

CES 338: Cinematic Images of Blackness
Summer 2015 – MTWTHF 1:30-4:10 pm. – CUE 418

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(E-mail is the preferred method for reaching the professor. It is also the method that will yield the quickest response.)

PROFESSOR'S OFFICE HOURS: By Appointment

Course Description:

This course is designed to examine the historic involvement and place of African Americans in film, exploring various forms of representation and constructions of black identity and experience. Specifically, this course will focus on the filmography of Denzel Washington as an exemplary model through which to understand the complex relationship between celebrity culture, consumer culture, and images of blackness in contemporary America. The course will also focus on using film as a medium that provides a means to look at larger historical and social issues. The emphasis will be on investigating, via critical viewing and film analysis, how socially constructed racialized images of blackness are used in structures of cultural and consumer exchange, and impact larger social and political attitudes about issues of race in America. Garnering an understanding of the discursive and sociohistorical significance of these images, and of African American actors, stories, and cultural productions, while deconstructing complicated sociocultural meanings will be a major task of this course.

Learning Outcomes:

- (1) Articulate a working definition of African American film (or the difficulty of creating such a definition), while understanding the difficulty of defining such a genre under the contradictions and limitations of any one definition
- (2) Recognize film production and consumption as a contested space of meaning, whether along racial, gendered, national, class, ideological, political, or sexual lines, either singularly or interrelatedly.
- (3) Understand the dialectical relationship between race and/or gender-based ideologies, film production, capitalism, and various forms of popular culture.
- (5) Sharpen the ability to think through the continuities and flows of systems of oppression; understand systems of power and domination within and beyond the context of film representations of blackness and the consumption of those representations.
- (6) Recognize and understand the ways in which race, blackness, masculinity, femininity, "the other," America, white supremacy, resistance, cultural products, and capitalism impact one another.
- (7) Ability to analyze and deconstruct the racial and gendered meanings within African American films.

This is your only warning: This class relies on the participation of the students. Emphasizing collaboration and dialogue, conversation and debate, we, as an intellectual community, will engage one another in meaningful and challenging ways while we explore the varied perspectives that each of us bring to bear on class discussions. As such, we should be constantly vigilant that our contributions, opinions, and responses, while intellectually critical, are respectful of the differences in position, perspective, and experience we all have. People can disagree without being disrespectful.

- Respect the person; challenge the behavior.
- Create anti-racist, anti-Sexist, anti-homophobic language and group dynamics.
- Communicate

Note #1: It is important that everyone arrives in class with an open mind, a critical gaze (a willingness to go beyond basic readings and common assumptions) and most importantly a willingness and desire to read and write. In other words, this is not just a class where you watch movies and comment on whether you like them or not. Without writing and reading skills (as well as a desire to engage in those elements of learning) this class will be a struggle. If you cannot devote the time necessary to keep up with the assignments, and to do so in a critical manner, you will not do well in this class and may want to consider if this is the right class for you.

Note #2: Regarding terminology in this course: in both your written and verbal engagement in this course it is **NOT** permissible to use either of the following terms:

- **Colored person/people/man/woman, etc.** – Things are *colored*. People are *of color*, or alternatively, African-American, Black, Latino, Asian-American, etc. *Colored people* is an offensive, derogatory, archaic term that was meant to linguistically create an inferiority about non-white peoples, and **DOES NOT** mean the same thing as people of color.

- **The white man** – There is no ONE, singular white man on which racism and inequality can be blamed, so the term has no critical meaning. The use of the term demonstrates a relatively unsophisticated, uncritical understanding of the historical systems of race domestically and globally, and at this point, in an upper-division course on race, you should try to articulate a much more complex understanding of racial systems. You may refer to any number of things, including: empire, colonization, white privilege, capitalism, white supremacy, etc., all of which are much more specific and critical.

Any use of either of these terms in either your written or verbal engagement will result in a points reduction in the specific written assignment in which occurs, or your participation grade, respectively.

The **ONLY** exception to the above policy is when you are using or referring to a **DIRECT QUOTE** from an author, in which case the quote should be properly cited to determine its origin.

Required Readings:

Course readings are all available electronically on the course page on Angel. Please make sure to do each day's readings BEFORE coming to class on the day the readings are assigned.

In addition, throughout the term there may be supplemental readings assigned by the professor. The professor will announce any such additions during lecture.

Assessment and Evaluation:

Taking classes is your job here at the university. Thus, you should treat the work and requirements accordingly. In the workplace things such as absences, tardiness, and not doing your work properly have negative consequences. This is the case in my class as

well. Many students' low grades are a result of not following directions or policies as well as not expending enough effort. It is your responsibility to be aware of the policies on this syllabus. If you miss class it is your responsibility to check with your classmates to find out what you have missed. And though you are always welcome to follow up with me if you are absent, **do not** ask me if you "missed anything important."

Your grade is dependent on a number of factors that, together and holistically, inform the evaluation and assessment of your performance. In summary, these criteria include attendance, participation, in-class assignments, weekly reading questions, critical film analyses, midterm essay, critical film review, final essay, and the successful completion of any other reading and written assignments.

Course Requirements:

• CLASS ATTENDANCE

Though your attendance will not be formally used to calculate your final grade, you are expected to attend class every day, arrive on time and participate in an informed and consistent manner. Anything less will not be tolerated and will result in problems in this class. Despite not being a formal component of your course evaluation, attendance does have the potential to affect your grade. Moreover, students missing any class meeting are responsible for missed lectures and media material shown/discussed in their absence. Any in-class assignments **cannot be made up**. **Finally, missing more than 4 classes will result in an automatic failing grade for the course regardless of your grade in the course up to that point.**

• PARTICIPATION (15% OF FINAL GRADE)

This class is a student-centered learning environment in which you are largely responsible for making the meaning of the course. Student-centered courses are not lecture-based, and so they depend on student dialogue and the professor's relentless facilitating, questioning, and mediating of student ideas. Because of this pedagogical

approach, participation is the cornerstone of this class, and a significant portion of your final grade.

You are expected to be present intellectually as well as physically in the classroom. This means that not only must you attend, but that you must endeavor to contribute to the flow and body of the course. You will be expected to prepare carefully for each class by completing the required readings by the day on which they are listed in the course schedule.

This course asks you to read texts closely and responsively. This means that if you want to do well you will actively engage with your course readings by writing questions in the margins, circling key terms, looking up words you do not know, and underlining themes or issues you find intriguing. Responsive readers think of themselves as having a dialogue with the author and use reading as the basis for formulating their own interesting ideas, questions, and arguments. This approach will likely assist you with comprehending the material and it may give you ideas for your contributions to the class and its discussions.

Read and dialogue in a politically engaged way. Cultural systems and phenomena, for our purposes here, reflect **power**. Power dynamics are situational and relational. You may have power in some spaces and lack it in others, all depending on social location. Ask yourself these questions while reading and discussing within this classroom space: Is this analysis leaving anyone relevant out? For what reasons? Where is this analysis coming from? Whose knowledge base is being explored, privileged, or advanced?

Speak with evidence and “facts” on your side in both your written and verbal work and exchanges in this course. Despite several popular pronouncements that there are no *wrong* responses, there are incomplete, problematic, superficial, surface, uncritical, and unsubstantiated responses. Reflect on your own responses and the basis of your conclusions.

Note: Some of the films and/or readings on this syllabus may feature material of a sexual or violent nature, including explicit language; you should not remain in this class if you are uncomfortable reading works that may include this material.

Your classroom participation grade will be based on the following criteria:

Excellence (A) requires that you play a leadership role in discussion, demonstrate that you carefully read and thoughtfully consider the text; discuss points articulately; listen sensitively and respond intelligently to other’s views; do not interrupt, obstruct or dominate discussion; ask insightful, carefully-constructed questions; and take responsibility for the overall quality of the discussion.

Above Average (B) requires that you participate actively in discussion, demonstrate good knowledge of the text, work to achieve understanding, listen to other viewpoints, and ask sound questions.

Average (C) requires that you follow the discussion, make occasional comments, have a basic knowledge of the text, and sometimes ask questions.

Below Average (D) requires that you occupy a seat and occasionally show signs of life.

Failure (F) requires that you occupy a seat but show no signs of life.

• **IN-CLASS ASSIGNMENTS (5% OF FINAL GRADE)**

Students will receive credit for various in-class assignments and activities throughout the term. **Students must complete these assignments in class.** Full credit will be awarded to those students who attend class and complete the assignments. **NO** points will be awarded to students who opt out of the assignments/activities or who are not in class. These assignments will not be announced and they **CANNOT BE MADE UP. NO EXCEPTIONS.**

• **PODCAST ASSIGNMENT (10% OF FINAL GRADE)**

Comedians W. Kamau Bell and Kevin Avery have a podcast called “Denzel Washington is the Greatest Actor of All Time Period.” The podcast examines and reviews the filmography of Denzel Washington from the perspective of superfans who are also part of the entertainment industry. They discuss aspects of Denzel Washington’s career related to craft, celebrity, commercialism, and race.

For this assignment students will be required to listen to **2 episodes** of the podcast that focus on films we are viewing in the class. For each episode students will write a **1-page, single-spaced response** to the podcast discussion. The responses should include:

- highlighting **2** points that Bell and Avery make in their review of the film
- discussion of whether you agree or disagree with the review, why or why not
- discussion of one point you think could have strengthened the review, whether it’s a positive or negative review

You may turn in the podcast responses any time after the first week of class. The final day to turn in the podcast responses is **Friday, May 29**, in class.

• **CRITICAL FILM ANALYSES (15% of FINAL GRADE)**

On **Friday, May 15**, and **Friday, May 29** the professor will select a scene from one of the week’s films and show it in class. After viewing the selected scene the students will be given 15 minutes to write a critical analysis of the scene. The analysis should include the following:

- **an analysis of the scene itself, in other words what are the significant things that are happening in the scene that are important only to the**

scene? (e.g. framing of the scene/mise en scene; characters involved; sound landscape including dialogue/music)

- an analysis of how the scene forwards the narrative/action/meaning of the larger film
- an incorporation themes/ideas/concepts of course readings and discussions

The analysis must be a minimum of $\frac{3}{4}$ of a page. Any analysis that is less than the minimum requirement will automatically be given a $\frac{1}{2}$ grade reduction.

• **TAKE-HOME MIDTERM ESSAY (20% OF FINAL GRADE)**

The take-home midterm essay will be based on the movie “Malcolm X.” While there will be a viewing of the film arranged during regular class time on **Thursday, May 21**, to give students the opportunity to view the film, it is an optional viewing and students may also choose to view the film on their own.

Students will be given **ONE critical question** that focuses specifically on the film “Malcolm X” and engages both specific issues from the readings, (including Nell Irvin Painter’s “Malcolm X Across Genres), as well as larger implications of ideas from within the readings. Students will respond to the question by drawing specifically from the readings, and using specific examples from the film to inform their answers. The essay **MUST** be 3-4 pages, typewritten, double-spaced. **(Any essay less than 3 pages will automatically be marked down a whole grade.) No late essays will be accepted.**

• **CRITICAL FILM REVIEW (10% of FINAL GRADE)**

Students will turn in ONE critical film review. For this review students will choose one Denzel Washington film NOT included on the course viewing schedule. Considering the various theoretical, critical, historic, and/or cultural aspects of course readings, students will provide a critical racial, social, and cultural analysis of it. The analyses **MUST** use specific ideas, themes, and examples from BOTH the course readings and the chosen film. The essay **MUST** be **typewritten, 1-page, single-spaced. (Any essay less than 1-page will automatically be marked down a whole grade.)** You may turn in the film review any time after the first week of class. The final day to turn in the film review is **Friday, May 29**, in class.

No late reviews will be accepted. *Note: Students are responsible for viewing each of their chosen films on their own.

• **FINAL ESSAY (25% OF FINAL GRADE)**

In the final essay students will choose TWO films from the course viewing schedule on which to provide a critical examination of one of the themes that the professor will give you to choose from 1 week prior to the due date of the essay. Like the other written assignments in the course, students are required to use specific examples from the course readings and the chosen films in their examination. The specific requirements will be outlined in the assignment that the professor passes out 1 week prior to the due date of the essay. The essay **MUST** be **typewritten, 5-7 pages, double-spaced. (Any**

essay less than 5 pages will automatically be marked down a whole grade.) The final essay is due to the professor's mailbox on THURSDAY, JUNE 4, BY 4 PM. NO LATE ESSAYS WILL BE ACCEPTED.

Written Work & Evaluation Criteria:

- **Written Work Guidelines:**

- Written work to be graded should be typed using a 12-point font, double-spaced (unless otherwise specified), spell checked, and proofread.
- **I DO NOT ACCEPT PAPERS VIA E-MAIL, (unless otherwise stated in class). NO EXCEPTIONS.**
- **I WILL NOT ACCEPT** formal assignments that are not typed. If you turn in a paper for a formal out-of-class assignment that is not typed, I will not grade it.
- **DO NOT PUT ANY ASSIGNMENTS UNDER MY OFFICE DOOR UNDER ANY CIRCUMSTANCES.**
- Always keep copies of all important formal assignments – including **print** copies of electronic files – until after you receive your final grade in the course. Your professor will retain your final exam, and may retain the originals or copies of your other papers, but the responsibility for document preservation (for grade appeals or other reasons) is yours.
- In your written assignments, both formal and informal, please avoid extensive summary and background (unless otherwise requested to do so). Remember, all of us in class, most particularly the professor, have read (or should have read) the material for discussion.
- You are encouraged to *discuss* the course content and assignments with other students, but you must submit your work in your own words. I reserve the right to reject any apparently plagiarized or dishonest work. (*See the Academic Integrity Policy below*)
- Regarding written assignments, **DO NOT** use dictionaries or encyclopedias, of any type, (i.e. books or online), as critical references in your papers. Though I do encourage you to consult dictionaries and encyclopedias for your own personal clarification, they are to be used for clarification purposes **ONLY** and are not considered critical resources. [Any use of dictionaries as critical references in written assignments will result in the assignment being marked down.]

- **Evaluation of Written Work:**

All papers will be evaluated on a 100-point scale, although letter grades and their numerical equivalent are used to determine your actual grade. Your papers will be evaluated on the basis of content, clarity, organization, style and grammar, and insight. The specific criteria grading scale are as follows:

Content (50 points) Here I will evaluate how well you cover the issues, integrate classroom readings into your paper, construct arguments to defend your position, critique other points of view, and put forth an effort to write a good paper.

Clarity (20 points) The main question here is whether your paper is clear and can be read by a neutral person.

Organization (20 points) Do you follow and develop a single line of reasoning or explanation before shifting to another issue or point? Is the paper logical consistent and well organized throughout? Is the writing discursive or rambling? Are your paragraphs well organized, substantive, and are there appropriate breaks between paragraphs?

Style and Grammar (10 points) Proofread your paper. Check your paper to make sure it is free of misspelled words and grammatical errors. Insure that it is neat, has appropriate margins, page numbering, and any appropriate citations.

• **Grading Scale:**

100-94=A 93-90=A-	Suggests that a student's work is outstanding to excellent; the student's work reflects an engaged comprehension of the course content and shows thoughtful insight into the complexities of the course. Student shows an attentive engagement with the course. Student's work is consistently well-considered and well-written.
89-87=B+ 86-83=B 82-80=B-	Suggests that a student's work is very good to good; the student's work reflects a very strong, engaged, and solid understanding of course material. Occasionally, the student's work doesn't go the extra step in critical analysis. Student's work is mostly well-considered and well-written.
79-77=C+ 76-73=C 72-70=C-	Suggests that a student's work is adequate; the student's work reflects a fair, but essentially disengaged, grasp of the course material and doesn't go very far in comprehension, or reflects a lack of understanding of the issues represented in the material. Student's work is un- or underconsidered and unclearly written. Class attendance may be a problem.
69-67=D+ 66-60=D 59-0=F	Suggests that a student's work shows some, but very little effort; the student's work does not reflect a comprehension of the course material, is disengaged, or reveals a lack of reading, attention, and/or attendance

- **Late Work Policy:**

- If you are unable to complete any paper by the due date you must notify me at least **ONE DAY BEFORE** the due date and negotiate an extension. **ONLY ONE EXTENSION WILL BE GRANTED DURING THE COURSE.**

- If you do not submit the assignment by the agreed upon extension date your assignment grade will be reduced by **ONE GRADE** for each additional day it is late and **WILL NOT BE ACCEPTED** after one week past the agreed upon extension date.

- If you do not notify me about late work at least one day before the due date to negotiate an extension, your grade for the assignment will immediately be reduced by one half grade for each day it is late and **WILL NOT BE ACCEPTED** after one week past the original due date.

- NO EXTENSIONS WILL BE GIVEN FOR THE FINAL ESSAY.**

General Information:

- **Academic Integrity Policy:**

In all instances, you must do your own work. Otherwise, you are being dishonest. There is no excuse for plagiarism, or for submitting another's (including fellow students') work, ideas, or wording as your own, or for not doing your own work. In simple terms, plagiarism is the act of using another person's words or work without giving them credit for it. Relatedly, academic dishonesty involves not doing the work you are supposed to do on your own. If you do not understand the seriousness of plagiarism and/or academic dishonesty, and the importance of avoiding those behaviors, you are encouraged to read *WSU's Academic Integrity Policy* (WSU Student Handbook, WAC 504-26-202—Acts of Dishonesty and WAC 504-26-010—Definitions).

Plagiarism and academic dishonesty, whether intentional or unintentional, may result in a grade of "F" for the assignment in

question, or a grade of "F" for the entire course, at my discretion. Should there be any suspicion of plagiarism or any other form of academic dishonesty, I will discuss the situation with you first and then with the Chair of Comparative Ethnic Studies. I may then alert the Office of Student Conduct, which could result in an academic integrity hearing and university sanctions against you. If you are at any time unclear about what constitutes plagiarism, cheating, or academic dishonesty, contact me and I will clarify it for you. *The rules for plagiarizing or other forms of cheating are not negotiable. Remember that your grade depends on your understanding of these policies.*

- **Disability Accommodation:**

Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center (Washington Building 217; 509-335-3417) to schedule an appointment with an Access Advisor. All accommodations **MUST** be approved through the Access Center. Please notify the professor during the first week of class of any accommodations needed for the course.

- **Campus Safety:**

Washington State University is committed to maintaining a safe environment for its faculty, staff, and students. Safety is the responsibility of every member of the campus community and individuals should know the appropriate actions to take when an emergency arises. In support of our commitment to the safety of the campus community the University has developed a Campus Safety Plan, <http://safetyplan.wsu.edu>. It is highly recommended that you visit this web site as well as the University emergency management web site at <http://oem.wsu.edu/> to become familiar with the information provided.

- **Grade Problems**

During the course please talk to me early about any problems you are having with your progress and/or evaluations for the course so we can try to fix any bad situation **early**, before it's too late.

You must communicate any problems you may be having that are affecting your coursework early on so that I am aware of the situation as I continue to evaluate your work. Any explanations for poor performance, relevant or not, will not be accepted at the end of the semester and will have no effect on your final grade. Accordingly, do not come to me at the end of the semester when you are receiving a low grade saying the you “wanted to get an A in the course,” and “is there anything you can do to raise your grade?” You had all semester to work on raising your grade. Also, please do not come to ask me to change your grade after you have failed the course, or ask me to give you an “I” because you are failing or have failed the course. Reasons for these requests including: being kicked off a team; being put on probation in a fraternity or sorority; being kicked out of a major; or jeopardizing scholarships, are all reasons you were aware of from the outset of the course. Be vigilant about your academic career.

- **Classroom Conduct Rules:**

- First and foremost, I expect that you respect me and your fellow students. There will be no talking when I am addressing the class, when another student has the floor, or when we are viewing a video.

- ALWAYS bring your book and/or readings to class.
- I expect you to be involved in whatever the class is doing, in other words not doing work for another class, reading a newspaper or other outside material, doing the crossword, napping, etc. If you absolutely must do these things then don't come to class.
- Also in this regard, though I prefer that you do not take notes on a laptop computer, if you still choose to do so please be advised that if you are found to be checking your e-mail, surfing the web, playing video games, or anything other than taking notes for class, you will not be allowed to bring your computer to class for the rest of the semester. NO EXCEPTIONS.
- Do not wear headphones, earbuds, etc. in class.
- If you have to come in late or leave early occasionally, do this quietly and unobtrusively so as not to disturb the class.
- Also, the classroom is not the appropriate time for complaining about the class, the workload, your grade, etc. This includes before class, after it ends, and during any break we might take. If you have a problem, you should schedule a time to discuss it with me in private.
- Turn your cell phones and all electronic devices off before coming to class, and put them away for the duration of the class, (this includes ANY electronic device that can be used for entertainment or to communicate with the world outside our classroom). If, for some reason I cannot imagine at this point, you forget to turn off you device, and it goes off, you will be called upon to do one of 2 things. You may: 1) turn it off immediately, meaning after the FIRST ring, or 2) hand it to me to be kept up with me for the remainder of the class period. If your device goes off again in class after the first incident, TWO THINGS WILL HAPPEN: 1) You will earn an immediate pop quiz for THE ENTIRE CLASS, and 2) You will have to turn your phone into me at the beginning of every class, to be returned to you at the end of class, for the duration of the semester.
- DO NOT TEXT IN CLASS. As stated above all electronic devices should be turned off, but if you choose to try to ignore that rule and are discovered texting in class the two consequences from above (a pop quiz for the class and the surrendering of your phone for the class period for the duration of the semester) will occur on THE FIRST VIOLATION. DON'T TEXT IN CLASS.
- The focus of class discussion should be on critical analysis of the works we are reading and viewing. Therefore, undeveloped and uncritical personal preference remarks are not acceptable for class discussion.
- **Finally, the failure to adhere to any of the above rules may result in the**

student being asked to leave and/or the deduction of points (at my discretion and without notifying you) from your participation points for each respective class in which it occurs.

[Your continued enrollment in this course after the first week means that you have read and understand the information contained within this syllabus, and that you agree to follow the procedures and rules explained within it.]

CLASS SCHEDULE

[Schedule subject to change. Any modifications will be announced in class.]

MONDAY MAY 11

Course introduction

TUESDAY MAY 12

FILM: *A Soldier's Story*

READING(S):

1. "The Black Man on Our Screens and the Empty Space in Representation" – Ed Guerrero

2. “What is this ‘Black’ in Black Popular Culture?” – Stuart Hall

WEDNESDAY MAY 13

FILM: *Devil in a Blue Dress*

READING(S):

1. “Walter Mosley and the Violent Men of Watts” – Jerry Bryant
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THURSDAY MAY 14

FILM: *Philadelphia*

READING(S):

1. “The Specter of the Black Fag” – E. Patrick Johnson
 2. “The Construction of Black Sexuality” – Jacquie Jones
 3. TBA
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FRIDAY MAY 15

FILM: *Glory*

READING(S):

1. “The Burden of Historical Representation: Race, Freedom, and ‘Educational’ Hollywood Film” – Jeremy Stoddard and Alan Marcus
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MONDAY MAY 18

FILM: *Man on Fire*

READING(S):

1. “The Limits of Color Blindness: Interracial Sexuality, Denzel Washington, and Hollywood Film” – Brandi Wilkins Catanese
 2. “Hollywood Reloaded: The Film as Imperial Commodity” – Scott Forsyth
-

TUESDAY MAY 19

FILM: *Training Day*

READING(S):

1. “The Ruse of Engagement: Black Masculinity and the Cinema of Policing” – Jared Sexton
2. “White Hollywood’s New Black Bogeyman” – Audrey Colombe
3. “The Classic Badman and the Ballad” – Jerry Bryant

WEDNESDAY MAY 20

FILM: *The Book of Eli* with guest lecturer **Tiffany Christian**

READING(S):

1. "Superpower vs. Supernatural: Black Superheroes and the Quest for a Mutant Reality" – Anna Beatrice Scott

THURSDAY MAY 21

NO CLASS

(Optional viewing of *Malcolm X* during regular class time for students who don't wish to make their own arrangements to view the film for the midterm.

Regardless of when you choose to view it, **ALL** students must view the film in order to complete the take-home midterm.)

FRIDAY MAY 22

NO CLASS – Take-home midterm

READING(S):

1. "Malcolm X Across Genres" – Nell Irvin Painter

MONDAY MAY 25

NO CLASS – MEMORIAL DAY HOLIDAY

TUESDAY MAY 26

FILM: *Remember the Titans*

READING(S):

TBA

WEDNESDAY MAY 27

FILM: *He Got Game*

READING(S):

1. "Blackophilia and Blackophobia: White Youth, the Consumption of Rap Music, and White Supremacy" – Bill Youssman

THURSDAY MAY 28
FILM: *The Great Debaters*

READING(S):

1. "Performing Whiteness" – Gwendolyn Audrey Foster
 2. "Black Spectatorship" – Manthia Diawara
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FRIDAY MAY 29
COURSE WRAP-UP

**FINAL ESSAY DUE IN PROFESSOR'S MAILBOX THURSDAY, JUNE 4, BY 4
PM. NO LATE PAPERS WILL BE ACCEPTED.**