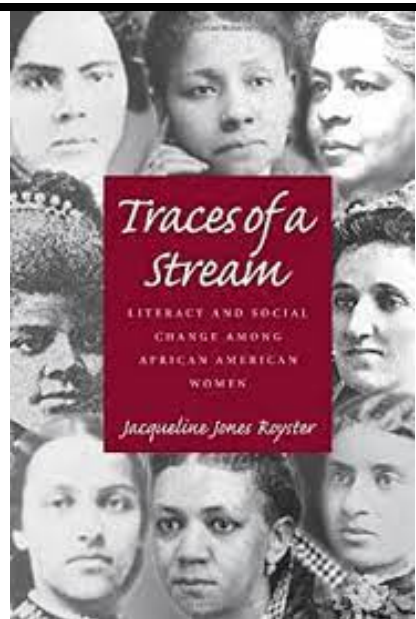




The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies
October 27-29, 2022

*A Symposium in Honor of
Jacqueline Jones Royster*



Fall 2022 Black
Feminist Pedagogies
Syllabus Zine
Taught by Dr. Carmen Kynard

ENGL 80623-060 (75479)
Texas Christian University

October 27-29, 2022

TracingTheStream.com



The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies

*A Symposium in Honor of
Jacqueline Jones Royster*

Black Feminist Breathing with Alexis Pauline Gumbs

Panel with Sharieka Shontae Botex, Francis Hamza Issah,
Angeline Dean & Anna Zeemont moderated by Tamika Carey

Keynote by Jacqueline Jones Royster

Pedagogy Workshop with Khirsten Echols

Roundtable with Constance Bailey, Robin Boylorn, Heidi Lewis,
Gwendolyn Pough, Shamari Reid & Sherita Roundtree
moderated by Gwendolyn Pough

Friday, October 28, 2022 10am-7:30pmEST
Register at TracingTheStream.com | Admission is Free

Welcome to your Fall 2022 Graduate Seminar in Black Feminist Pedagogies. The theme for this year's seminar is: Tracing the Stream--- The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies. This is your syllabus zine!

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

In case you did not know this, professors are most often required to submit their syllabi to their departments for review and/or filing.

Unfortunately, most

departments still want paper vs. something more appropriate for the 21st century. If I had it my way, our syllabus would at least be an app, but, TBH, I would prefer a hologram that each one of us could travel with. It would be a bunch of dope sistas who live somewhere between being bgirls, professors/educators, and conjurewomen who call/chant/dance up the ancestors to talk through the concepts and the assignments with you. I ain't got them kinda skills... well, not yet. Despite my technical limitations, I refuse to do the okey-doke and just put words on the page. Old skool technologies still offer us many creative opportunities and so this syllabus tries to hack back ...on paper. I hope that this zine inspires you to see that any boring academic



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

~Audre Lorde

ENGL 80623-060 (75479)

Mondays 2pm-4:40pm | Beasley Hall 322 | 3 credits

Final Exam/Project Date: Monday, December 12 @4:30pm

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

requirement can be turned into something with some real flava and actual human interest rather than just another standardized form of language, writing, and presentation. After all, that is what the spirit and innovativeness of Black Feminisms have always been.

As a zine, rather than a syllabus loaded with the usual pages of rules, rules, and more rules, I take my time explaining how, why, and what we are studying, reading, and writing. A website--- <http://TracingTheStream.com>--- works with the class. Unless the readings/contents are copy-righted, the website is open to anyone in the world with wifi to see. This is a world in which we can make our own content for multiple and public audiences, not merely consume the representations of bureaucratic power. Syllabi are part of that world and so in that regard, this zine is public.

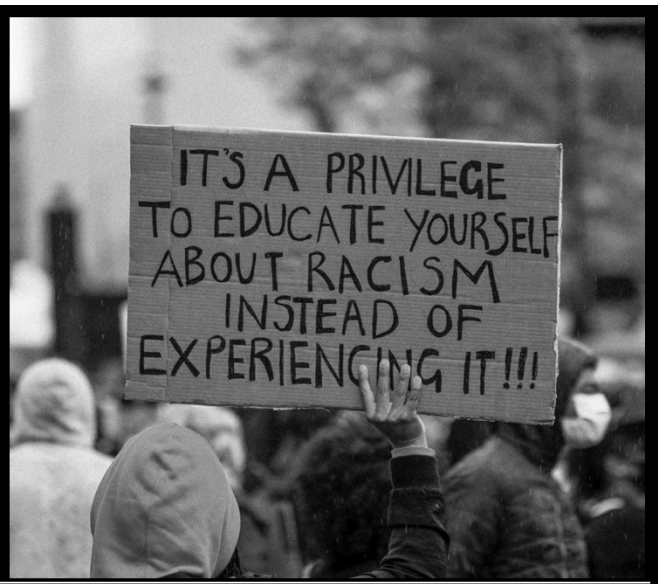
Please also note that there is often audio loaded onto the course webpages. It might play automatically on a laptop. Be prepared to mute and/or (re)play as you so choose. You will have your own opportunity to shape larger publics in their knowledge and understanding of Black feminisms too. As you use the website, think about what you would do differently with a similar digital space.

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

Peace...

In solidarity,

CORMEN

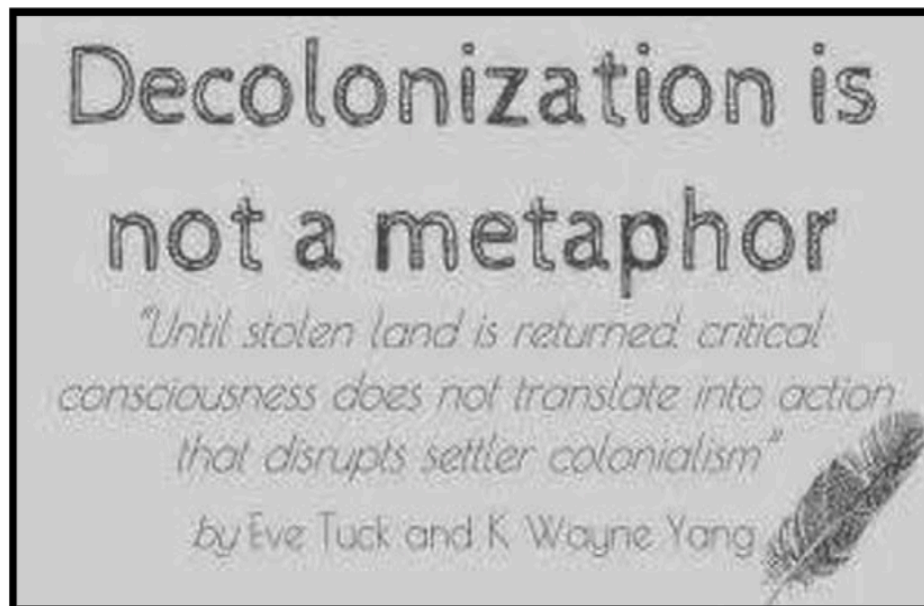




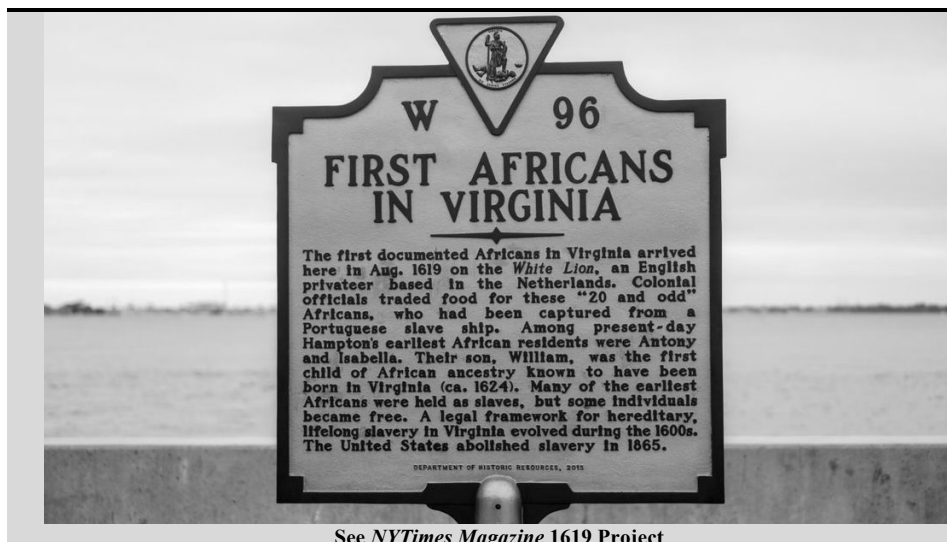
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We open this syllabus by acknowledging that the land on which TCU/Fort Worth lives today is the territory of the Kitikiti'sh--the Wichita and Affiliated Tribes--- who can be traced back to the Central and Southern Plains and include the Wichita Proper, Waco, Taovaya, Tawakoni and Kichai. As your teacher, I commit to undoing white settler colonialism in the ways in which I work, speak, and act here as part of my acknowledgement of this land and the Wichita People.




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



See NYTimes Magazine 1619 Project

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

land acknowledgement



**Tracing
the Stream**

**The Geographies of
Black Feminist
Literacies,
Rhetorics,
and Pedagogies**

October 27-29, 2022
University of Arkansas
Fayetteville, Arkansas

*A Symposium in Honor of
Jacqueline Jones Royster*

Co-sponsored by the Endowed Brown Chair in English Literacy at the University of Arkansas and the Endowed Lillian Radford Chair in Rhetoric and Composition at Texas Christian University

As a critical cartographer, Katherine McKittrick reminds us in *Demonic Grounds: Black Women and the Cartographies of Struggle* (2006) that Black women live across multiple geographies where their different ways of knowing and writing contest space and time in dominant culture and empire. Taking inspiration from this insight, this fall 2022 course correlates with a virtual symposium dedicated to the Black feminist scholarship of Jacqueline Jones Royster. The course, alongside the symposium, traces Black Feminist/Critical Race literacies, rhetorics, and pedagogies as new geographies for our world.

Throughout her trailblazing career, the multi-award-winning Royster has consistently produced scholarship that has expanded the parameters of the possible for generations of scholar-teacher-activists in literacies, rhetorics, education and several interdisciplinary fields. Author of six books and two textbooks, Royster's work has contributed to, prepared the landscape for, and worked to grow the tradition of Black feminist research, teaching, and "community-accountable" (Alexis Pauline Gumbs, 2012) activist scholarship.

Indeed, through the work of Royster and other critical race and decolonial feminist literacies and rhetorical studies scholars, we have witnessed the labor of knowledge-making to advance social justice and action

against institutional marginalization. This course is thus inspired by the October 2022 national, virtual symposium that will provide a scholarly retrospective of the ways Royster's work has changed how we understand literacies, rhetorics, pedagogies, and Gender Studies via Black feminisms. This symposium, both a celebration of Royster's work and a state of the field discussion, will bring leading and early career scholars and graduate students in Black feminist literacies, rhetorics, and education together to explore key works, highlighting unexplored terms and insights in Royster's oeuvre, to (re)consider challenging and necessary questions about what it means (or could mean) to study, teach, and activate the Black feminist literacies and rhetorical tradition in 2022 and beyond. It is up to you if and how much you would like to be involved with the symposium. The syllabus for this course, however, will be treated as a public-facing, digital document for scholars across the internet interested in the intersections of Black Feminist Literacies, Rhetorics, and Pedagogies!

"My mission in life is not merely to survive, but to thrive; and to do so with some passion, some compassion, some humor, and some style."

~Maya Angelou

NOTE: The symposium is co-sponsored by the endowed Brown Chair in English Literacy at the University of Arkansas, Eric Darnell Pritchard, and the endowed Lillian Radford Chair in Rhetoric and Composition at Texas Christian University.

We will treat our class as a kind of maker-space where we will strategically position what Alexander Weheliye calls “racializing assemblages” alongside Black feminism’s “disavowed” yet stand-alone sustained reinvigoration of African American cultural theory. Since the “sexualized ungending of the Black subject” (Weheliye, p.108) has played a pivotal role in the making of modernity, we will reject any notion that our keen focus on Black women/Black femmes/ Black GNC folx is unrelatable or irrelevant to any western geography and thereby ask new questions of whitestream classrooms, literacies, digital/cultural theories, and rhetorical histories.



Image Credit to IG @zozitunzi

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

This is not a class that explicitly teaches you how to teach though. Although compositionist-rhetoricians tend to think critically about pedagogy and schooling, we do not fetishize teaching that way. We will be looking at school, literacies, and pedagogies as WHOLLY *institutional* and hit that with all of the critical theorization that we can. This includes a kind of deliberation about what we could do in classrooms.

October 27-29, 2022 TracingTheStream.com



Tracing the Stream

The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies

*A Symposium in Honor of
Jacqueline Jones Royster*

**REGISTRATION
NOW OPEN**

Register at TracingTheStream.com
Admission is Free

While this is most certainly a comp-rhet class, you will notice very quickly that our intellectual and scholarly reach goes way beyond the whitestream traditionalisms of comp-rhet. If you are reading and writing about marginalized groups and have any hope of reaching a critical insight about them, you cannot limit yourself to the comp-rhet canon. If you do, you will not arrive at anything that could even be partially transformative to the very groups you claim to center. The disciplinary silos of the western academy also have not been structured to center marginalized groups, Black women and femmes especially, so you need to read across and past these disciplines and fields. This course makes such an attempt.

Today rhetoric scholars work across Communication and English departments. Those who teach in programs related to *speech courses* work primarily in

communication departments and colleges (called *rhet-comm* for short). Those of us who teach in programs related to *writing courses* work primarily in English departments and liberal arts colleges (called *rhet-comp* for short). There are rhetoric scholars who have taken alternative routes to these streams, but *rhet-comm* and *rhet-comp* still remain two sides of the same coin who once upon a time were housed in the same departments together. For those of us who work at the crossroads of race and justice in BIPOC cultures, we are also fierce theorists of and activists against the whiteness of our fields, knowledge-making in general, and the world of the western academy. As *rhet-comp* folk, we often work in English departments but differ from literary theorists in

that we delve solely into non-fiction and multimedia works (which is why you won't likely be assigned novels in this course—a question that comes up often). While we share some of the same politics around the critical reception and close reading of texts as literary theorists, *rhet-comp* folk (as opposed to scholars who are just *rhet*/only study rhetoric) are also always about the texts we ourselves produce. If students aren't producing and creating their own original content in creative/ multimedia ways that can leave the confines of the classroom, then it ain't a real *rhet-comp* class. And if you ain't teaching in a way that values the texts that students are creating as much as the texts that you assign them to read, then you ain't no real *rhet-comp* teacher either. Students and communities are never there to just bear and regurgitate the imprint of the content and lessons plans you bestow upon them; they are there to build and create their own. Understand these fundamental definitions of the work we do in *rhet-comp*.

Breathing Room:

Pedagogy, Politics, and Pandemic (“A Way Outta No Way”)

I am calling the pedagogy of this class, “Breathing Room,” and I call upon the multiple meanings that has for us in this time and space. We will revise this pedagogy as we move throughout the semester based on what our own bodies and spirits are telling us.

Let's create more
breathing room together.

“Black joy isn't any less important during times of chaos. That's when it's most important. That's when it's most radical. When I can't find freedom in the world around me, I can find refuge in this joy. I can tuck myself into the comfort of our laughter and rest. Make myself at home in the rhythm of my own body, and know that I am safe here. This joy keeps me alive, keeps me soft. It is a reminder that darkness holds no power over me. It fills my lungs with light. And the more room I make for my joy, the easier it is for me to breathe.” ~Jessica Rycheal

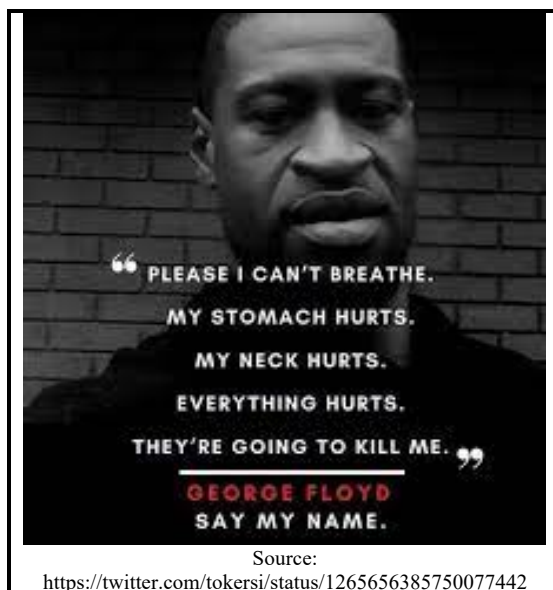
Source: <https://vimeo.com/456396156>

I am calling on “breathing room” from its circulation in mindfulness practices, namely the philosophy and approach where you take a resting pause to recharge, rethink, and refocus on what is important. This has obvious connections to curriculum and study, but this is also a call to reimagine what and who you want to be and think about and do... in and out of graduate school. This is a call to check your own internal register when you are measuring your worth and success according to notions of capitalist productivity, pushing yourself to work, work, work, and extract every ounce of labor and energy that you have for a deadline or goal with little to no sleep or rest. Breathe in. Hold it. Breathe out. You are so much more than capitalist regimes of productive capacity that seek to dehumanize you. Know this in the very fiber of your being. For Black folx, pay close attention to deep-lodged plantation logics that make us feel like we are only here to work ourselves into the grave.

I am calling on “breathing room” in the

context of an ongoing pandemic that attacks respiration. I have been vaccinated and boosted and am comfortable letting you know this, but do understand that you do not have the right to ask your colleagues for their medical information and histories. Yes, many of us will be wearing masks and are most comfortable maintaining physical distance from each other. So let's try and treat that as breathing room rather than as social isolation. We will also take small, short breaks throughout the course of a class session. Use your breaks to step outside, go outdoors if you can, and breathe...if for no other reason than that breath that's been coming back at cha wrapped in a mask for so long can be hummmmmmin sumthin real nasty! It can get real tragic real fast to have to smell your own trapped breath like that all day!

I am also calling on “Breathing Room” as a reminder from yogis that breath is life. Let’s not take that for granted and understand that we are all in mourning in some kind of way for lost lives right now (as well as the loss of common sense for so many in the country and the state).



Breathing room is sometimes considered a design principle for interior spaces. Designers often use this language as they deliberately and consciously plan for resting spots. These could be places for the eyes to rest after using a busy pattern. These could be corners nested away from the liveliness of the house to just rest and be and regenerate. These could be a chair in the home, a window seat, or some tucked-away spot to sit, stare, and just be. Breathing room, as an interior design, attempts to bring a kind of calm to interior homes that can match or inspire the calm of our body’s and mind’s interiors.

And last, but certainly not least, I am calling on the necessity to breath as a way to reverberate that Black Lives Matter. As we remember that breath is life, we must also remember that we don’t live in a world that understands all human beings as worthy of life and living. Unfreedom, however, has never quelled Black freedom imaginations... and breathing.



Even though I may be more tied to the podium/teaching zone in a way that I have never been before because of COVID, this class ***will not be a lecture-based class because it instead asks you to be more hands-on and minds-on than that.*** You don’t get to sit back and just passively take notes on Black Feminist Life and Black Freedom. Instead of sitting through lectures, you will be asked to participate in a digital workshop-based approach where you will collaborate, create, design, imagine, and breathe deeply... digitally... together. For that reason, you will need an electronic device each week of class (laptop, e-notepad, OR smartphone).

While we will certainly learn about central issues, themes, histories, and polemics of racial justice and Black Feminist rhetorics today, this class asks you to take those things one step further than just passively memorizing a body of critical ideas. This class asks you to *LIVE* those ideas. *You can’t just talk about social and racial justice.* You. GOTTA. BE. ABOUT. IT.

You can expect anywhere from 50-100 pages of reading each week with an accompanying writing assignment. Each week there will have some kind of writing homework rather than an end-of-the-term “paper.” As a writing teacher, asking you to write only once or twice in a semester seems strange; it’s like someone cooking only once or twice a year and calling themselves the world’s top chef. We’ll cook up stuff a little differently in here. We’ll do short assignments each week and build out a digital space as the main, final work and end-product of the class. We

**The
Three
Rs**

**Read.
Write.
Resist.**

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

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

As Hip Hop teaches us,
always stay flyyyyy!

For more about the politics of teaching and writing in this course, please see the course website. You will see a section called "Put Some Stank On It": Policies and Such. For now, here's the basic gist. *Writing critically with and from multiple, informed sources* is perhaps the single, most common trademark for the kind of writing and thinking that is expected of you in the academy. However, this does NOT mean: that you write about things you don't care about, that you write as if you sound like an encyclopedia/ wikipedia, that you omit your own voice and perspective, that you cannot be creative and energetic, that you must sound like the type of person who might wear wool/plaid jackets with suede patches on the elbows, that you cannot be everything that makes up your multiple selves, that you cannot be Hip Hop/ Soul/ Bomba y Plena/ Soca/ Bachata/ Metal/ Reggae/ EDM/ or Rock-N-Roll, that you cannot have some FUN with it. *As Hip Hop teaches us, always stay flyyyyy!* You do not give up who you are to be an academic writer; **on the contrary, you take who you are even MORE seriously.**

You will likely notice here that points are not deducted for late work. That is not the politics of grading in this class. However, you should know that when you have missed three assignments, you might need to drop the class because it will be overwhelming to get things finished. Please try to submit on time and let me know when you have a conflict. At midterm, there will be a FINAL CALL to (re)submit any work from the first half of the semester. This process will be repeated at the end of the semester. You will also be able to check TCU's online management system for regular updates. This is not meant as a harsh punishment, just an indication that I am unable to keep up with responding to incoming work and late work too.

Please see www.blackfeministpedagogies.com/working-with-carmen-on-your-phd.html for *Carmen's Graduate Handbook 2.0* that gives direction for PhD exams, dissertations, and pathways forward.

As much as possible, this is a low-cost/no-cost course. Everything is available to you online at the course website (<http://TracingTheStream.com>). The calendar explains where to find the readings on the website. Many readings at the site are password-protected because of copyright.



As model and inspiration, look at Celeste's work at the left who was an undergraduate student in one of my classes about Black women's rhetorics many years ago. Celeste's weekly reading responses consisted of an ongoing comic constantly in progress where each week TEAM ABLE (Angela Davis, Bessie Smith, Lucy Wilmot Smith, and Ella Baker) took on the topics and issues in the reading assignments. The only time Celeste wrote a "traditional paper" was when she did not have the time or energy to do something else. Notice her brilliant polemic here: alphabetic/essay writing is NOT more difficult, exacting, or complex than other forms of design and expression. The hyper-elevation of alphabetic text at the expense of everything else is a western teleology. Also notice the pedagogical politics here: Celeste was NEVER asked to write an essay *alongside* her graphics in order to explain or legitimate her work. The assumption that there could ever be an exact verbal explanation of a visual image is problematic and only further privileges western epistemologies. No, I'm not saying that you have

to be a comics designer and writer like Celeste to do well in this class. You also do not need to be a poet, sculptor, photographer, painter, or aspiring novelist to write well in here. But if you are any of those things, come thru with it! As idealistic as this seems, try and push past school writing that only a professor will ever read and make your writing about SUMTHIN DOPE... HEART-FELT... HONEST... REAL. I promise that you will be celebrated and never penalized for creating with some soul in this class.

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

About Your Presence:

Pronouns, Pronunciations, Contact Info, Attendance & Participation

Pronouns & Pronunciations

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

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

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

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

Please remember to put your phones on VIBRATE during class and excuse yourself in the event of a call you must take. You will be trusted to answer only those calls/texts/tweets/posts that pertain to emergencies (plus, all the hotties can wait--- they will still be there when class is over... truss me on this one, been there, done that!... let em sweat you a little, don't give in so easy). Unless you are some kinda world-famous neurosurgeon, ain't nobody tryna hear that your business is so important that you can't wait until class ends.

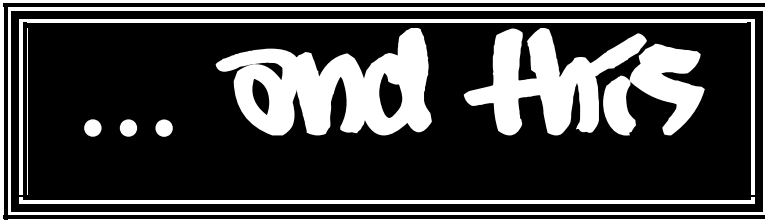
Carmen's Contact Information

Office	Reed Hall, Room 317E
Office Hours	Mondays, 11:30am-1:30pm By appt for zoom
Email	carmen.kynard@tcu.edu
<i>Emails with questions NOT addressed on syllabus will be answered within 24 hours, sooner where possible.</i>	
Phone	817.257.6244

Attendance is taken each class and lateness is marked at 2:05pm. Each class agenda is available to you online at the course website so if you miss a class, find the date of the class at the course website and look to see what you missed. If you are curious about the day's conversations, turn to your colleagues in the room and have a conversation with them. When you return, jump back into the conversation wherever you are.

Excused absences will not count against you, especially given the pandemic, social issues, life, and general uncertainties that we are facing. Excused absences are generally absences related to unforeseen circumstances

like personal illness and family crises. Please keep the lines of communication open in these times, as best as you can, so that colleagues and faculty can help you navigate and can know that you are okay.



Please also understand that we *are still meeting in a pandemic*. That's a whole different vibe. We will do our best to stay/feel connected to one another in real ways and not compete for the grand prize of Smooth Operator Student (for the 80s-challenged, that's a reference to a song by

Sade). You do not have to perform schoolish behaviors when we come together. Share what you are really thinking and feeling.

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

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



Your Semester Password for the Website

(do NOT give password to folx outside of this class)



Source: <https://www.teenvogue.com/story/black-disabled-lives-matter>



**BLACK
DISABLED
LIVES
MATTER**

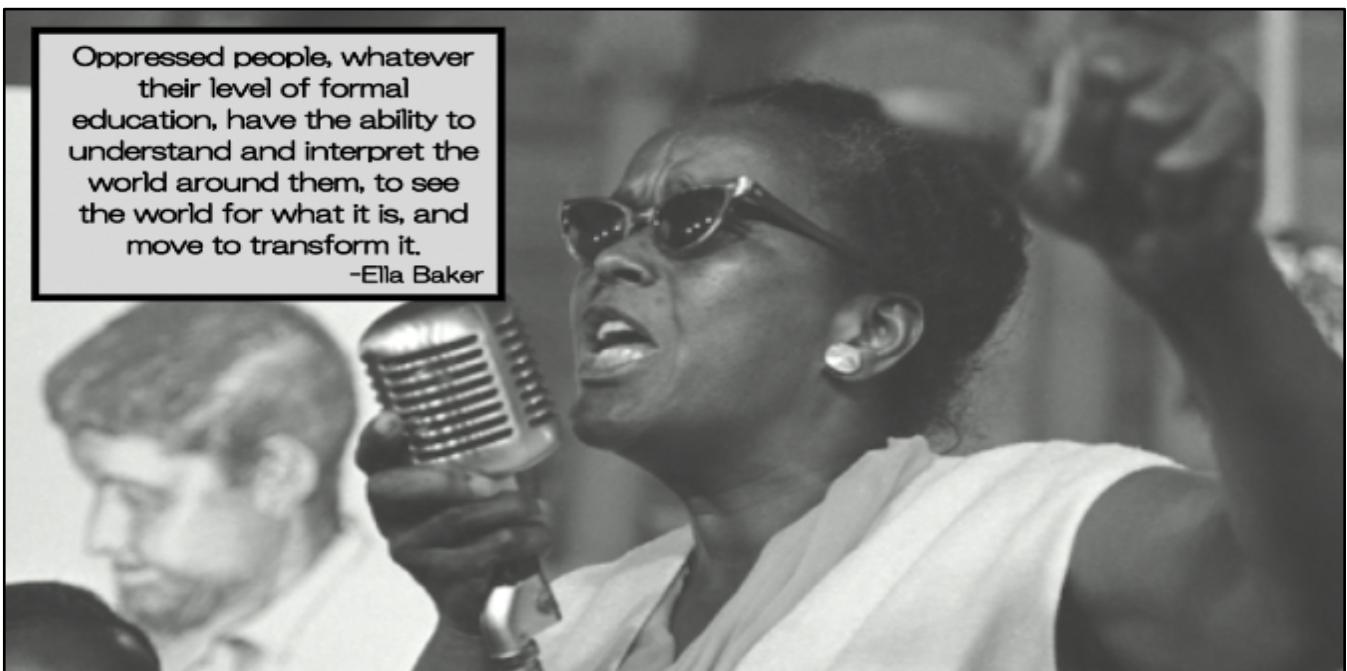
@blacklivesmatter

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

How Attendance Works in this Class (10 points)

12 points	I attended every class and arrived on time for each class! Because so many students never miss a day of class or come late, they get rewarded with 2 extra credit points here.
10 points	I arrived late here and there (parking is downright foolish on this campus!!!) However, I was never absent.
9 points	I was absent for one class.
8 points	I missed two classes. OR I was very late twice.
7 points	I missed three classes. OR I was very late three times.
6 points	I missed four classes. OR I was very late four times.
0 points	I missed five or more classes. OR I was very late five or more times.

NOTE: If you receive an email about your misuse/over-use of your handheld device, that will be counted as an absence from class. This is not a remote/zoom semester---- WE SEE YOU on your phone! Your video ain't hidden no more.



#black girl magic

Assessment Grades, & Major Projects of the Class

Every class will feature you and your HYPE ASSIGNMENT. Yes, I am referencing a Hip Hop term here: I am talking about the person who comes out on stage before an entertainer-artist and gets the crowd amped up and excited for the main event. Every class, we are going to have someone in the class Hype Us Up! YOU will run the first part of class with an introduction to and interpretation of a major Black rhetorical theory/theorist who you like from the week. You have 15-20 minutes with this. Plan something for us to see, do, think about--- don't just talk off the top of your head. Show us a performance or some kind of text and present it via google slides, canva, etc (something that can be embedded at a website). You should assume--- like with any college classroom--- that the ideas that you present to your colleagues in this class are competing for their mind-space and attention with work, family, sleep, fatigue, hunger, and the stress of 100s of pages of reading for other classes. Real talk: yes, everyone is invested in the work and ideas but it's still *haaaaard out here*. So give your colleagues something hype that will get them amped, ready, and eager to chop it up in the time we spend together each week!

the hype assignment

synthesis projects

In week six and week ten of the semester, there will be a culminating project. We will return to the conversations we have had, the readings we have done, and the writings we have laid down ... and then synthesize all of that in some way. Many people have joked that this is the arts & crafts part of the course and, in some ways, yes, it is. No shame in this game! Again, you can't just be a voyeur on Black people's creative and political processes and products where all you do is write essays

within the terms of western logic that interpret what Black folks do. You will be asked to work across mediums here. Stay flexible!

The final product of the course requires that you present a set of texts in Black feminist theory based on what we have learned from the content of the course. Since this will be a public-facing digital presentation on the course website, this means that many of the rhetoric scholars who you discuss will more than likely read what you have to say about their work. This class thus holds you accountable for

NOT merely talking *about* Black rhetors in that typical kind of distant, privileged- academic way... but also *talking to them!* If composing for/in a public, digital space causes you anxiety, then you may need to consider a different course since this final assignment will be non-negotiable. If you don't feel comfortable with digital design, do still stick with the course... the tech part of the work will be easy and you will be guided through it. Don't let the tech intimidate you. *If Carmen can do it, anyone can!*

final exam/ digital project

point system grading

Young adults today have *witnessed and been subjected to the most rubrics, norming standards, and high-stakes tests than any other group of K-12*

students in the history of education in the United States. In this class, let's not replicate the kinds of assessment strategies experienced in prototypical standardization regimes. Instead the class is based on a point spread. This means that you are graded on what you DO and CREATE as tangibly and transparently as possible. The point system does not fully achieve equitable assessment, but it still attempts to strategically counter oppressive norms and social constructions of grades and grading. Each project and assignment in the course get counted towards the overall 50 points (for classes that meet twice a week, I use 100 points). There are no rubrics in the course because I see those processes as too nested with corporate standardization. There are no "contracts" in this class because I see that language as too nested with U.S. contract law--- a system that has never treated Black and Indigenous communities equally or humanely. Until we can find a better way, we use points.

Here is what the point-system looks like:

1) Reading Responses/ RR (10 points total)	Throughout the semester, you will be asked to respond to readings in various genres of writing. There will be detailed guidelines for each response on the syllabus and course website. These are worth one point each (there are 10 RRs for the semester).	Letter Grade Distribution 50 points: A+ 47-49 points: A 46 points: A- 44-45 points: B+ 41-43 points: B 40 points: B- 39 points: C+ 36-38 points: C 35 points: C- 30-34 points: D 0-29 points: F
2) The Hype Assignment (8 points)	This is a 15-20 minute presentation. You will present questions, issues, thoughts to the class in a way that enlivens the group and sets a critical tone for the class that session.	
3) Synthesis Project (6 points total)	There are two synthesis projects in the semester. You will be expected to synthesize what you have learned and be ready to play and create a little.	
4) Final Exam/ Project (6 points)	These points represent the final project. You will receive a detailed point-spread in class. <i>Our official exam date is December 12, 2022 at 4:30pm.</i> This is the final deadline for the project.	
5) Attendance & Presence (10 points)	Come to each class on time ready to listen and think deeply. Please let me know when you are too ill to attend.	
6) Classroom Activities (10 points)	In each day of class, you will be asked to respond to a variety of tasks by adding comments to google docs, etc. These activities will be worth one point each and are indicated on the day's agenda.	

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

DIGITAL JUSTICE

October 27-29, 2022

TracingTheStream.com



The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies
*A Symposium in Honor of
 Jacqueline Jones Royster*

October 27-29, 2022

TracingTheStream.com

Tracing the Stream
 The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies
*A Symposium in Honor of
 Jacqueline Jones Royster*

featuring
 An Opening Call to Black Feminist Alchemy with
 Ruth Nicole Brown
 Alexis DeVaux
 Alexis Pauline Gumbs
 Beverly Moss

with ancestral libations by Melissa Oliver
 and poetry by Nathan Alexander Moore

Thursday, October 27, 2022 5-7:15pmEST
 Register at TracingTheStream.com | Admission is Free

Your Participation in the Symposium

If you are interested, there will be multiple opportunities for you to participate in some way in the virtual symposium October 27-October 29, 2022. However, this is completely up to you and is not required. Your participation in the conference will in no way be reflected in your grade.

We will not have class during the week of the conference. *In lieu of class, you will need to spend 2.5 hours attending any symposium event(s) of your choosing.* Of course, you can attend any and all symposium events that you like. The idea is that the symposium will give you space and time to actually see, hear, and feel closer to the scholars that we will be reading this semester alongside many others.

Here are ways that you can participate:

- Introduce a moderator and/or speaker for one of more of the events using the biography listed at the symposium website
- Moderate the chat during an event by reading questions out loud, noticing raised hands, and re-posting links in the chat
- Run the Black Feminist playlist/songlist during the breaks
- Run the video tribute during the breaks
- Any other thing that you can think of
- Stuffing and making care packages after the symposium

Paid roles will include the following:

- Helping to create the video tribute to Jackie Royster
- Updating the website with bios, content edits, and new content in coming weeks

Please send an email to carmen.kynard@tcu.edu AND CCed to natalie.shellenberger@tcu.edu indicating any role you might be interested in. Students in the TCU course as well as the sister course at the University of Arkansas will have first choice for these roles. Your name and image will also be listed at the symposium website as a conference assistant in the event that this is helpful for your digital/professional footprint.

October 27-29, 2022

TracingTheStream.com

Tracing the Stream
 The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies
*A Symposium in Honor of
 Jacqueline Jones Royster*

Black Feminist Breathing with Alexis Pauline Gumbs

Panel with Shariqta Shontae Batez, Francis Hamza Issah, Angeline Dean & Anna Zeemont moderated by Tamika Carey

Keynote by Jacqueline Jones Royster

Pedagogy Workshop with Khirsten Echols

Roundtable with Constance Bailey, Robin Baylorn, Heidi Lewis, Gwendolyn Pough, Shamari Reid & Sherita Roundtree moderated by Gwendolyn Pough

Friday, October 28, 2022 10am-7:30pmEST
 Register at TracingTheStream.com | Admission is Free

October 27-29, 2022

TracingTheStream.com

Tracing the Stream
 The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies
*A Symposium in Honor of
 Jacqueline Jones Royster*

Zumba with Courtney Marshall

Black Feminist Breathing with Alexis Pauline Gumbs

Panel with Ronisha Browdy, Zainab Khadijah Karim & Yvonne Whitley moderated by Heidi Lewis

Roundtable with Moya Bailey, Tamika Carey, Marcelle Haddix, Constance Haywood, Brittany Hull & Alexis McGee moderated by Gwendolyn Pough

Poetic Interlude with Hill L. Waters

When We Free: Ritual Screening & Conversation with Sangodare Akinwale

Black Feminist Benediction with Suzanne Carothers

Saturday, October 29, 2022 10am-6:15pmEST
 Register at TracingTheStream.com | Admission is Free

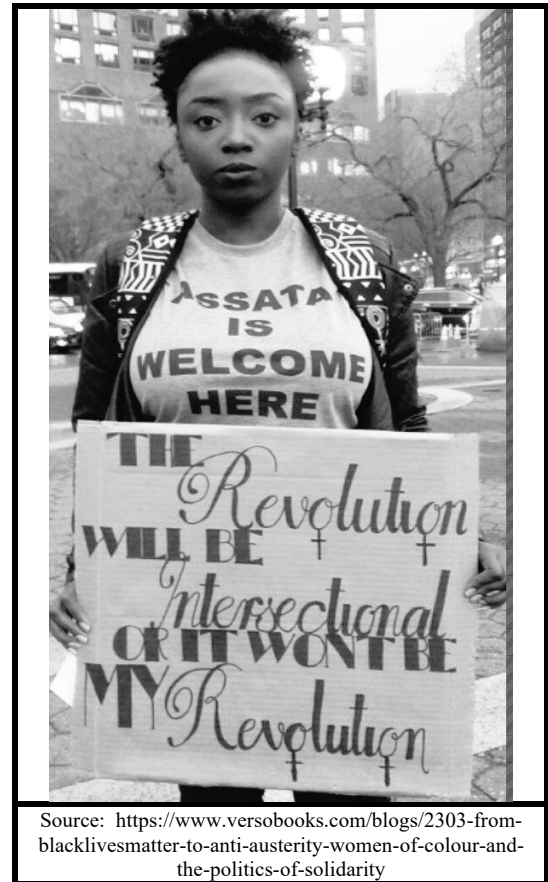
THE CALENDAR

"Undrowned": An Introduction to Core Black Feminist Practices

WEEKS 1 & 2 (August 22-August 29)

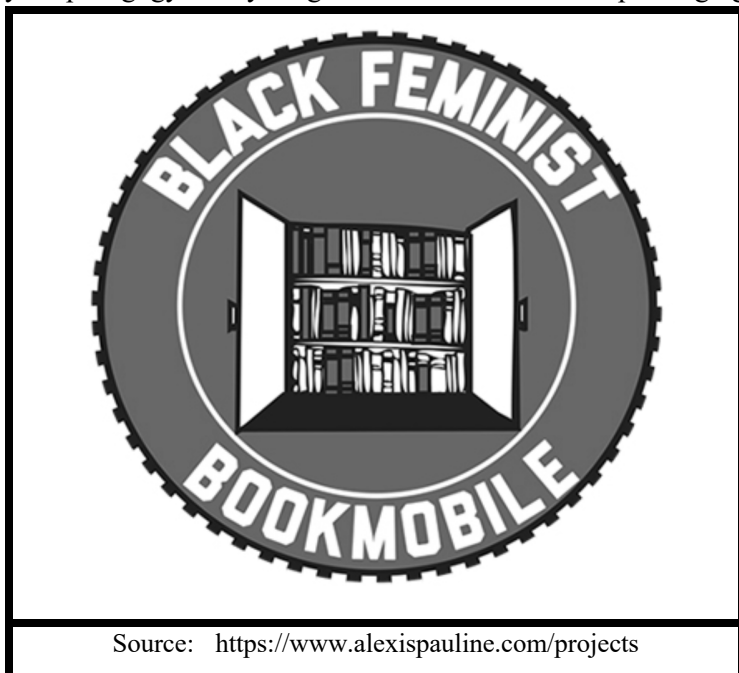
How do you begin a class on Black Feminist Literacies, Rhetorics, and Pedagogies? And in institutions that have historically valorized quite the opposite? The answer is this: VERY intentionally, even at the risk of gettin it all wrong. And, after all, the way that you start a curriculum, presentation, classroom, or community event sets the stage for everything that comes after.

So let's be deliberate about our first minutes, hours, and assignments. I want to take this moment to really think about how courses often start. In K-16 classes across the country, what do most teachers do on the first day? Do you remember? Have you been "orientationed" or prescribed this particular strategy yourself? What am I referencing here? I am talking about THE DIAGNOSTIC assignment which is especially prevalent for college composition and English courses (sometimes, it is more fancifully called formative assessment). It doesn't seem to matter if the administrators or teachers call themselves anti-racist, progressive, or critical, this is still what most programs think they should do in the first hours of teaching. A focus on Black feminist literacies, rhetorics, and pedagogies will ask you to unthink, rethink, and redo these everyday sites of pedagogical, rhetorical violence. For many graduate students, this is not always easy, because getting here required that you become successful with such colonial educational practices. In that case, decolonization will begin with yourself and require that you not remake the world/classroom in your own image according to white standards that were never meant to include everyone.



Source: <https://www.versobooks.com/blogs/2303-from-blacklivesmatter-to-anti-austerity-women-of-colour-and-the-politics-of-solidarity>

Let's go back real quick to the foolishness of that DIAGNOSTIC assignment in writing classrooms. The assumption is that one, singular assignment from a student who you do not know and who does not know you will provide you with an adequate, early lens into their "abilities" and struggles. You do not know if they ate that day, if they are safe, if they have housing security, if your "assignment's topic" offends or relates to them, if their accommodation needs have been met, if their financial aid came through, if they just came from work, if they are on their way to work, if their loved ones are safe, if they slept that night, if they under emotional duress. You know nothing about them and yet you assume that an isolated, test-like moment with its logic rooted in Eugenicist-typa testing can tell you something about a whole ass human being for a whole group of people who you've never met before. It's rather absurd and, ironically, teachers often wonder why their students turn around and do not trust them enough to experiment more in later assignments, behave so antagonistically about final grades, and/or focus solely on getting As at the expense of real learning. The fact of the matter is when your very first interaction and literacy assignment with students is a diagnostic test, no one should ever trust your pedagogy as anything but harmful to most and privileging to a small few. It ain't the students. It's YOU...



Source: <https://www.alexispauline.com/projects>

specifically, the colonial apparatus of schooling that you are now automating. I have taught high school and college writing/ English/ humanities since 1993 and every school that I have ever worked at expected or outrightly required that I run a diagnostic test on my first day. I have never done so and I never will.

Black feminism will ask you to make these kinds of critiques related to literacy, rhetoric, and pedagogy everywhere all of the time. Furthermore, classrooms and learning include spaces far outside of schools and represent political processes in the world that are much bigger than we often assume. Black feminism will also ask you to create alternatives to the worlds in which we live and imagine different kinds of futures too.

The first reading assignment in the course will be a communal text: *Undrowned: Black Feminist Lessons from Marine Mammals* by Alexis Pauline Gumbs. It is a deliberate, pedagogical choice in an attempt to connect us deeply to an activist/educator/ artist rooted in all of the esoteric, difficult theory of the academy while also doing something very different with Black feminist freedom dreams. As Gumbs argues in *Ain't Gonna Let Nobody Turn Me Around: Fifty Years of Movement Building* with Barbara Smith:

"I think of Black Feminism as my spiritual practice: there are sacred texts and there are ancestors, like Fannie Lou Hamer. I think of Black Feminism as a sacred, political legacy, and it speaks to my spirit" (254).

Instead of a book on Black feminisms tied to a specific Western discipline, we begin with Gumbs's special and unique way of showing us how Black feminism gives her life, what Audre Lorde called a "litany for survival."

These first two weeks of class will also try to provide an introduction of sorts. The first assignment asks you to read and look at the syllabus and corresponding website very closely. It sets up the framework for the ways that we will politicize Black feminisms. In this class, we are not assuming that anyone is coming with a deep foundation and background in Black feminist, rhetoric, or literacy studies. We are building that together here.

<p>Monday August 22 WEEK ONE</p>	<p>Welcome to the first day of class. Read all of this syllabus. Then navigate to the course website: TracingTheStream.com. Spend some time on the website's syllabus and register for the conference.</p>
<p>Monday August 29 WEEK TWO</p>	<p>After you have read the syllabus (also available at TracingTheStream.com) and have checked out the website, ask yourself: what questions, issues, curiosities, or concerns do I have about the semester? What do I need to commit fully to the work and the content? Come to class ready to share any thoughts and concerns.</p> <p>Read <i>Undrowned: Black Feminist Lessons from Marine Mammals</i> by Alexis Pauline Gumbs for this day of class. Be sure to read the preface, foreword, and introduction. Note that the book is organized as a series of lessons. You are not expected to read these lessons/chapters in chronological order. Just be sure to note which 2-3 lessons resonate most for you.</p> <p>Come to class with a piece of writing that you will share and read aloud to your colleagues (at least parts of it). Your writing must be at least the equivalent of 500 words (it can be more than that) and must do two things:</p> <ol style="list-style-type: none"> 1. Introduce yourself--- look at the way that Gumbs introduces herself. Use this as your inspiration. I would like for you to claim your dreams and accomplishments. Too many graduate students assume that their previous lives are insignificant because they feel they're at the beginning stages of building an academic resume. This is not true. You are grown and have come here fully formed with experiences and attitudes. Claim all that. 2. Talk to us about how and why any 1-2 lessons from <i>Undrowned</i> resonated with you and/or made you think. Alternatively, you could also pursue one of the activities that Gumbs suggests at the end of the book. Pursue an activity and write about it. <p>This is Reading Response (RR) #1. You need to submit this writing via D2L before class. Be sure to bring a device to class that allows you to access and share your writing in class as well.</p>



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

Black and Red Feminist "Co-Resistance"

WEEK 3 (September 12)

"What happens when, instead of constantly appealing to white allies, we build constellations of co-resistance locally and internationally with those communities actively building ethical, principled and radical futures in the present, by animating and embodying those ethical systems as the intervention?"

~Leanne Betasamosake Simpson



<https://unity4justice.com/decolonization-what-is-it-and-why-is-it-necessary/>

This week sits at the crossroads of three movements: 1) decolonial refusal, 2) abolition, and 3) feminisms of color-- specifically Black and Indigenous feminist activism. These movements are ideologically co-terminous, but academic publishing does not always make it visible as such. In keeping with the syllabus's opening commitment to building a relationship with

the land in explicit recognition of what Indigenous communities have taught us, we will spend this week unpacking the overlaps and differences between decolonization and abolition, not as sites of difference, but as "constellations of co-resistance" as Leanne Betasamosake Simpson theorizes this.

In this week of class, we will all read two texts. Together, we will all read "Idle No More and Black Lives Matter: An Exchange" by Leanne Betasamosake Simpson, Rinaldo Walcott, and Glen Coulthard. You will notice that these eminent scholar-activists are often specifically describing the Canadian context. Use this as a moment to see and better understand how a hopelessly white narrative of democracy and equality has completely (and deliberately) obscured the historical and current experiences of Indigeneity and Blackness in Canada to such an extent that for many of us, these scholars represent an entirely new language about what Canada is and has been. In that way, let it serve as a lesson on and/or another window into U.S. democracy.

After reading "Idle No More and Black Lives Matter: An Exchange," select any ONE essay of your own choosing from the list of options at the course website (also listed below). This kind of approach is called a jigsaw where you will be responsible for educating your colleagues on a text they may not have read. To find PDFs for all of these readings, go to **TracingTheStream.com**. Go to the main page called "Symposium Syllabus" and then select the subpage called **"Black and Red Feminist Co-Resistance."**

In writing this week, discuss: 1) what do you see as the work of decolonization/decolonial refusal+abolition? 2) how is this work related to Black feminist rhetoric/ literacies/ pedagogies? Notice that these are very broad, big

questions. In essence, I am asking you to use writing to explore your thinking alongside what these scholars are saying. There is no expectation that you perform graduate school academese in your writing. You are not expected to make a singular, cohesive argument in writing either. There will be some days when you don't have the juice and other weeks where the spirit moves you to write a lot. That's okay. Just read and get some ideas down. **This is RR#2. You need to submit this writing via D2L before class.**

Texts that you can choose from for this week of class (check for updates on the website):

1. "Abolition as a Praxis of Human Being" by Dylan Rodríguez in *Harvard Law Review* (2019)
2. "Introduction" to *Abolition. Feminism. Now.* by Angela Davis, Gina Dent, Erica Meiners, and Beth Richie (2022)
3. "Beginning and Ending with Black Suffering: A Meditation on and against Racial Justice in Education" by Michael Dumas in *Toward What Justice* (2018)
4. "Black and Native Visions of Self-Determination" by Manu Karuka in *Critical Ethnic Studies* (2017)
5. "The Countdown Remix: Why Two Native Feminists Ride with Queen Bey" by Jenell Navarro and Kimberly Robertson in *Otherwise Worlds* (2020)
6. "Decolonial Hip Hop: Indigenous Hip Hop and the Disruption of Settler Colonialism" by Kyle Mays in *Cultural Studies* (2019)
7. "Decolonizing Higher Education: Black Feminism and the Intersectionality of Race and Gender" by Heidi Mirza in *Journal of Feminist Scholarship* (2014/2015)
8. "Fractal Education Inquiry" by Ligia (Licho) López López in *Discourse* (2021)
9. "Geotheorizing Black/Land: Contestations and Contingent Collaborations" by Eve Tuck, Mistinguette Smith, Allison M. Guess, Tavia Benjamin, and Brian K. Jones in *Departures in Critical Qualitative Research* (2013)
10. "Humans Involved: Lurking in the Lines of Posthumanist Flight" by Tiffany King in *Critical Ethnic Studies* (2017)
11. "'I Don't Think You're Going to Have Any Aborigines in Your World:' Minecrafting Terra Nullius" by Ligia (Licho) López López in *British Journal of Sociology of Education* (2019)
12. "Indigenous Resurgence and Co-resistance" by Leanne Betasamosake Simpson in *Critical Ethnic Studies* (2016)
13. "New World Grammars: The 'Unthought' Black Discourses of Conquest" by Tiffany Lethabo King in *Theory & Event* (2016)
14. "Not Just (Any) Body Can Be a Citizen: The Politics of Law, Sexuality and Postcoloniality in Trinidad and Tobago and the Bahamas" by M. Jacqui Alexander in *Feminist Review* (1994)
15. "Pedagogies of Refusal: What It Means to (Un)teach a Student Like Me" by Yanira Rodríguez in *Radical Teacher* (2019)
16. "Plantation Futures" by Katherine McKittrick in *Small Axe* (2013)
17. "Racial/Colonial Genocide and the 'Neoliberal Academy': In Excess of a Problematic" by Dylan Rodríguez in *American Quarterly* (2012)
18. "Refusing the University" by Sandy Grande in *Toward What Justice* (2018)
19. "Slavery is a Metaphor: A Critical Commentary on Eve Tuck and K. Wayne Yang's 'Decolonization is Not a Metaphor'" by Tapji Garba and Sara-Maria Sorentino in *Antipode* (2020)
20. "Staying Ready for Black Study: A Conversation" by Frank Wilderson and Tiffany King in *Otherwise Worlds* (2020)
21. "When Difference Comes with School: In these AntiBrown Times" by Ligia (Licho) López López in *Curriculum Inquiry* (2020)
22. "Whitestream Feminism and the Colonialist Project: A Review of Contemporary Feminist Pedagogy and Praxis" by Sandy Grande in *Educational Theory* (2003)

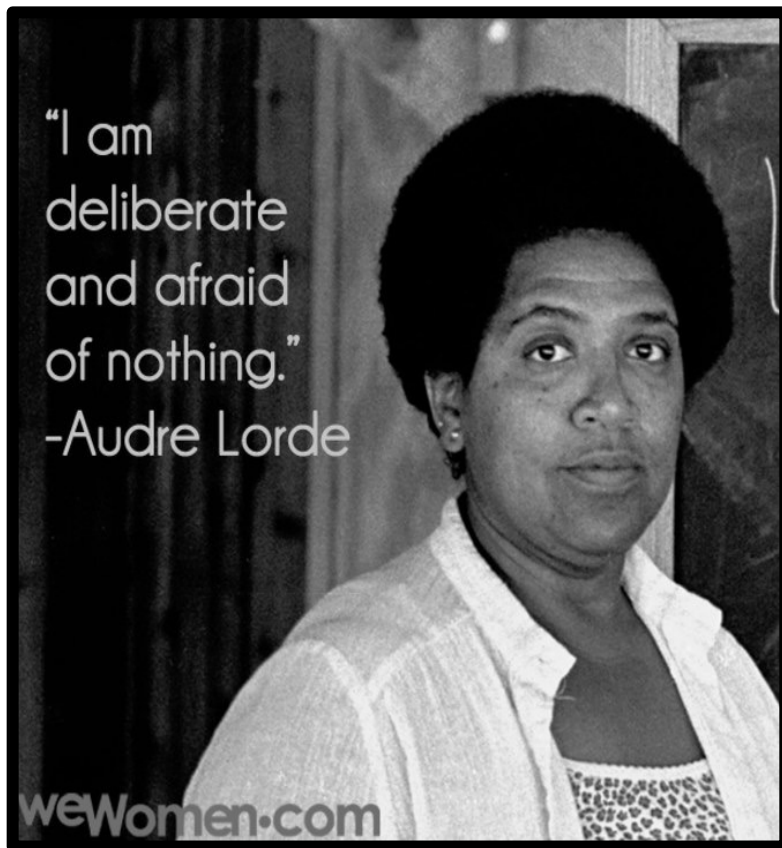
read. write. resist.

"Rhetorical Impatience": The Rhetorical Interruptions of Black Feminisms

WEEK FOUR (September 19)

"Rhetorics of impatience are performances of frustration or dismissal and time-based arguments that reflect or pursue haste for the purpose of discipline. Enacted through bodily, tonal, and verbal indicators and arguments of exasperation or displeasure, they reveal how rhetors perceive self and community interpretive mandates or black feminist/womanist ethics. They reflect knowledge making traditions and discursive practices that, among Black women, involve "talking back," "turning it out" and "calling a thing a thing," or radical truth-telling, and they reveal a distrust of circular discussion, deflection, or distraction. These rhetorics foreground the assumption that equity and justice for one's self, Black women, and Black communities is already overdue and, thus, requires speed and decisive action."

~Tamika Carey



In this part of the course, Tamika Carey's frame of "rhetorical impatience" will guide our thinking and discussions. We will look closely at the Black feminist rhetors Carey asks us to pay attention to. We will also look at the ways that Black feminist scholar-activists, like Carey herself, as well as anti-racist/intersectional rhetoric scholars enact their own rhetorical agency through rhetorical impatience in and against the academy's obsessions with Aristotelian/white traditions that were never intended to be and never could be radically inclusive.

In this week of class, we will all read two texts. Together, we will all read **Tamika Carey's "Necessary Adjustments: Black Women's Rhetorical Impatience."** Think of this as a framework for both this week's topic and also for your own work and writing as a scholar. After reading **Tamika Carey's "Necessary Adjustments,"** select any ONE essay of your own choosing from the list of options at the course website (also

listed below). We are going to continue with our jigsaw approach this week. For many graduate students in the past, this has been a very uncomfortable classroom strategy. Please note that the class is not structured for someone else to tell you what to think and how to read. You will build your own internal library alongside your colleagues. Think of your colleagues in the class as reading collaborators, not as competition. Learn to trust

yourself despite the culture of graduate school that infantilizes you and makes you feel stupid (in this case, it ain't YOU). When the questions/writing prompts on the syllabus do not make sense to you, get creative and do something critical anyway. You do not need to send 1000 emails asking for clarity--- this is the western academy working on your self-esteem and self-actualization (ONLY women, trans, queer, POC students ever email with questions like this!) The Black feminists we are spending time with this semester didn't need a teacher/school's approval to say what needed to be said. NEITHER DO YOU!

To find PDFs for all of these readings, go to TracingTheStream.com. Go to the main page called "Symposium Syllabus" and then select the subpage called "Rhetorical Impatience": The Rhetorical Interruptions of Black Feminisms. In writing this week, discuss what you see as the intervention that these texts are making. What is Black feminist rhetoric? What has the field of rhetoric done and not done/ understood and not understood when it comes to race, sexuality, and gender? Remember that every RR should be the equivalent of at least 500 words. **This is RR #3. You need to submit this writing via D2L before class.**

1. "A Call to Political and Social Activism: The Jeremiadic Discourse of Maria Miller Stewart, 1831-1833" by Willie Harrell, Jr
2. "African American Rhetoric and the Profession" by Enrique Rigsby
3. "Articulating the Heuristic Value of African American Communication Studies" by Eletra S. Gilchrist & Ronald L. Jackson II
4. "Between Abundance and Marginalization: The Imperative of Racial Rhetorical Criticism" by Lisa A. Flores
5. "Black Feminist Rhetoric in Beyoncé's Homecoming" by Kimberly Fain
6. "Black Women's Rhetoric(s): A Conversation for Naming and Claiming a Field of Study" by Ronisha Browdy
7. "The Body: An Abstract and Actual Rhetorical Concept" by Karma R. Chávez
8. "'The Chain Remain the Same': Communicative Practices in the Hip Hop Nation" by Geneva Smitherman
9. "Courting the Object: A Taxonomy of Black Queer Rhetoric" by Collin Craig
10. "Functions of Freedom Singing in the Civil Rights Movement: The Activists' Implicit Rhetorical Theory" by Kerran L. Sanger
11. "'Good Speech': An Interpretive Essay Investigating an African Philosophy of Communication" by Venita Kelley
12. "Grace Jones, Afro Punk, and Other Fierce Provocations: An Introduction to 'Sartorial Politics, Intersectionality, and Queer Worldmaking'" by Eric Pritchard
13. "Here Is Something You Can't Understand: The Suffocating Whiteness of Communication Studies" by Lisa B.Y. Calvente, Bernadette Marie Calafell, and Karma R. Chávez
14. "I Bring Wreck to Those Who Disrespect Me Like a Dame: Women, Rap, and the Rhetoric of Wreck" (in *Check It While I Wreck It: Black Womanhood, Hip Hop Culture, and the Public Sphere*) by Gwendolyn Pough
15. "It's Bigger than Comp/Rhet: Contested and Undisciplined" by Gwendolyn Pough
16. "Looking Back, Looking Forward: A Dialogue on 'The Imperative of Racial Rhetorical Criticism'" by Alexis McGee and J. David Cisneros
17. "The Moral Imperative of Race for Rhetorical Studies: On Civility and Walking-in-White in Academe" by Kristiana L. Báez and Ersula Ore
18. "Sista Outsider: Queer Women of Color and Hip Hop" by Eric D. Pritchard and Maria Bibbs
19. "Towards an Insistent and Transformative Racial Rhetorical Criticism" by Lisa A. Flores
20. Transliminality: Black Transfemmes and the Limit of Visibility Politics" by Nathan Moore
21. "'Tryna Free Kansas City': The Revolutions of Janelle Monáe as Digital Griot" by Cassandra Jones
22. "Who are We Working for? Recentring Black Feminism" by Scarlett L. Hester and Catherine R. Squires
23. "Work in the Intersections: A Black Feminist Disability Framework" by Moya Bailey in *Gender and Society* (2018)

Tracing the Stream with Jackie Jones Royster

WEEKS 5 & 6 (September 26 and October 3)



We could have kicked open the whole semester of reading assignments in the course with *Traces of a Stream* by Jacqueline Jones Royster, but we needed to get acclimated to one another and the course first. Now we are ready TO. GO. ALL. THE. WAY. IN.

Be clear: this course and the presence of folk who call themselves Black Feminist Rhetoric Scholars was made possible by Jackie Jones Royster. We simply wouldn't be here otherwise. Royster has many publications and professional accolades, but in this week, we are going to the source of the river--- her 2000 book, *Traces of a Stream: Literacy and Social Change Among African American Women*.

In weeks five and six, we will focus on *Traces of a Stream* exclusively. Please make sure that you have purchased the book by this point in the semester.

In week five, the focus will be on reading. In week six, you will have a synthesis project that asks you to take what you have learned, connect to it more, and then imagine and create a

thematic unit for a classroom. At this point in the semester, the scholars that you have read and the activities in class have introduced you to many primary texts--- which is really the grist of rhetorical studies. Royster introduced you to a mass of critical Black women rhetors and/or showed you ways to look at their work differently.

These weeks are going to blend rhetorical/historical study, curriculum design, and literacy instruction as a way to get to know the work that Royster does better. She is, hands down, a formidable HISTORIAN. Good rhetoric scholars always are, since primary sources are at the core of our wheelhouse. However, Royster is also a deeply thoughtful and creative teacher who challenges the politics of schools and classrooms, the content and styles of literacy and language instruction, and the past and present of Black education. Think of her as the Anna Julia Cooper of rhetorical education. This ain't just about the abstract. It's also very REAL.

Monday
September 26
WEEK
FIVE

This week, we are going to read all of *Traces of a Stream: Literacy and Social Change Among African American Women*. You will receive a school artifact to do this week's homework--- THE BLUE BOOK. YIIIIKES!! No, we are not going to have tests, quizzes, and exams in the thing; we are going to remix this monstrosity. For each chapter of *Traces*,

<p>Monday September 26 WEEK FIVE</p>	<p>take notes in your blue book. You need to fill HALF the thing up too. You can use images, graf writing, cut-and-paste...whatever you like. You just need to fill the pages of HALF THE BOOK with comments about <i>Traces of a Stream</i>.</p> <p>As you read <i>Traces</i>, pay attention to the following:</p> <ul style="list-style-type: none"> • The rhetors who Royster mentions-- In your blue book, takes notes on which of these rhetors you might teach about. Why? How? • The definitions and approaches to Black feminist literacy and rhetoric Royster offers-- Which stand out for you? Why? How? • What other scholars who we have discussed so far connect to <i>Traces</i>? How so? <p>This is RR #4. You need to bring the hardcopy blue book with you to class.</p>
<p>Monday October 3 WEEK SIX</p>	<p>This week will focus on the synthesis project rather than an RR. You will receive details in class on September 21. For now, just know that you will go back to the notes from the previous week of class and also design a mini-curriculum unit.</p> <p>Synthesis Project #1 Due Today!</p>

“Black Feminism is a political and intellectual tradition.

It is not an identity status.”

~Barbara Ransby

Other Texts by Royster You Might Want to Consult for the Synthesis Project

“Disciplinary Landscaping, or Contemporary Challenges in the History of Rhetoric”
Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies
 “History in the Spaces Left: African American Presence and Narratives of Composition Studies”
 “Human Rights and Civil Rights: The Advocacy and Activism of African-American Women Writers”
 “When the First Voice You Hear Is Not Your Own”



“No pride for
some of us
without
liberation for
all of us.”
Marsha P.
Johnson

"Endarkened Epistemologies": Black Feminist Methodologies

WEEK 7 (October 10)

Research methodology is much more than prescriptive formulas and directions for how folx should gather, code, and analyze data. At the core root of *Black Feminist Methodologies* is a questioning of knowledge itself, especially in a world that requires the dehumanization of Black girls, women, femmes, and gender-nonconforming folx; in schools that deliberately miseducate and harm young Black people; and in an academy that has consciously treated Blackness as inferior. To understand *Black Feminist methodologies*, you must let go of the ways we have been previously educated, treated, and/or scholarly trained under white supremacy.

Because Black feminist methodologies/ knowing require a break from Enlightenment philosophies, we are calling these "endarkened epistemologies," as coined by Cynthia Dillard. In simplest terms, the Enlightenment refers to a body of late 17th-18th century thought and thinkers in Western Europe committed to improving humanity through reason and change--- the ideological foundation of Western education and philosophy. The Enlightenment is also the place and time that rationalized slavery and white settler colonialism that can never be simply apologized away. Black feminist research requires a kind of intellectual break from the Enlightenment that most Western scholars simply do not make.



Source: <https://interactions.acm.org/archive/view/november-december-2020/feminism-as-a-design-methodology>

We are making an earnest attempt to also see and make historical connections without using western, linear frameworks that say: we started here, learned a lot, improved our thinking, and now we are chronologically someplace completely better and different. We want to de-whiten time so that we see the past as spaces that built out the logic in which we now live, not just a series of regrettable and long-gone mistakes that we have departed. To account for temporality (a fancy word for time), we will use Jackie Jones Royster's notion of *rhetorical continuities*, a framework she uses in *Traces of a Stream* to make sense of the ways that Black women rhetors like Maria Stewart and June Jordan are writing in similar ways, for similar purposes, even though they lived 100 years apart.

In this week of class, we will all read two texts. Together, we will all read Saidiya Hartman's "**Venus in Two Acts.**" After reading Hartman's "**Venus in Two Acts,**" select any ONE essay of your own choosing from the

list of options at the course website (also listed below). To find PDFs for all these readings, go to **TracingTheStream.com**. Go to the main page called “Symposium Syllabus” **and then select the subpage called “‘Endarkened Epistemologies’: Black Feminist Methodologies.”** After you have read both essays, write a letter to yourself that does the following: 1) defines Black feminist methodologies using your two readings; 2) articulates your own position on the how and why of your own research. **This is RR #5. You need to submit this writing via D2L before class.**

1. "Against Captivity: Black Girls and School Discipline Policies in the Afterlife of Slavery" by Connie Wun in *Educational Policy* (2016)
2. "As Seen on TV: An Autoethnographic Reflection on Race and Reality Television" by Robin M. Boylorn in *Critical Studies in Media Communication* (2008)
3. "Black Feminism in Qualitative Education Research" by Venus Evans-Winters in *Black Feminism in Education: Black Women Speak Back, Up, and Out* (2015)
4. "Body of Knowledge: Black Queer Feminist Pedagogy, Praxis, and Embodied Text" by Mel Michelle Lewis in *Journal of Lesbian Studies* (2011)
5. "Dancing After Life: Flexible Spacetimes of Black Female ResistDance" by Layla Zami in *Dance Research Journal* (2021)
6. "Disciplinary Landscaping, or Contemporary Challenges in the History of Rhetoric" by Jacqueline Jones Royster in *Philosophy & Rhetoric* (2003)
7. "I Must Become a Menace to My Enemies": Black Feminism, Vengeance, and the Futures of Abolition" by Stephen Dillon in *GLQ: A Journal of Lesbian and Gay Studies* (2022)
8. "Intersectionality" by Brittany Cooper in *Oxford Handbook* (2015)
9. "Intersectionality Undone: Saving Intersectionality from Feminist Intersectionality Studies" by Sirma Bilge in *DuBois Review* (2013)
10. "Intersectionality: Mapping the Movements of a Theory" by Devon W. Carbado, Kimberlé Williams Crenshaw, Vickie M. Mays, Barbara Tomlinson in *DuBois Review* (2013)
11. "Killing Me Softly or on the Miseducation of (Love and) Hip Hop: A Blackgirl Autoethnography" by Robin Boylorn in *Qualitative Inquiry* (2016)
12. "The Last Word on Racism: New Directions for a Critical Race Theory" by Sharon P. Holland in *South Atlantic Quarterly* (2005)
13. "Mathematics Black Life" by Katherine McKittrick in *The Black Scholar* (2014)
14. "Seeing It for Wearing It: Autoethnography as Black Feminist Methodology" by Layla D. Brown-Vincent in *Taboo* (2019)
15. "The Race for Theory" by Barbara Christian in *Feminist Studies* (1988)
16. "Radical Love: Black Philosophy as Deliberate Acts of Inheritance" by Kristie Dotson in *The Black Scholar* (2013)
17. "(Re)Presenting Shug Avery and Afrekete: The Search for a Black, Queer, and Feminist Pleasure Praxis" by Kaila Adia Story in *The Black Scholar* (2015)
18. "Research as an Aesthetic Process: Extending the Portraiture Methodology" by Adrienne D. Dixon, Thandeka K. Chapman, and Djanna A. Hill in *Qualitative Inquiry* (2005)
19. "Resituating the Crossroads: Theoretical Innovations in Black Feminist Ethnography" by Amanda Walker Johnson in *Souls* (2017)
20. "Some of Us Die: A Black Feminist Researcher's Survival Method for Creatively Refusing Death and Decay in the Neoliberal Academy" by Esther O. Ohito in *International Journal of Qualitative Studies in Education* (2021)
21. "‘Speaking into the Void’? Intersectionality Critiques and Epistemic Backlash" by Vivian May in *Hypatia* (2014)
22. "The Substance of Things Hoped for, the Evidence of Things Not Seen: Examining an Endarkened Feminist Epistemology in Educational Research and Leadership" by Cynthia Dillard in *International Journal of Qualitative Studies in Education* (2000)
23. "Uncovering Black Girlhood(s): Black Girl Pleasures as Anti-respectability Methodology" by Porshé R. Garner, Dominique C. Hill, Jessica L. Robinson, Durell M. Callier in *American Quarterly* (2019)
24. "We Aren't Here to Learn What We Already Know" by Kyla Thomas in *Avidly* (2016)
25. "What Feels More Than Feeling?": Theorizing the Unthinkability of Black Affect" by Tyrone S. Palmer in *Critical Ethnic Studies* (2017)

"When and Where I Enter": Black Feminist Thought and Pedagogy from 1860 to Now

WEEK 8 (October 11)



Only the BLACK WOMAN can say
'when and where I enter, in the quiet,
undisputed dignity of my womanhood,
without violence and without suing or
special patronage, then and there the
whole Negro race enters with me.'

— Anna Julia Cooper —

AZ QUOTES

Many of you might be wondering how and why the word pedagogy is used so frequently in graduate programs. Why can't folx just say teaching? For those of you who have noticed this distinction in vocabularies, you are right. Teaching and pedagogy are most certainly related concepts. However, they are used to

reference very different kinds of politics of teaching and learning. Today we often use the word teaching to refer to the sets of learning activities and curricular decisions in an educational setting (usually pertaining to schools but it's not exclusive to schools). Pedagogy, however, is deliberately about the issues of power and politics in learning, teaching, and educating. These are not necessarily differences that you might readily find in a dictionary. It's more about the ways that progressive educators and activists have made these distinctions today. Pedagogy--- especially after Paulo Freire's book, *Pedagogy of the Oppressed*--- is about an activist stance for learning and acting in the world.

Pedagogy also points to something bigger than curriculum. Many teachers think that if the content of the reading materials is political, then the classroom is automatically progressive and forward-marching too. This is not always the case. How to teach is as political as what you teach and is deeply nested with centuries of white supremacy, racism, and schooling.

This week of class will feature educational histories of Black women as teachers. The history of the first Black women teachers in this country coincides directly with the ending of slavery and ongoing struggles for Black emancipation. There was never a moment when Black women's



Source: <https://historic-memphis.com/memphis-historic/blackeducation/blackeducation.html>

teaching wasn't political. There was never a moment when they didn't have to confront misogyny and white supremacy simultaneously. There was never a moment when they separated schooling from racism. Thus, we will look to these Black women as the embodiment of pedagogy.

In this week of class, we will all read two texts. Together, we will all read **Linda Perkins "The Role of Education in the Development of Black Feminist Thought, 1860-1920."** After reading **Perkin's historical essay**, select any ONE essay of your own choosing from the list of options at the course website (also listed below). To find PDFs for all these readings, go to **TracingTheStream.com**. Go to the main page called **"Symposium Syllabus" and then select the subpage called "When and Where I Enter": History, Black Feminist Thought & Pedagogy.** After you have read both essays, write a response that addresses the following: 1) discuss 1-2 VERY specific moments when you have witnessed or experienced inequality, inequity, and/or gross disparity in relation to schooling; 2) explain what you did in those moments; 3) bring your conversation in some kind of alignment with the two essays that you read. **This is RR #6. You need to submit this writing via D2L before class.**

1. "At the Kitchen Table: Black Women English Educators Speaking Our Truths" by Marcelle Haddix, Sherell McArthur, Gholdy Muhammad, Detra Price-Dennis, Yolanda Sealey-Ruiz
2. "Becoming a Writerly Self: College Writers Engaging Black Feminist Essays" by Juanita Johnson Comfort
3. "Black Girl Pedagogies: Layered Lessons on Reliability" by Dominique C. Hill
4. "Black Womanist Teachers' Political Clarity in Theory and Practice" by Maxine McKinney de Royston
5. "'Bound to Them by a Common Sorrow': African American Women, Higher Education, and Collective Advancement" by Linda M. Perkins
6. "Clean Corners and Algebra: A Critical Examination of the Constructed Invisibility of Black Girls and Women in Mathematics" by Maisie L. Gholson
7. "A Clear Lack of Equity in Disciplinary Consequences for Black Girls in Texas: A Statewide Examination" by John R. Slate, Pamela L. Gray, and Brandolyn Jones
8. "Developing the 'Oppositional Gaze': Using Critical Media Pedagogy and Black Feminist Thought to Promote Black Girls' Identity Development" by Charlotte E. Jacobs
9. "Fear of a Black Femme: The Existential Conundrum of Embodying a Black Femme Identity While Being a Professor of Black, Queer, and Feminist Studies" by Kaila Adia Story (2017)
10. "For Loretta: A Black Woman Literacy Scholar's Journey to Prioritizing Self-Preservation and Black Feminist-Womanist Storytelling" by April Baker-Bell
11. "A Genuine Article: Intersectionality, Black Lesbian Gender Expression, and the Feminist Pedagogical Project" by Mel Michelle Lewis
12. "Heed Life's Demands: The Educational Philosophy of Fanny Jackson Coppin" by Linda M. Perkins
13. "I'm a Black Female Who Happens to be Muslim": Multiple Marginalities of an Immigrant Black Muslim Woman on a Predominantly White Campus" by Keon M. McGuire, Saskias Casanova, and Charles H.F. Davis III
14. "Keeping It Relevant: Student-Centered Reflections, Choices, and Actions of Critical Race Womanist Pedagogues" by Wanda Watson and Cathryn A. Devereaux
15. "Lessons in Love, Literacy, and Listening: Reflections on Learning with and from Black Female Youth" by Erica Womack
16. "Mammy No More/Mammy Forever: The Stakes and Costs of Teaching Our Colleagues" by Tiffany Willoughby-Herard
17. "Matters of Life and Love: Some Preliminary Mappings of Womanist Pedagogical Futures" by Sabrina N. Ross
18. "Mentors' Reflections on Developing a Culturally Responsive Mentoring Initiative for Urban African American Girls" by LaShawnda Lindsay-Dennis, Lawanda Cummings and Susan Crim McClendon
19. "Merze Tate and the Quest for Gender Equity at Howard University: 1942-1977" by Linda M. Perkin
20. "Missing Black Undergraduate Women and the Politics of Disposability: A Critical Race Feminist Perspective" by Lori D. Patton and LaWanda W. Ward
21. "Nobody Mean More: Black Feminist Pedagogy and Solidarity" by Pauline Alexis Gumbs
22. #Say[ing]HerName as Critical Demand: English Education in the Age of Erasure" by Tamara Butler
23. "'She Has a Real Connection with Them': Reimagining and Expanding Our Definitions of Black Masculinity and Mentoring in Education through Female Masculinity" by Bettina L. Love

24. "Sippingtea: Two Black Female Literacy Scholars Sharing Counter-Stories to Redefine Our Roles in the Academy" by ThedaMarie Gibbs Grey and Bonnie Williams-Farrier
25. The Sisters are Alright: Changing the Broken Narrative of Black Women in America by Tamara Winfrey Harris (Berrett-Koehler, 2015)
26. "Still, Nobody Mean More: Engaging Black Feminist Pedagogies on Questions of the Citizen and Human in Anti-Blackqueer Times" by Durell M. Callier
27. "The Strength from Within: A Phenomenological Study Examining the Academic Self-Efficacy of African American Women in Doctoral Studies" by Deniece Dortch
28. "Talking Back': The Perceptions and Experiences of Black Girls Who Attend City High School" by Terri N. Watson
29. "Three Paths, One Struggle: Black Women and Girls Battling Invisibility in U.S. Classrooms" by Chayla Haynes, Saran Stewart, and Evette Allen
30. "Unearthing and Bequeathing Black Feminist Legacies of Brown to a New Generation of Women and Girls" by Tondra L. Loder-Jackson, Lois McFadyen Christensen, and Hilton Kelly
31. "Visionary Response: Listening 'Face-to-Face' and 'Eye-to-Eye': Seeing and Believing Black Girls and Women in Educational Practice and Research" by Marcelle Haddix
32. "We Got Soul: Exploring Contemporary Black Women Educators' Praxis of Politicized Care" by Wanda Watson
33. "What Happened When I Invited Students to See Me? A Black Queer Professor's Reflections on Practicing Embodied Vulnerability in the Classroom" by Dominique C. Hill
34. "What's Radical about Youth Writing?: Seeing and Honoring Youth Writers and Their Literacies" by Marcelle Haddix
35. "When Margins Become Centered: Black Queer Women in Front and Outside of the Classroom" by Moya Bailey and Shannon J. Miller in Feminist Formations (2015)
36. "Why We Can't Wait: (Re)Examining the Opportunities and Challenges for Black Women and Girls in Education" by Lori D. Patton, Kimberlé W. Crenshaw, Chayla Haynes, and Terri N. Watson
37. "A Womanist Experience of Caring: Understanding the Pedagogy of Exemplary Black Women Teachers" by Tamara Beauboeuf-Lafontant
38. "Womanist Theology and Its Efficacy for the Writing Classroom" by Donald McCrary



Source: <http://werehistory.org/beyonce/>

**Today is the FINAL CALL FOR RRs #1-6
and SYNTHESIS PROJECT #1**

Tracing the Stream: CONFERENCE WEEK

WEEKS 9 & 10 (October 24 & October 31)

October 27-29, 2022

TracingTheStream.com



The Geographies of Black Feminist Literacies, Rhetorics, and Pedagogies

*A Symposium in Honor of
Jacqueline Jones Royster*

**Monday
October 24
WEEK NINE**

We will not have class during the week of the conference. *In lieu of class, you will need to spend 2.5 hours attending any symposium event(s) of your choosing.* Of course, you can attend any and all symposium events that you like. The idea is that the symposium will give you space and time to actually see, hear, and feel closer to the scholars that we will be reading this semester alongside many others. Fill the second half of your blue book (you did the first half when reading Royster's *Traces of a Stream*). Use the blue book to take notes and/or make comments on the presentations that you attend.

**Monday
October 31
WEEK TEN**

Come to class ready to discuss the contributions of any of the symposium presenters. What topics/issues would you like to discuss more? Be prepared to submit the full blue book when we see each other again on this day. **This is RR #7. You need to submit this blue book in class.**

Thursday, October 27

Opening Panel with Ruth Nicole Brown, Alexis DeVaux, Beverly Moss, and Alexis Pauline Gumbs
Poetic Outerlude with Nathan Alexander Moore

Friday, October 28

Black Feminist Breathing with Alexis Pauline Gumbs
Panel with Sharieka Shontae Botex, Francis Hamza Issah, Angeline Dean, Anna Zeemont (moderated by Tamika Carey)
Keynote by Jacqueline Royster
Pedagogy Workshop with Khirsten Scott
Roundtable with Robin Boylorn, Gwendolyn Pough, Sherita Roundtree, Shamari Reid, Constance Bailey, Heidi Lewis (moderated by Gwendolyn Pough)

Saturday, October 29

Zumba with Courtney Marshall
Black Feminist Breathing with Alexis Pauline Gumbs
Panel with Ronisha Browdy, Zainab Khadijah Karim, Marlas Yvonne Whitley (moderated by Heidi Lewis)
Roundtable with Tamika Carey, Moya Bailey, Brittany Hull, Marcelle Haddix, Constance Haywood, Alexis McGee (moderated by Gwendolyn Pough)
Poetic Interlude with Durell Callier and Dominique C. Hill
When We Free: Ritual Screening & Conversation with Sangodare Akinwale
Black Feminist Benediction with Suzanne Carothers

Literacies "in the Spaces Left": Black Feminisms as Literacy

WEEK 11 (November 7)

Since the New Literacies Movement (circa 1990s), scholars have added the -s to *literacy* to push past understanding *literacy* as merely the set of neutral skills associated with word recognition in basic reading and writing tasks. Instead, the notion of *literacies* asks us to politicize reading and writing much more than that and further see that alphabetic communication has never been the best or only way to communicate. Its dominance in western education is itself wrapped up in multiple hegemonic issues. This notion of *literacies* also challenges the dominant idea that



Source: <http://timroust.weebly.com/citizenship-schools.html>

literacy is individualistic, measurable, and linearly-developed so that once you attain a certain degree of it, your social and economic status elevates (as if capitalism and structural inequities are not at work). This is why we get folx, even Black folx, routinely saying things like their level of standardized English mimicry and academic writing skills have secured them employment... instead, of, oh, let's say... THE... CIVIL... RIGHTS... MOVEMENT. Without Black Freedom Struggles, the structural conditions of the past were such that no advanced degrees and/or standardized English offset the expectation that Black folx would only perform domestic duties in white society. We deploy this anti-political version of literacy even while whole cities, states, and school districts rage against book authors and teachers who address race, heteropatriarchy, and anti-Semitism. *Literacies studies* understands the politics of it *all*.

So when we talk about *literacies*, we are talking about the ways that people learn to read and write, not just the *word*, but also the *world* and what they *do* with this. Even though *literacies with the -s* marked a political shift, it was, once again, not big enough of a shift that it could and would incorporate Black feminist thought. And so here we are... talking about *literacies* "in the spaces left."

In 1999, Jacqueline Jones Royster and Jean C. William published "History in the Spaces Left: African American Presence and Narratives of Composition Studies" in *College Composition and Communication*. To be quite blunt about it: they blasted the field of composition and rhetoric studies sumthin serious. They criticized the ways that historical narratives of the field were heralded as universal without much, if any, recognition from readers or audiences that Black students, Black teachers, and Black histories of literacy, writing, and rhetoric had been outrightly excluded or distorted. They reminded us that every history and every understanding of literacy are ideological and political--- not universal. They asked us for a new kind of history-making and

literacy-theorizing where we take up the spaces that the field was not understanding. That request will guide us with this week's tasks.

In this week of class, we will all read three texts. First we will read "The Black Girls' Literacies Collective Statement" by the Black Girls' Literacies Collective. Second, we will all read "To Protect and Serve: African American Female Literacies" by Elaine Richardson. After reading these two pieces, select any ONE essay of your own choosing from the list of options at the course website (also listed below). To find PDFs for all these readings, go to TracingTheStream.com. Go to the main page called "Symposium Syllabus" and then select the subpage called "Literacies 'in the Spaces Left': Black Feminisms as Literacy." After you have read all three essays, write a response that incorporates ONE SINGULAR, IMPACTING MOMENT from your own literacy narrative. Tell the story and then juxtapose the story with your three readings. **This is RR #8. You need to submit this writing via D2L before class.**



This image was taken from a webpage called "The Power of Literacy Narratives" (see <https://www.thoughtco.com/how-to-write-a-literacy-narrative-4155866>). The photo is called: "portrait-of-woman-with-cool-hair-in-home-office." You can't even make this stuff up!

Literacy narratives are very popular in high school English classes and even more popular in composition courses. While you are not going to write a full literacy narrative here, you will be asked to interrogate that for this assignment. Here are some suggestions: What is a story that you read, that you heard, or that was told to you that has always stayed with you? Is there a lesson that you learned from a teacher, coach, family member, movie, book, song, etc that has always stayed with you? Is there a salient memory of language, in school or out, that has always stayed with you? Tell this story and then connect it to your three readings (do not force the similarities--- name and locate the differences).

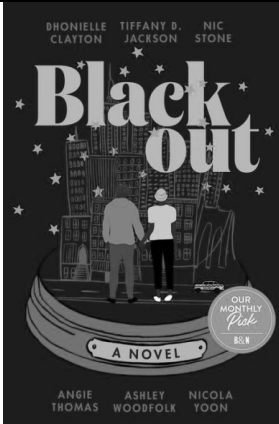
1. "Adolescent African American Girls as Engaged Readers: Challenging Stereotypical Images of Black Womanhood through Urban Fiction" by Simone Gibson
2. "Alter Egos and Infinite Literacies, Part III: How to Build a Real Gyr! in 3 Easy Steps" by Jessica Marie Johnson and Kismet Nuñez
3. "Black Girls and Critical Media Literacy for Social Activism" by Sherell A. McArthur
4. "Black Girls Queer (Re)Dress: Fashion as Literacy Performance in Pariah" by Eric Darnell Pritchard
5. "Black Feminist Literacies: Ungendering, Flesh, and Post-Spillers Epistemologies of Embodied and Emotional Justice" by Samantha Pinto
6. "Black Feminism and Critical Media Literacy: Moving from the Margin to the Center" by Ashley N. Patterson, Arianna Howard, Valerie Kinloch
7. "Black Women Researchers' Path to Breaking Silence: Three Scholars Reflect on Voicing Oppression, Self-reflexive Speech, and Talking Back to Elite Discourses" by Latoya Owens, Erica B. Edwards, and Sherell A. McArthur
8. "Can I Get a Witness? Speculative Fiction as Testimony and Counterstory" by S. R. Toliver
9. "Centering Black Girls' Literacies: A Review of Literature on the Multiple Ways of Knowing of Black Girls" by Gholnecsar E. Muhammad and Marcelle Haddix
10. "Creating Spaces for Black Adolescent Girls to 'Write It Out!'" by Gholnecsar E. Muhammad
11. "Critical Readings: African American Girls and Urban Fiction" by Simone Gibson
12. "Decoding Black Feminist Hashtags as Becoming" by Tara L. Conley
13. "Developing Critical Hip Hop Feminist Literacies: Centrality and Subversion of Sexuality in the Lives of Black Girls" by Elaine Richardson
14. "Developing Curriculum to Support Black Girls' Literacies in Digital Spaces" by Detra Price-Dennis
15. "Developing the 'Oppositional Gaze': Using Critical Media Pedagogy and Black Feminist Thought to Promote Black Girls' Identity Development" by Charlotte E. Jacobs
16. "Doing Digital Wrongly" by Ruth Nicole Brown, Blair Ebony Smith, Jessica L. Robinson, and Porshé R. Garner
17. "Dressed but Not Tryin' to Impress: Black Women Deconstructing "Professional" Dress" by Brittany Hull, Cecilia D. Shelton, and Temptaous Mckoy

18. "Empowering Rhetoric: Black Students Writing Black Panthers" by Gwendolyn D. Pough
19. "Exploring Black Girls' Subversive Literacies as Acts of Freedom" by Lauren Leigh Kelly
20. "Ghetto Fabulous: Reading Black Adolescent Femininity in Contemporary Urban Street Fiction" by Elizabeth Marshall, Jeanine Staples and Simone Gibson
21. "Google Search: Hyper-visibility as a Means of Rendering Black Women and Girls Invisible" by Safiya Noble
22. "History in the Spaces Left: African American Presence and Narratives of Composition Studies" by Jacqueline Jones Royster and Jean C. Williams
23. "Human Rights and Civil Rights: The Advocacy and Activism of African-American Women Writers" by Jacqueline Jones Royster and Molly Cochran
24. "'I'm Very Hurt': (Un)justly Reading the Black Female Body as Text in a Racial Literacy Learning Assemblage" by Esther Ohito
25. "Independent Black Institutions and Rhetorical Literacy Education: A Unique Voice of Color" by Jamila M. Kareem
26. "Lessons in Transgression: #BlackGirlsMatter and the Feminist Classroom" by Stephanie Troutman and Ileana Jiménez
27. "'Like an Old Soul Record': Black Feminism, Queer Sexuality, and the Hip-Hop Generation" by Andreana Clay
28. "'Like Signposts on the Road': The Function of Literacy in Constructing Black Queer Ancestors" by Eric Darnell Pritchard
29. "Making Citizens Behind Bars (and the Stories We Tell About It): Queering Approaches to Prison Literacy Programs" by Alexandra Cavallaro
30. "Narrative Significations of Contemporary Black Girlhood" by Wanda Brooks, Dia Sekayi, Lorraine Savage, Ellyn Waller and Iresha Picot
31. "'New Genres of Being Human': World Making through Viral Blackness" by Ashleigh Greene Wade
32. "'Oh, Those Loud Black Girls!': A Phenomenological Study of Black Girls Talking with an Attitude" by Jacqueline B. Koonce
33. "Our Excellence: Where Do We Grow from Here?" by Vivian I. Davis
34. "Persephone's Triumph: Reflections of a Young Black Woman Becoming a Real Political Scientist" by Ruth Nicole Brown
35. "'Phenomenal Women,' Collaborative Literacies, and Community Texts in Alternative 'Sista' Spaces" by Beverly Moss
36. "Politely Disregarded: Street Fiction, Mass Incarceration, and Critical Praxis" by Karin Van Orman and Jamila Lyiscott
37. "'Pretty for a Black Girl': AfroDigital Black Feminisms and the Critical Context of 'Mobile Black Sociality'" by Carmen Kynard
38. "Reenvisioning Writing Pedagogy and Learning Disabilities Through a Black Girls' Literacies Framework" by Erin Hope Whitney
39. "Reframing Public Literacy: The loveLife Multimedia Campaign to Prevent HIV in South Africa" by Jacqueline Jones Royster
40. "Romantic Correspondence as Queer Extracurriculum: The Self-Education for Racial Uplift of Addie Brown and Rebecca Primus" by Pamela VanHaitsma
41. "#SayHerName: Addressing Anti-Blackness and Patriarchy in Language and Literacy Curricula" by Tasha Austin, Betina Hsieh
42. "'She Was Workin Like Foreal': Critical Literacy and Discourse Practices of African American Females in the Age of Hip Hop" by Elaine Richardson
43. "'Sista Girl Rock: Women of Color and Hip Hop Deejaying as Raced/Gendered Knowledge and Language'" by Todd Craig and Carmen Kynard
44. "Social Movements, Community Education, and the Fight for Racial Justice: Black Women and Social Transformation" by Elizabeth A. Roumell and ArCasia D. James-Gallaway
45. "Stayin Woke: Race-Radical Literacies in the Makings of a Higher Education" by Carmen Kynard
46. "The Stories They Tell: Mainstream Media, Pedagogies of Healing, and Critical Media Literacy" by April Baker-Bell, Raven Jones Stanbrough and Sakeena Everett
47. "Taking It To The Streets: A Critical Literacy Approach To YA Literature In The Age of Michael Brown" by S. Patrice Jones
48. "Teaching Must Be Our Demonstration!": Activism in the Prince Edward County Free School Association, 1963-1964" by Candace Epps-Robertson
49. "Third Space: A Keyword Essay" by Sherita V. Roundtree, Michael Shirzadian
50. "This Is Us: Discourses of Community Within and Beyond Literacy Research" by Marcelle M. Haddix
51. "A Tightrope of Perfection: The Rhetoric and Risk of Black Women's Intellectualism on Display in Television and Social Media" by Tamika L. Carey
52. "'We Need More 'US' in Schools!': Centering Black Adolescent Girls' Literacy and Language Practices in Online Spaces" by Delicia Tiera Greene
53. "When the First Voice You Hear Is Not Your Own" by Jacqueline Jones Royster
54. "'Where Them Bloggers At?': Reflections on Rihanna, Accountability, and Survivor Subjectivity" by Alisa Bierri
55. "'Why Black Girls' Literacies Matter: New Literacies for a New Era" by Yolanda Sealey-Ruiz

"Slay": Black Feminist Girlhoods/ Childhoods

Week 12 (November 14)

Choose any ONE novel below. Feel free to borrow from Carmen.



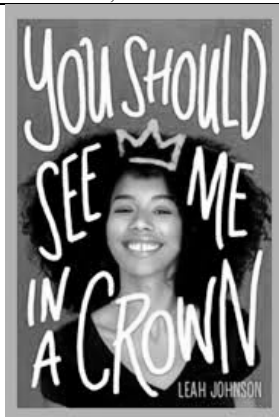
Blackout by Dhoneille Clayton, Tiffany D. Jackson, Nic Stone, Angie Thomas, Ashley Woodfolk, and Nicola Yoon



Slay
by Brittney Morris

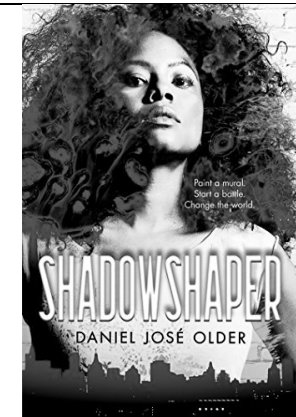


The Stars and the Blackness between Them by Junauda Petrus

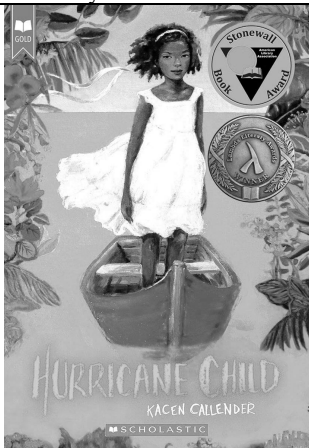


You Should See Me in a Crown
by Leah Johnson

Compose a letter to your favorite character in the novel that you have chosen. Tell them who you are. Imagine that they they are a future student in your classroom. Describe the kind of classroom and space that you are creating for them and why. Reference at least one something from the Black feminist studies that we have been learning all semester (feel free to use footnotes if that flows better). This is RR #9.



Shadowshaper
by Daniel José Older



Hurricane Child
by Kacen Callender



On the Come Up
by Angie Thomas



Queen of the Conquered
by Kacen Callender

Last Classes

WEEKS 13-15 (November 28-December 12)

DIGITAL

Final tasks

For these final weeks of class, we are focusing on digital essays. You have one of two choices. You can write a digital book review (see fall 2021 graduate students' examples); or, you can take four articles from the

website and bring them in conversation with one another to extrapolate a central issue that you want to illuminate. You will receive more details later but just know now that your project will go live on the course website.

November 28 WEEK THIRTEEN	Come to class ready to discuss the following: 1) What choices will you likely make for the final project? 2) What is the contribution(s) that you want to make? 3) What aspect of Black Feminist Literacies, Rhetorics, and Pedagogies are you most drawn to now and why? Synthesis Project #2 (Blue Books) Due! (more details to come)
December 5 WEEK FOURTEEN	Last day presentations--- you will not be expected to be finished on this day of class, but you should be ready to show your colleagues something. By 8am in the morning, please send me an embed link so that I can embed your slides for class on this day. This will count as RR#10.
December 12 EXAM	We will not meet in-person on this day. Your final edits on your project must be submitted on this day. Please allow for a few weeks before your final project will be added to the website.



Source: <https://www.pbs.org/video/chicago-girls-learn-ropes-double-dutch-rumltc/>

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

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

Policy Suite for the College

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

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

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

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

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

Finding Support at TCU

Disability Services at TCU

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

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

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

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

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

Campus Offices

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

Emergency Response Information

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

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

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

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

Anti-Discrimination and Title IX Information

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

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

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

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

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

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

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

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



Tracing the Stream--- The Geographies of Black
Feminist Literacies, Rhetorics, and Pedagogies
by Carmen Kynard, Ph.D.



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