller, Assistant Professor, Persian Literature & Digital Humanities, Roshan Institute for Persian Studies, University of Maryland. Topic: workshop on digital software Arabic reading: Document no. 1 Topic readings: Islam in America, and the African American Experience ➤ Readings: Islam in the African American Experience - pages 11-25.pdf, Richard Brent Turner; ➤ African Muslims in African American Literature, Callaloo, Volume 32, Number 4, 2009, pp. 1213-22; ➤ African Muslims in Bondage: realities, memories and legacies, by Sylviane Diouf; pp. 77-88 In https://www.wm.edu/sites/middlepassage/documents/MBA_Diouf.pdf
Sep. 16	Duke		Arabic reading: Autobiography Topic readings: Religious Conversions: Christianity and Islam ➤ Readings: Horn, Patrick E. "Coercions, Conversions, Subversions: The Nineteenth-Century Slave Narratives of Omar ibn Said, Mahommah Gardo Baquaqua, and Nicholas Said." <i>a/b: Auto/Biography Studies</i>, vol. 27, no. 1, 2012, pp. 45-66; ➤ Hunwick, John. "'I Wish to be Seen in our Land Called Āfrikā': Umar B. Sayyid's Appeal to be Released from Slavery (1819)." <i>Journal of Arabic & Islamic Studies</i>, vol. 5, 2003-2004, pp. 62-77; ➤ John Hunwick and Eve Trout Powell, <i>The African Diaspora in the Mediterranean Lands of Islam</i>.
Sep. 23	UNC		Arabic reading: Autobiography Topic readings: Islamic cultures in West Africa ➤ John Hunwick, "Arabic Sources for African History." In <i>Writing African History</i>, Edited by John Edward Philips. (Rochester: University of Rochester Press, 2005), 219; ➤ Edgell, Penny (2012). A Cultural Sociology of Religion: New Directions." In the Annual Review of Sociology, Vol. 38: 247-265; ➤ Ngom, Fallou and Kurfi, Mustapha (2017). "Introduction to Ajamization of Islam in Africa" in Islamic Africa, Special Edition, Vol. 8, Nos.1-2, pp. 1-12.

Sep. 30	Duke		Arabic reading: Autobiography Topic readings: Legacy of the South: Slave literacy and Narrative ➤ Kahera, Akel. "God's Dominion: Omar ibn Said's use of Arabic Literacy as Opposition to Slavery." <i>The South Carolina Review</i>, vol. 46, no. 2, 2014, pp. 126- 34; ➤ Osman, Ghada and Camille F. Forbes. "Representing the West in the Arabic Language: The Slave Narrative of Omar Ibn Said." <i>Journal of Islamic Studies</i>, vol. 15, no. 3, 2004, pp. 331-343.
Oct. 7	UNC	Duke fall break	UNC: review of Arabic
Oct. 14	Duke		Arabic reading: Autobiography, Document no. 11 Topic readings: Talismans ➤ Handloff, Robert E. (Jun–Sep 1982). "Prayers, Amulets, and Charms: Health and Social Control". <i>African Studies Review</i> African Studies Association. 25 (2/3): 185–194; ➤ Ariela Marcus-Sells "Science, Sorcery, and Secrets in the Fawā'id Nūrāniyya of Sīdi Muḥammad Al-Kuntī" In <i>History of Religions</i> ➤ Bruce Lawrence, "AIDS Victims and Sick Women: Qur'an as Prescription for Mercy" In <i>The Qur'an: A Biography</i>
Oct. 21	UNC		Arabic reading: Document no. 2,3,5 Topic readings: On Southern Memory and Slavery ➤ Readings: Book discussio: Brundage, Fitzhugh, <i>Southern Past: A Clash of Race and Memory</i>. Cambridge: Harvard University Press, 2008. Guest: professor David Cecelski
Oct. 28	Duke		Arabic reading: Document no. 6,7,8 Topic readings: On Memory ➤ Shackel, Paul. 2001. "Public Memory and the Search for Power in American Historical Archaeology. <i>American Anthropologist</i> 103(3):655-670; ➤ Forest, Benjamin and Juliet Johnson. 2019. "Confederate Monuments and the Problem of Forgetting." <i>Cultural Geographies</i> 26(1):127-131; ➤ Rothberg, Michael. 2009. <i>Multidirectional Memory</i>. Stanford: Stanford University Press. Pp.1-29. (Introduction: Theorizing Multidirectional Memory in a Transnational Age).
Nov. 4	UNC		Arabic reading: Document no. 9,10,12 Topic readings: On the University: From UNC to Duke and Vice Versa

			➤ Harris, Leslie M., James T. Campbell, and Alfred L. Brophy (eds.). 2019. <i>Slavery and the University: Histories and Legacies</i>. Athens, GA: University of Georgia Press. (Introduction); ➤ Leloudis, James. 1996. <i>Schooling the New South: Pedagogy, Self, and Society in North Carolina, 1880–1920</i>. Chapel Hill: University of North Carolina Press. (Selection) ➤ Mbembe, Achille J. 2016. "Decolonizing the University: New Directions." <i>Arts and Humanities in Higher Education</i> 15:1 (2016): 29-45.
Nov. 11	Duke		Arabic reading: Document no. 13,14,15 Topic readings: On the University: From Duke to UNC and Vice Versa ➤ Menefee, Heather. 2018. "Black Activist Geographies: Teaching Whiteness as Territoriality on Campus." <i>South: a scholarly journal</i> 50(2): 167-186; ➤ Purifoy, Danielle. 2019. "Shrieking Sam." <i>Scalawag Magazine</i>. January 14, 2019. https://www.scalawagmagazine.org/2019/01/silent-sam-essay/
Nov. 18	UNC		Reports
Nov. 25	Duke	Ernst out of town	Slavery, Memory and The American University Readings: ➤ Robinson, Marilynne. 2018. "The American Scholar Now." in <i>What Are We Doing Here? Essays</i>. New York: Farrar, Straus and Giroux. Pp 81-100; ➤ Simmons, Ruth J. 2019. "Slavery and Justice at Brown." In <i>Slavery and the University: Histories and Legacies</i>, edited by Leslie M. Harris, James T. Campbell, and Alfred L. Brophy, 182-88. Athens, GA: University of Georgia Press; ➤ Smith, Linda Tuhiwai. 2002. "Chapter 8: Twenty-five Indigenous Projects." from <i>Decolonizing Methodologies: Research and Indigenous Peoples</i>. New York: Zed Books; ➤ Timeline of 1980s Anti-Apartheid Activism at UNC: https://blogs.lib.unc.edu/uarms/index.php/2017/05/timeline-of-1980s-anti-apartheid-activism-at-unc/
Dec. 2	UNC		Reports
Dec. 6, 1-4pm	UNC exam		Consultation on final projects

Race and Ethnicity

University of North Carolina – Chapel Hill

Instructor: Kathleen J. Fitzgerald, Ph.D.

Course No: SOCI-122-002

Course Location: Murphey 116

Semester: Fall 2019

email: joykat88@email.unc.edu

Preferred pronouns: she, her, hers

Meeting Days/Time: 9:00-9:55 MWF

Office: 161 Hamilton Hall

Credits: 3.0

Office Hours: 3-4:00 M, 1-4:00 T, or by apt

Teaching Assistants:

Required Texts:

Fitzgerald, Kathleen J. 2017. *Recognizing Race and Ethnicity: Power, Privilege, and Inequality*, 2nd Ed. Boulder, CO: Westview Press. [This book is available through the bookstore and also available as an eBook through our campus library].

Metz, Jonathan M. 2019. *Dying of Whiteness: How the Politics of Racial Resentment is Killing America's Heartland*. New York: Basic Books.

Additional readings will be placed on Sakai; check in to the course page on Sakai regularly!

This course is part of a shared learning initiative in the College of Arts & Sciences entitled ***Reckoning: Race, Memory, and Reimagining the Public University***. Launched in fall 2019, this shared learning initiative connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

"American history is longer, larger, more various, more beautiful, and more terrible than anything anyone has ever said about it." James Baldwin.

NY Times 1619 Project – widespread illiteracy about slavery.

Course Description: In this course we analyze the historical and social construction of race, changing racial ideologies and the manifestation of these as racism and privilege, both historically and currently. There will be an emphasis on self-reflection and an interrogation of the significance of the role race plays in all of our lives and learning how to speak knowledgeably about race, racism, and privilege. Additionally, we explore the ways races "operates" in and through institutions, specifically, the economic sphere, educational institutions, media, and the criminal justice system. Racial minority activism against discrimination, from Civil Rights to Black Lives Matter, is also emphasized. Finally, we

investigate race in the sports world and the military, interracial relationships, biracial/multiracial identities, and race and popular culture.

Course Goals: The objectives of this course are multiple. First is to recognize that race and ethnicity are social, political, and historical constructions. Second, we will focus on what is known as “the other side of racism:” white privilege. An additional goal is to be able to examine the significant role that race/ethnicity plays in our everyday lives. Another goal is to learn to talk about race in an intelligent, informed way and to learn to recognize and combat white fragility. Students are expected to actively reflect on the course material and constantly challenge their own perspectives on race/ethnicity. From this point we will broaden our examination of the subject matter by analyzing how racial/ethnic inequality manifests in various societal institutions such as the educational sphere, economic sphere, political sphere, sports world, military, and popular culture. Finally, students will understand changing racial demographics, including the growing population of biracial/multiracial people, and understand these changes at both the individual and structural levels.

Learning Outcomes: Upon completion of this course, students will be able to:

- Understand what it means to say that race is a social, political, and historical construction and be able to provide evidence for that claim
- Demonstrate an understanding of the concepts of whiteness, white privilege, and white fragility
- Describe the U.S. racial history, with a primary emphasis on the role of power in constructing and maintaining such dominant/subordinate relations; be able to examine how these historical inequalities contribute to current racial/ethnic inequality
- Explain minority group activism, from post-World War II minority protest movements to Black Lives Matter
- Demonstrate self-reflexivity and be able to critically interrogate one's own feelings concerning racial issues
- Evaluate the degree of institutional discrimination in all major societal institutions: political, criminal justice, economic, education, and popular culture
- Explain changing demographics in the United States and the effect these will have on all aspects of society (the changing demographic make-up of our classrooms, neighborhoods, and workplaces)
- Describe the historical emergence of biracial and multiracial identities
- Explain the specific issues faced by multiracial families and interracial couples
- Demonstrate an understanding of the racial integration of the sports world and the military, while also showing ongoing racism within those institutions
- Practice difficult conversations: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding
- Gain a vocabulary for engaging this moment: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us
- Connect diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns

Evaluation/Assessment/Grading Criteria: There are a variety of assessment measures in this course: students will be evaluated through exams, specifically a midterm and a final exam, weekly quizzes, and four papers. There will be a total of 590 potential points in the semester.

There will be two exams, a **midterm** and a **final exam**, each worth 100 pts. The exams will be approximately half multiple choice and half short answer essay and will be based upon assigned readings, class discussions, lectures, films, and any guest speakers brought to class.

Weekly Quizzes – there will be weekly quizzes over the assigned reading for the week. I can drop the quiz on a Monday, Wednesday, or a Friday. There is no opportunity to make the quiz up (unless you have a university approved absence, and we hear from an administrator about that; in that case, you must meet up with the appropriate TA and make-up the quiz within one week of the quiz being administered in class). Each quiz will contain 5 multiple choice questions based upon the reading, for a total of 75 points over the course of the semester (not including the first week and the final exam week).

Reflection Paper over Coates essay – Read the essay by Ta-Nehisi Coates “Letter to My Son” and write a self-reflexive essay over it, exploring some of the following themes: Which of Coates’s arguments resonate with you and why? Which of his arguments challenge you (whether socially, culturally, or emotionally) and why? What questions does this essay leave you with? Were there any issues that you felt the author failed to address? (50 pts., 2-3 page paper, double-spaced, 12 pt. font). This paper must be cohesive, well-written, logical, and thoughtful as well as showing your familiarity with the assigned essay. Use ASA formatting on all papers - Check out this source for guidance on ASA formatting style: <https://essaypro.com/blog/asa-format/>.

Reflection Paper over Metzl book - Write a book review/reflection paper over the book *Dying of Whiteness* (100 pts.; 4-5 pages in length, double-spaced, 12 pt. font). In well-written, cohesive paper, show your familiarity with the book while answering the following questions: How important is the subject matter? How complete and thorough is the author’s coverage of the topic? Which of Metzl’s arguments resonate with you and why? Which of his arguments challenge you (whether socially, culturally, or emotionally) and why? What questions are you left with after reading this book? Were there any issues that you felt the author failed to address? Begin with a brief overview of the work (1.5 pages), then proceed to reflecting on the prompts. Use ASA formatting on all papers - Check out this source for guidance on ASA formatting style: <https://essaypro.com/blog/asa-format/>.

In-Class Activity and Paper on Housing Discrimination – Working in groups of three, you are going to explore the links between housing discrimination historically and currently. Pick a city your group wants to investigate.

The first step of the assignment is to explore whether or not the community you chose to investigate was a **sundown town** through an assignment established by James Loewen at: <https://www.tolerance.org/magazine/spring-2008/does-my-town-have-a-racist-past>.

Second, your group will explore current **residential racial segregation** in that community. Using the website, Mapping America: Every City, Every Block. The *New York Times* worked with data from the Census Bureau’s American Community Survey to offer an interactive map of the racial demographics of every block in the United States. Go to this website and find out how racially segregated: <http://projects.nytimes.com/census/2010/explorer>.

The next part of this project requires you to write up your findings in a **2-3 page paper** describing your findings, citing research defining sundown towns, the causes of sundown towns, and the effects of sundown towns on blacks and whites today (this answer is not going to be found on the websites, but instead in literature found in the library). How are sundown towns linked to residential segregation today? Was this true for the community you researched? Turn in one paper per group (55 points; 12 pt. font, 1" margins, double-spaced, well-written). For this group project, students must be present for the assigned class period in order to work with a group. If you are absent that day, you must work alone on this project. Use ASA formatting on all papers - Check out this source for guidance on ASA formatting style: <https://essaypro.com/blog/asa-format/>.

Millennials on Race: The Woke Generation? Paper - Explore the "Millennials on Race: The Woke Generation?" report at <https://genforwardsurvey.com/assets/uploads/2017/10/GenForward-Oct-2017-Final-Report.pdf>. Using information from this report and information from at least three chapters of the Fitzgerald text, write a 3-4 page paper answering the following questions: What do you find the most interesting in this report? Why? Are there any findings that are disturbing to you? Why? Speculate on the future of race in America, providing evidence for your argument. (3-4 page, double-spaced, 12 pt. font, 1" margins, using ASA formatting - Check out this source for guidance on ASA formatting style: <https://essaypro.com/blog/asa-format/> (75 pts.).

Attendance and Participation – (35 pts. – 1 pt. per class period) I take attendance daily. You are allowed 4 free absences. Beyond that, you will lose points. The only excused absences are those that are university approved (a hospital stay, for instance, and an official notice from a UNC administrator). In addition to being in class, you are expected to participate and show your understanding of the assigned readings in your contributions to the class discussion. Also, if you are constantly on your cell phone and NOT engaged with the class, you will lose points, even if I don't call you out on the behavior.

Grading Scale:

A	549 – 590
A-	531 – 548
B+	519 – 530
B	490 – 518
B-	472 – 489
C+	460 – 471
C	431 – 459
C-	413 – 430
D+	401 – 412
D	354 – 400
F	353 - below

Expectations: Students are expected to have the assigned readings read before the day we are scheduled to discuss the material; this will facilitate class discussion as well as note taking. Race issues are clearly topical, so it is essential that students remain abreast of current events by watching or reading the news on a regular basis. It is in your interest to get in the habit of reading a major newspaper at least weekly. *New York Times*, *Washington Post*, *Los Angeles Times*, *The Guardian* are all good options, online or hard copy.

Course Policies: It is my responsibility to make sure our classroom is a *learning-focused environment*, thus, I have a few rules that will help limit distractions and facilitate learning.

First, we must treat each other with respect. By this I mean, we listen to each other respectfully, without interruption. In courses such as this one, where the subject matter is controversial, we have to be especially sensitive to treating each other with civility. Anytime students feel uncomfortable with a classroom discussion, they are free to bring it up in class, after class with me, or in my office hours. All that being said, this is not an opinion course; it is based in scientific literature, some of which is going to make some of us uncomfortable. That is a good thing. It is from those spaces and moments of discomfort that we learn and grow.

Additionally, creating a respectful environment in the classroom involves the following behaviors: paying attention in class, no matter who is speaking, avoiding the temptation to check your phone during our class period, being on time, staying for the entire class period, not packing your backpack before class is dismissed, and being open to ideas that counter your domain assumptions about the world.

Finally, this course is going to make use of **active learning** techniques. You will have to be involved – answering questions verbally, working with your neighbor, answering questions using Poll Everywhere. You are not a passive bystander in your learning process!

Cheating and Plagiarism: Academic integrity is fundamental to the process of learning and evaluating academic performance, thus, academic dishonesty will not be tolerated. As an institution, UNC takes academic integrity very seriously, as your University Honor Code indicates. As your professor, I take academic integrity seriously as well. Please take the time to familiarize yourself with the honor code, found in the Instrument of Student Judicial Governance at <http://honor.unc.edu/>. It is your responsibility to understand what constitutes plagiarism. All instances of academic dishonesty will be referred to the Student Attorney General. Sometimes I assign collaborative (group) work, but in all other instances, your work is expected to be your own. The book review must contain your own ideas/critiques of the book, NOT something from an existing, published review of the book. If you are caught plagiarizing material in my class, you will fail the course.

Cell Phones: On occasion, we will use our cell phones in class for answering questions through Poll Everywhere. It is therefore your responsibility to not be distracted by your phone and *to not let it be a distraction to others*. Please turn your phone over on your desk when it is not in use for class-related purposes. Again, you will lose attendance/participation points if you are using your cell phone in class.

Classroom Laptop Computer Use: Students will not be allowed to use computers in my classroom, except for the days we are doing in-class research (these days are noted on the syllabus). The research data is pretty clear on this topic – students learn better when they write notes by hand and none of us are good at multitasking, even though we all think we are! Here is one short article making this case:

<https://www.insidehighered.com/news/2018/07/27/class-cellphone-and-laptop-use-lowers-exam-scores-new-study-shows>

Make-Up Exams: Make-ups will only be given at the discretion of the instructor. The final exam will be held during the scheduled final exam period. The only exception to this is if an academic advisor from the Academic Advising Program grants you one – which will only happen under a limited number of circumstances.

Late Paper Policy: Your paper must be submitted on Sakai by the deadline, or you it will cost you a letter grade each day it is late. If you are facing some crisis that will prohibit you from meeting the deadline, please email the instructor BEFORE the assignment is due to discuss an extension.

Syllabus Changes: Please note, while you should assume all assignments and readings outlined on this syllabus will be due on the assigned date, the instructor reserves the right to change dates/topics/readings as necessary. If this happens, an announcement will be made in class and on the Sakai course page.

Requests for Reevaluation of a Grade: The burden of proof in a reevaluation of graded work rests with you. Before meeting with me or the TA who graded your work, a rationale for a different grade should first be submitted to us in writing. This should identify the specific concerns/changes and provide detailed evidence in support of the argument [“I thought I did better” is not a sufficient argument. “It is unclear where/how I lost points” is a valid point. We have an obligation to make it clear why you got the grade you did]. Requests for reevaluation must be made within one week of your receipt of graded assignment. If our office hours do not fit your schedule, remember, we are here well beyond those times and can find a time that works for all of us.

Resources at UNC:

The UNC Writing Center: <http://writingcenter.unc.edu/>

Academic Advising: <http://advising.unc.edu/>

Counseling Services: <http://campushealth.unc.edu/services/counseling-and-psychological-services>

Disability Services: <https://accessibility.unc.edu/>

Final Thoughts: Demographic changes in American society demand that, in order to be successful in the workplace and within educational institutions, we comprehend diversity and multiculturalism. This course is designed to help you develop an understanding of racial and ethnic diversity as well as an understanding of the history of and current arenas of racial and ethnic inequality and privilege. We will work to understand our social location in this system of inequality as well.

This course will focus on *self-reflexivity* and *critical thinking*. According to Paul and Elder (2003), “everyone thinks; it is our nature to do so. But much of our thinking, left to itself, is biased, distorted, partial, uninformed or down-right prejudiced. Yet the quality of our life and that of what we produce, make, or build depends on the quality of our thought. Shoddy thinking is costly, both in money and in quality of life. Excellence in thought, however, must be systematically cultivated...*Critical thinking* is that mode of thinking – about any subject, content, or problem – in which the thinker improves the quality of his or her thinking by skillfully taking charge of the structures inherent in thinking and imposing intellectual standards upon them.” In this course, we will become informed about race, racism, and privilege so that we can avoid partial, biased and distorted thinking about such controversial subjects

and instead *critically investigate* the concepts of race and ethnicity as *social, political, and historical constructions*.

Self-reflexivity refers to the practice of meditatively reflecting on the material we are learning; it means to engage in an ongoing conversation with ourselves concerning this new knowledge, reflecting on how it mirrors our experiences or challenges long-held assumptions; “it takes a great deal of energy to question the way one has been taught to make sense of the world and begin to see that other interpretations are possible” (Fox 2001). We will engage in exercises that enable us to understand race (white) privilege and we will work to tell our own stories about race.

There is an old saying, “That which you are not striving to improve, you are choosing to let deteriorate.” Please notice the active verb in that sentence “choosing;” by not doing something, you are still making a choice. In this class, I am not only concerned that you understand race relations, both historically and currently, but that you improve both your critical thinking skills and your ability to be self-reflexive.

Course Outline

Week One	Introduction: The Social Construction of Race
Wed. Aug. 21	Introduction to the course
Fri. Aug. 23	Social Construction of Race - Fitzgerald, Chapter One
Week Two	Whiteness, White Privilege, and White Fragility
Mon. Aug. 26	Film: <i>Race: The Power of an Illusion, Vol. 1</i>
Wed. Aug. 28	Film (cont.); Chapter Two
Fri. Aug. 30	Fitzgerald, Chapter Two
Week Three	Dying of Whiteness
Mon. Sept. 2	<i>Labor Day Holiday! No Classes!</i>
Wed. Sept. 4	Film: <i>Tim Wise: On White Privilege</i>
Fri. Sept. 6	Film: (cont.)
	Metzl, Introduction, Part One (pp. 1-83)
Week Four	Dying of Whiteness
Mon. Sept. 9	Metzl, Part One (cont.) and Part Two (pp. 83-127)
Wed. Sept. 11	Metzl, Part Two (cont.) (pp. 127-191)

Fri. Sept. 13 Metzl, Part Three (pp. 191-241)

Week Five Science and the Sociology of Race

Mon. Sept. 16 Metzl, Part Three (cont.) (pp. 241-289)

Reflection Paper over Metzl book due!

Wed. Sept. 18 Coates, Ta-Nehisi. 2015. "Letter to My Son." *The Atlantic*. July 4.
<https://www.theatlantic.com/politics/archive/2015/07/tanehisi-coates-between-the-world-and-me/397619/> (Reckoning Project)

Fri. Sept. 20 Fitzgerald, Chapter Three

Week Six U.S. Racial/Ethnic History

Mon. Sept. 23 Fitzgerald, Chapter Four

Reflection Paper over Coates essay due!

Wed. Sept. 25 Fitzgerald, Chapter Four (cont.)

Fri. Sept. 27 Fitzgerald, Chapter Five

**In-Class Activity: Exploring Lynching in the United States
(Bring your laptop)**

Week Seven Race Relations in the 19th and 20th Centuries

Mon. Sept. 30 **Film: *The Rise and Fall of Jim Crow***

Wed. Oct. 2 Minority Protest Movements: Civil Rights Movement to BLM
Fitzgerald, Chapter Six

Fri. Oct. 4 Fitzgerald, Chapter Six (cont.)

Week Eight Midterm Exam Week

Mon. Oct. 7 **Film: *Eyes on the Prize***

Wed. Oct. 9 **Film: (cont.)**

Bryan, Stevenson. "Confederate Iconography in the 20th Century."
(Reckoning Project)

(Bring your laptop)

Fri. Oct. 11 **Midterm Exam**

Week Nine Institutional Inequalities: Education

Mon. Oct. 14 Fitzgerald, Chapter 7

Wed. Oct. 16 Fitzgerald, Chapter 7 (cont.)

Fri. Oct. 18 **No Class! Fall Break!**

Week Ten Institutional Inequality: Economic Inequality, the Role of the State, and Housing Discrimination

Mon. Oct. 21 Fitzgerald, Chapter Eight

Wed. Oct. 23 **In-Class Group Activity and Paper on Housing Discrimination
(Bring your laptops!)**

Fri. Oct. 25 **Film: *Segregated by Design***

Week Eleven Institutional Inequality: Race and the Criminal Justice System

Mon. Oct. 28 Fitzgerald, Chapter Nine

Paper over Housing Discrimination Group Project Due!

Wed. Oct. 30 **Film: *13th***

Fri. Nov. 1 **Film: (cont.)**

Fitzgerald, Chapter Nine (cont.)

Week Twelve Intersection of Race, Educational Institutions, and the Criminal Justice System

Mon. Nov. 4 Criminal Justice Reform and Drug Legalization: Implications for Racial Inequality?

Wed. Nov. 6 School-to-Prison Pipeline

Heitzeg, Nancy. 2009. "Education or Incarceration: Zero Tolerance Policies and the School to Prison Pipeline." *Forum on Public Policy Online*. (UNC online database)

Fri. Nov. 8 Pushout: The Criminalization of Black Girls in Schools.

TED Talk: Monique Morris “Why Black Girls are Targeted for Punishment at School – And How to Change That.”

Week Thirteen Race in the Cultural Imagination

Mon. Nov. 11	Fitzgerald, Chapter Ten
	Purifoy, Danielle. “Shrieking Sam.” (Reckoning Project)
Wed. Nov. 13	Film: <i>Latinos Beyond Reel: Challenging a Media Stereotype</i>
Fri. Nov. 15	Finish film

Week Fourteen Contemporary Issues: Interracial Relationships, Biracial Identities, Sports, and the Military

Mon. Nov. 18	Fitzgerald, Chapter Eleven
Wed. Nov.20	Fitzgerald, Chapter Eleven
Fri. Nov. 22	Film: <i>Not Just a Game: Power, Politics, and American Sport</i>

Week Fifteen A Post-Racial Society?

Mon. Nov. 25	Fitzgerald, Chapter Twelve
Wed. Nov. 27	No Class! Thanksgiving Break!
Fri. Nov. 29	No Class! Thanksgiving Break!

Week Sixteen Reparations and the Future of Race

Mon. Dec.2	Reparations
	Ta-Nehisi Coates testimony before Congress on reparations
	Millennials on Race: The Woke Generation? Paper Due!
Wed. Dec. 4	TED Talk: <i>Michael Murphy: Architecture That is Built to Heal</i>
	Last day of classes!

Final Exam Week

Final Exam	Saturday	Dec. 7	8:00 – 11:00am
------------	----------	--------	----------------

Fall 2019

RACE AND ETHNICITY IN THE AMERICAS

MWF 11:15am – 12:05pm

Instructor: Emil Keme (aka, Emilio del Valle Escalante)

Office: Dey 322

Course Number: Spanish 344

Office Hours: MWF 12:30 – 1:30pm

Room Number: DEY 102

Email: edellvall@email.unc.edu

Course catalogue description: Prerequisite, SPAN 261 or 267. This course studies trends in thought, art, film, music, social practices, in the Spanish speaking Americas, including the United States. Topics may include colonialism, race, class, ethnicity, modernization, ecology, religion, gender, and popular culture.

Course attributes: *BN- Beyond the North Atlantic GL- Global Issues*

This course is part of Reckoning: Race, Memory and Reimagining the Public University, a shared learning initiative for fall 2019. Learn more at: <https://reckoning.unc.edu/> and at the end of this document.

Course description: What is race? What is ethnicity? How have communities at different times and places defined these categories? How are other ways of defining human difference similar to or different from race and ethnicity? How do ideas of race and ethnicity originate in and shape Latin American societies and LatinX communities in the United States? How do Indigenous, Black and LatinX writers and artists address ideas of race and ethnicity in their own work? This course will address the answers to these questions by critically examining the social, cultural, and political constructions of race and ethnicity as they are presented in contemporary (1950s to the present) Indigenous, Black and LatinX literatures, film, music and other artistic cultural productions. Exploring ideas of race and ethnicity, in turn, will allow us to develop connections with the processes of class, gender, sexuality, national formation and migration in (trans)national contexts.

Methodology: The course will be very dynamic, involving critical reactions to the readings, discussions, research, pair and group activities, and presentations. Besides the required readings, students will also be exposed to other primary documents that include newspaper articles, essays, music, interviews, and visual materials in order to explore issues of race and ethnicity in their diverse and multiple temporal contexts.

Student Learning Outcomes: Students successfully completing this course will be able to:

- Define race and ethnicity, and offer specific examples of how racial/ethnic ideologies operate,
- Critically analyze and synthesize primary, secondary, and literary / cultural sources
- Understand and analyze the process of racialization across time in various spaces in the Americas
- Develop an understanding of basic concepts, theories, and research methods used in the study of race and ethnicity,
- Present ideas in a clear and persuasive manner both orally and in writing,

Required texts:

- Mayra Santos Febres, *Fe en disfraz*
- PDF's available via Sakai

Evaluation

Participation and pop quizzes	15%
Leading a class discussion	10%
3 pg. Critical analysis report	10%
3 quizzes	30%
5 one page opinion essays	15%
Final presentation	20%
	100%*

***See details below**

Evaluation scale

A	95-100%
A-	89-94
B+	85-88%
B	82-84%
B-	79-81%
C+	76-78%
C	75-70%
D+	69-65%
F	64% and below

Land Acknowledgment Statement

North Carolina has the largest Indigenous population east of the Mississippi River and the eighth-largest Indigenous population in the United States. The State of North Carolina recognizes eight tribes. We acknowledge that we are on the traditional territory of the [Eastern Band of Cherokee](#) (tribal reservation in the Mountains), [Coharie](#) (Sampson and Harnett counties), [Lumbee](#) (Robeson and surrounding counties), [Haliwa-Saponi](#) (Halifax and Warren counties), [Sappony](#) (Person County), [Meherrin](#) (Hertford and surrounding counties), [Occaneechi Band of Saponi Nation](#) (Alamance and surrounding counties), [Waccamaw-Siouan](#) (Columbus and Bladen counties). The state is also home to Indigenous nations from Abiyala that among others include: Maya Q'anjob'al, K'iche', Awakateco, and Mam, Zapotec and Otomi.

Course Policies:

Respect: Students will be expected to uphold **Principles of Community**. This community/class is based on respect. Students are expected to listen, speak, and write from a space of openness and understanding. Mutual respect also means that disruptive behaviors (e.g., disruptive talking, interruptions, use of cell phone, etc.) will not be tolerated. Your actions not only affect the instructor but also the students around you.

Class Participation (15%) This component takes into account a number of variables including, but not limited to: 1) your willingness to participate, 2) your cooperation in group and pair work, 3) your attendance. Attendance is necessary to facilitate discussion and participation. You will be evaluated on your performance.

Absences: Please note that attendance for this class is mandatory. After the third unexcused absence 1 percentage point will be subtracted from each subsequent absence. Attendance will be taken daily. If you are absent, it is your responsibility to find out what you missed so that you come prepared on the day that you do return to class. If you have a valid excuse for one or more of your first two missed classes, these count as your two permitted absences (i.e. after three classes have been missed for ANY reason, points will be deducted for any additional unexcused absences). Tardiness will also be penalized. Two tardy arrivals will equal an absence.

***Lateness to class:** Also note that if you are late to class three times it will count as one unexcused absence (and six times = 2 unexcused absences, etc). If you have extenuating circumstances that may make you late to class frequently, you need to inform your instructor as soon as possible.

Participation brings the following benefits:

1. Helps students explore diverse perspectives
2. Increases student's awareness of and tolerance for ambiguity or complexity.
3. It helps students recognize and investigate their assumptions.
4. It encourages attentive, respectful listening.
5. It helps students connect to the topic
6. It develops the capacity for clear communication of ideas and meaning
7. It develops habits of collaborative learning
8. It leads to transformation
9. It will allow you to practice and express your ideas in Spanish

So please take note of the following warnings: **YOU SHOULD NOT BE IN THIS COURSE IF**

1. You plan to miss more than three classes
2. You plan to be late for more than three times
3. You feel uncomfortable talking with others about yourself and your experiences in pair or small groups
4. You feel uncomfortable engaging in class discussions related to topics of racism and discrimination
5. You feel uncomfortable being called upon in order to contribute with a reflection based on class discussion or the readings
6. You feel uncomfortable listening and learning from other people's experiences
7. You think that the materials to be studied in this course are ideologically, politically or religiously touchy-feely
8. You are not prepared to analyze and discuss the readings.
9. You don't like pop quizzes

The use of cell phones, tablets, laptops and other devices is strictly forbidden, unless authorized by the instructor. Texting as well any personal non-course-related communication is also unacceptable.

5 Opinion Essays (15%) All students are required to attend **FIVE** events sponsored by the ROML's department, the Institute for the Study of the Americas, the American Indian Center, the Center for African or African American Studies, or any other unit at UNC or institution outside the University. These events may be related to issues of race and ethnicity, and/or Indigenous, Afro-descendant and LatinX Peoples in the Americas. While your instructor may send announcements about events, **IT IS YOUR RESPONSABILITY** to find these events on campus, and write opinion essays on them. These papers are due **three days** after the event takes place. The papers are one page long, typed, double spaced, font size 12". The information must include: title of the event, speaker's name (of any), her/his signature, date, a description of the event, and your opinion in terms of what you learned and how the topic relates to the class. The last opinion paper is due **MONDAY, DECEMBER 2.**

Quizzes (30%) There will be three quizzes. All exams may require writing responses to short IDs, and short answers to specific questions based on the readings, homework and in class discussions. Exams must be taken at the time scheduled. There will be no make-ups for quizzes without a written documentation that explains your absence. These written notifications should come from a UNC official or medical doctor.

Leading a Class Discussion 10% once during the semester students will work with a partner to plan and lead a class discussion based on an assigned reading for a given meeting. You must complete the reading ahead of time, provide (via Sakai) the entire class with discussion questions at least one day before the day of your presentation, and lead the discussion. You are also responsible for determining the format of the discussion (large groups, small groups, partners, debate, role playing, interviews, etc.). Be creative. You may employ visuals, handouts, short writing assignments, and/or assign additional reading (within reason), or anything else that might be appropriate. You are strongly encouraged to consult with the instructor about your class discussion approach.

Critical analysis report 10% (3 pg) Based on assigned readings or in class discussion, the instructor will develop a specific question in which you will be asked to compare and contrast specific themes and topics. These may include, comparing/contrasting how racial/ethnic ideologies work in different social/historical contexts (e.g. Indigenous and African-American; or African-American and LatinX, etc.). The goal is for you to provide a concise critical reflection on a specific topic.

Final presentation 20% In lieu of a final exam, students will work in pairs or small group to either do a 10min public presentation or present a digital project **in Spanish** at an elementary or middle school about ideas of race and ethnicity in the Americas. How would you explain the complexity of racial / ethnic inequalities, or politics of anti-racism to an elementary or middle school student? With a partner or a small group, you have to find a creative way to come up with strategies to convey what you have learned in the class in a straightforward and creative way. Grades will be based on how clear, organized, and engaging the presentation is.

Due Dates: All assignments are due at the beginning of class. Late assignments will be **penalized one letter grade** for every day past the deadline. If you are absent on the due date, it is your responsibility to make prior arrangements when possible with the instructor. No electronic versions will be accepted.

Plagiarism or intellectual theft is a serious offense. Students are cautioned to understand the **Honor Pledge** and its implications to writing assignments. You must write your own paper. It is in violation of the Honor Code for your paper or any portion of your paper to be written by another person, or to copy, translate or transcribe your paper or any portion of your paper from any source without giving credit. It is especially important that you understand the need for internal citation. In addition, the Honor System suggests that all written work should be submitted with the following pledge: “On my honor, I have neither given nor received unauthorized aid on this assignment.” If you need additional assistance in regards to plagiarism or appropriate citation methods, please see the UNC Libraries’ tutorial page for help on these topics: <https://guides.lib.unc.edu/plagiarism>. I also encourage you to make use of the Writing Center’s resources: <https://writingcenter.unc.edu/>.

Three Mandatory Meetings: Students are required to **meet with the instructor** to discuss their research topic, in pair presentation or other writing assignments. This time will be dedicated to brainstorming, discussing themes, bibliography and suggesting strategies for your compositions and presentations.

Students with Disabilities The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities.

All accommodations are coordinated through the Accessibility Resources and Service Office. See the ARS Website for contact information: <https://ars.unc.edu> or email ars@unc.edu.

Relevant policy documents as they relation to registration and accommodations determinations and the student registration form are available on the [ARS website under the About ARS tab](#).

Course Calendar:

Changes to Syllabus: The instructor reserves the right to make changes to the syllabus and course schedule as needed.

	Monday	Wednesday	Friday
Week 1 08/21 – 08/23		Introduction. What is Race? What is Ethnicity?	Discussion of the syllabus and key concepts: Race, ethnicity, colonialism, colorism, etc.
Week 2 08/26 – 08/30	Class meets at Davis Library Room 247	Discussion of Peter Wade’s <i>Raza y Etniciad en Latinoamerica</i> (pgs. 7 – 50)	
Week 3 09/02 – 09/06	Labor Day No classes	Wade discussion, cont.	Estercilia Simanca, “Manifiesta no saber firmar”
Week 4 09/09 – 09/13	Carlos Jacanamijoy, “Short Stories”		Quiz #1
Week 5 09/16 – 09/20	Discussion of Peter Wade’s <i>Raza y Etniciad en Latinoamerica</i> “Los negros y los indígenas en los estado-nación posmoderna” “Por mi raza hablará el nacionalismo mexicano” de Claudio Lomnitz Joe Arroyo, “No le Pegue a la Negra”		
Week 6 09/23 – 09/27	Afro-descendant literary perspectives: Nancy Morejon, Victoria Santa Cruz, Elizabeth Acevedo, Willie Perdomo "La equidad y la exclusión de los pueblos indígenas y afrodescendientes en América Latina y el Caribe" de Alvaro Bello y Marta Rangel		

Week 7 09/30 – 10/04	Mayra Santos Febres' <i>Fe en Disfraz</i>	
Week 8 10/07 – 10/11	Quiz #2	Indigenous Maya migrations
Week 9 10/14 – 10/18	<i>From Aztlán. Mexican American Literature</i> (fragments)	Fall Break No classes
Week 10 10/21 – 10/25	Gloria Anzaldua's <i>Borderlands/La frontera</i> , (fragments) Jack Forbes, "The Mestizo Concept. A Product of European colonialism"	
Week 11 10/28 – 11/01	<i>Dolores Huerta</i> , Film (Peter Bratt, dir.)	
Week 12 11/04 – 11/08	Texts by Jimmy Santiago Baca, Sandra Cisneros, Willie Perdomo	
Week 13 11/11 – 11/15	Latin music and its stories: Chavela Vargas, Los Tigres del Norte, Immortal Technique	"Poem for the Young White Man" by Lorna Dee Cervantes
Week 14 11/18 – 11/22	<i>Reckoning: Race, Memory and Reimagining</i> <i>UNC</i> "We Are the Original Southerners" by Malinda Maynor Lowery "Letter to my son" by Ta-Nehisi Coates Landrieu, Mitch's "Speech on the Removal of the Confederate Monuments in New Orleans" Purifoy, Danielle's, "Shrieking Sam" "How to Be an Antiracist" Ibram X. Kendi, <i>Democracy Now</i>	
Week 15 11/25 – 11/29	Quiz #3	Thanksgiving recess – No classes
Week 16 12/02 – 12/04	<i>Final reflections</i> <i>for the course</i>	

Tuesday December 10th
at 12pm
Final presentations and projects

To acknowledge that you have read and understood the contents of the syllabus, and what is required of you for this course, please sign below and detached this portion to hand in to your instructor on **Friday, August 20, 2019.**

Reckoning: Race, Memory and Reimagining the Public University is a shared learning initiative in the College of Arts & Sciences launched in Fall 2019 that connects 18 classes through common themes and experiences. It is designed to support student learning and discussions about, racism, class, memory, legacies of white supremacy, and the contemporary and historical struggles for freedom, equality, and justice through comparative cases, including Carolina's own experiences. Students and faculty participating in initiative courses will have opportunities to thoughtfully discuss this complicated history in the context of U.S. and global histories, gain a vocabulary for engaging in the moment, and consider how to realize the promise of what it means to be a public university in 21st-century America. UNC's research centers and institutes will augment course-based learning with events and allied research opportunities that connect diverse fields of study to current issues.

The learning initiative consists of two types of courses and common experiences:

1. Foundational courses include those with a focus on race, class, U.S. racial politics, the history of truth and reconciliation processes, the American South, civil rights, and similar issues.
2. New Directions courses engage these topics from perspectives across multiple fields, sharing relevant lessons from comparative cases.

Shared readings: all courses within the initiative will share three readings and allocate three class meetings to common themes, so all students will have meaningful intersections across diverse academic terrain.

Gatherings: faculty and students will come together during the semester for joint presentations and to connect with the wider learning community.

Learning Outcomes

- Practice difficult conversations: develop an ability to enter discussions about contentious topics in ways that lead to mutual understanding.
- Gain a vocabulary for engaging this moment: a chance to study terms such as heritage, reparations, memory, story, class, equality, racial justice, reckoning, truth and reconciliation, inclusion and other concepts that let us grapple with what this moment raises for us.
- Connect diverse fields to current issues, learning how to provide new frames of understanding for contemporary concerns.

Slavery and the University



(Wilson Caldwell, 1841-1898, was born a slave in the household of UNC president David Lowry Swain. After emancipation, he distinguished himself as a leader in politics and education. He spent his last years working at UNC as a janitor.)

Honors 353

Professor James Leloudis

leloudis@unc.edu (919) 843-7754

Tuesdays 2:00 – 4:30

Office hours: Mondays 3:00 – 5:00, and by appointment

225 Graham Memorial

Executive assistant: Erin Marcinowski (for appointment scheduling)

erin_marcinowski@unc.edu (919) 966-5322

Overview

Across the country, colleges and universities are wrestling with the legacies of slavery on their campuses. This is painful history that we must confront, particularly if we are to fulfill Carolina's aspiration to be "the people's university."

This course is part of an initiative in the College of Arts and Sciences called **Reckoning: Race, Memory, and Reimagining the Public University**. The initiative connects 18 classes through common themes and experiences. It is designed to support learning and discussion about history and memory, the legacies of white supremacy, and struggles past and present for freedom, equality, and justice. Reckoning classes aim to help students acquire the knowledge and vocabulary to engage challenges that we face in our own historical moment.

Approach & Focus

Together, we will research the history of a university built upon plunder. The labor of enslaved men and women produced the wealth that Carolina's early benefactors invested in the institution and paid the tuition of students who came here to earn a degree. The university also profited from the slave trade by selling men, women, and children who came into its possession as escheated property (more on that below).

We will spend most of our time working with original sources in the University Archives, the North Carolina Collection, and the Southern Historical Collection (all located in Wilson Library). , a doctoral student in the Department of History, will join us in that endeavor. She and I will work on research alongside you, so that we can coach and assist you in identifying sources, chasing leads, discerning patterns of evidentiary significance, and framing historical insights.

We cannot possibly research the full history of UNC's connections to slavery in a single semester, so focus matters. Here's the plan . . .

We'll look first at the importance of **escheated property** to the university. This connection to slavery is unique to Carolina and remains largely uninvestigated. Under the terms of its

charter, UNC benefitted from the sale of escheated estates; that is, the property of individuals who died without discoverable heirs. As you would expect in a slaveholding society, such property frequently included people. We'll explore this piece of Carolina's past by looking in depth at several cases that _____ and I will identify for you. You will work on those cases (and others we discover) in small three- or four-person research teams.

If we exhaust the topic of escheats, we'll turn our attention to other aspects of UNC's relationship to slavery. For now, let's dive in and see where the archives lead . . .

An Important Note About Our Schedule

Organizers of the Reckoning initiative are planning several, perhaps as many as three, joint activities for courses that are part of the project. Dates for activities are not yet set, so we'll have to make some changes to our schedule as the semester progresses. I'll let you know more as I learn more.

Our discoveries may also lead us to change our schedule in ways that aren't apparent now. Research often takes you in new and unimagined directions.

So, here's the bottom line: let's approach the work ahead in a flexible frame of mind.

Learning Objectives

This course is designed to help you:

- 1) Learn how to do history: to pose an analytic question about the past, pursue that question through research in original sources, evaluate the evidence, and produce and interpretive presentation.
- 2) Develop your skill at distilling insights from complex bodies of data and presenting those insights to others in and outside of your discipline in clear and compelling fashion.
- 3) Increase your understanding of a past society quite different from our own.
- 4) Develop the evidentiary and conceptual understanding to grapple with concepts at stake in our historical moment: memory, truth-telling, healing, and repair.

Assignments & Grades

Peer Evaluations (20%) The quality of the research we conduct, the final products we create, and the experience of being in this class depend on everyone's active participation. At mid-semester and again at the end, you'll submit evaluations of your teammates' contributions to your research group. [Click here for the evaluation form](#).

Interim Research Reports (40%)

You and your teammates will meet periodically with Laurie and me to review your findings and discuss next steps. We'll schedule up to 30 minutes for each meeting. You and your team will address four questions, orally and in short written briefs:

- 1) What have you learned? (your discoveries),
- 2) How do you learn it? (what's the evidence you've collected)?
- 3) What don't you yet know or understand? (unanswered questions or new lines of inquiry that arise from your research)
- 4) What are the next steps? (what sources might help you answer those questions)
- 5) How much time did you spend, individually and collectively, on research outside of scheduled class sessions? (you should **plan to commit roughly 4 hours per week** outside of class)

Final reports (40%) Each research team will prepare a final report on its discoveries. The reports should be rendered in clear, persuasive, and polished prose. You'll include footnotes and augment the narrative as you see fit with photographs of people and places, data visualizations, images of key documents, etc. The University of Virginia report we'll read at the beginning of the term is a good model to keep in mind.

Final reports are due by 5:00 p.m. December 7.

Honor Code

The University of North Carolina at Chapel Hill has had a student-led honor system for over 100 years. Academic integrity is at the heart of Carolina and we all are responsible for upholding the ideals of honor and integrity. The student-led Honor System is responsible for adjudicating any suspected violations of the Honor Code and all suspected

instances of academic dishonesty will be reported to the honor system. Information, including your responsibilities as a student is outlined in the [Instrument of Student Judicial Governance](#). Your full participation and observance of the Honor Code is expected.

For additional information on forms and definitions of academic dishonesty, visit this web site: <https://studentconduct.unc.edu/faculty/honor-syllabus>.

Software

We will use Evernote to store and share our notes and digitized research materials online. I've created a business account for our class and will show you how to use it when we meet on September 3.

Schedule

August 20 – Introductions & Preparation (213 Graham Memorial)

We'll spend our first day getting to know one another and discussing the game plan for the semester. We'll spend an hour or so on introductions and an overview of the course. Then we'll walk around campus to identify some of the traces of slavery visible on the landscape.

August 27 – Our Historical Frame – Universities and Slavery

Read: Part Two of the [Report of the President's Commission on Slavery and the University, University of Virginia, 2018](#)

View: Ta-Nehisi Coates' [keynote address](#) (including the post-lecture conversation) at the Harvard conference on universities and slavery, 2017

Scan: The membership and work of Universities Studying Slavery, a consortium of universities in the U.S. and abroad that are examining their historical ties to slavery

Post: Your response on Sakai

(Note: Coates makes several references to Belinda Royall. Click [here](#) for her story.)

September 3 – Research Preparation

Part One – We'll review protocols for note taking and document scanning – perhaps a bit boring, but fundamentally important. If we don't get this right, we'll make a mess of our entire project.

Part Two – Wilson Library staff will introduce you to the collections in which we'll work throughout the remainder of the semester.

September 10 – Research

September 17 – Research

September 24 – Research

October 1 – Research

October 8 – Research

October 15 – Research

October 22 – Research

October 29 – Research

November 5 – Research

November 12 – Research

November 19 – Research

November 26 – No class – work on your presentations

December 3 – No class – work on your presentations

December 7 – We'll meet from 2:00 to 4:30 (our scheduled exam time) to share discoveries and celebrate the work we've done together