

AML 2070: SURVEY OF AMERICAN LITERATURE
Firing the Canon: Revolution and Rebirth in American Literature



George Catlin, Prairie Meadows Burning, 1832, oil on canvas

COURSE INFORMATION:

Section: M102
Time: MWF Period 4 (10:40 am-11:30 am)
Location: TUR B310

INSTRUCTOR INFORMATION:

Name: Sophia Espaillat
Office: TUR 4307
Office Hours: Mondays 11:35 am-12:35 pm or by appointment
Email: sespaillat@ufl.edu
Phone: (352) 392-6650

COURSE PRE-REQUISITE: ENC 1101 or test score equivalent

COURSE DESCRIPTION:

This course invites students to explore American literature as a series of creative combustions: moments when writers ignite new forms, challenge inherited traditions, and imagine alternative futures. In this survey of American writing from the Colonial period to the present, we will track how literature simultaneously fuels and critiques the evolving idea of "America," offering spaces of resistance, renewal, and radical possibility.

Beginning with early voices such as Sor Juana de la Cruz and Phillis Wheatley, we examine how marginalized writers used language as a spark for intellectual and political challenge. Moving through Transcendentalism, Reconstruction, the Harlem Renaissance, Modernism, the Beat Generation, and the Civil Rights Movement, we consider how artists like Thoreau, DuBois, Hughes, Eliot, Faulkner, Kerouac, Baldwin, and others wielded literary fire to confront oppression, reimagine identity, and transform the cultural landscape.

As the course progresses into contemporary writings from Jesmyn Ward's *The Fire This Time* and adaptations such as Barry Jenkins's *Moonlight*, we investigate how modern creators continue to "fire the canon": rewriting, expanding, and sometimes burning down traditional narratives to illuminate new ones. Across essays, speeches, poems, short stories, novels, and film, students will analyze how American literature stages revolution and rebirth through its themes, forms, and cultural interventions.

Throughout the semester, students will practice close reading, engage in collaborative discussion, and develop their own critical voice while tracing how writers across centuries (famous and forgotten, canonical and countercultural) ignite and re-ignite the canon. We will converge around the core question: **How do these revolutionary sparks within American literature transform the ways we understand American literary tradition and its evolution?**

GENERAL EDUCATION OBJECTIVES:

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition Courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

LEARNING OUTCOMES:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas, and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

COURSE MATERIALS:

- Kerouac, Jack. *On the Road*. Penguin Books, 1999
- Ward, Jesmyn. *The Fire This Time: A New Generation Speaks about Race*. Scribner, 2016.
- Other texts (PDFs and weblinks) available through Canvas
- Google Drive

GRADE DISTRIBUTION:

1. Attendance & participation/in-class discussion (10%)
2. Participation in Course Discussion Board (20%)
3. 1 Close Reading of a literary text or passage (15%)
4. 1 Critical Analysis Essay (25%)
5. 2 Course Reflections (15% each—30%)

1. Attendance & Participation (10%)

- a. **Attendance:** Attendance is mandatory and will be assessed by class roll or sign-up sheet. Students will lose 1% from their final grade for each absence after one (1) unexcused absence. Absences will be excused in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and the twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). Consideration will also be given to students whose dependent children experience serious illness. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class by checking the Module section of the course Canvas page. Please alert the instructor of your absence if you are providing proof of documented illness or other reasons for excuse (do not email the instructor if you are notifying of an unexcused absence).
- b. **Participation:** Students are expected to review the assigned readings before class. Each week will contain a series of basic questions/free writes on the contents of the assigned readings. If students are unable to answer these questions, it will be assumed that they have not prepared the homework and will lose 1%. Consistent participation in class discussions, demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade. The instructor reserves the right to mark a student absent if they are not participating in the class or being disruptive (sleeping, texting, gaming, watching movies or tv shows, online shopping, distracting others, etc.).

2. Discussion Board Weekly Posts (20%)

Before each discussion section, students are required to contribute a question and an answer to an online discussion forum.

Description of assignment: Interpretive (or Critical) questions are open-ended and are concerned with textual meaning. They ask for opinions on themes, figurative language and symbolism within the narrative. They also ask for judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of Interpretive and Critical questions—which often use phrases such as "do you think" or "why do you suppose"—indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment.

3. Close Reading Assignment: 750 words, 15%

This assignment will test student skills in close reading, especially as that skill pertains to works of poetry and short fiction. Students will be expected to analyze a text carefully and develop an argument regarding the whole of the text through a close reading. No outside sources may be used for this assignment.

The Close Reading assignment is due March 13th by 11:59 PM.

4. Critical Analysis Essay: 1,500 words, 25%

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in one of the supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence.

The Critical Analysis assignment is due May 2nd by 11:59 PM.

These papers will be graded on a point scale of 1 to 10: 9-10, excellent; 8-8.9, good to very good; 7-7.9 average to good; 6-6.9, below average; below 6 is not a passing grade. All students, whatever their grade, will have the option to rewrite the essay.

5. 2 Course Reflections (15% each—30%)

Method of Reflection will be 2 online assignments (each Reflection is worth 15%, or together, 30% of the total grade). Reflection prompts will be distributed via Canvas. The Reflections will consist of questions based on readings, lectures and discussion sections.

GRADING SCALE:

A 100-93 (4.0)	A- 92-90 (3.67)	B+ 89-87 (3.33)	B 86-83 (3.0)	B- 82-80 (2.67)	C+ 79-77 (2.33)	C 76-73 (2.0)	C- 72-70 (1.67)	D+ 69-67 (1.33)	D 63-66 (1.0)	D- 62-60 (0.67)	E 59- (0)
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Note: A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

COURSE POLICIES:

- **Makeup Policy:** Except in the case of certified illness or other UF accepted excuse (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>), there will be no make-up option for missed exams or late assignments. Where possible,

make-ups should be arranged by email or in person prior to the expected absence. In case of illness, student should contact instructor on his or her return to classes.

- **Late Policy:** A class roll will be passed around at the beginning of class. If a student is late, he or she will have to notify the instructor after class. Such lateness distracts other students and the instructor and will affect the student's final participation grade. Students will lose 0.5% from their final grade each time they arrive late.
- **Cell Phone Policy:** Students must turn cell phones to silent before coming to class. Each time a student's cell phone rings or each time that a student texts during class, 1% will be deducted from that student's final grade.
- **Late Work Policy:** Students are responsible for keeping up with assignment due dates. Assignments submitted after the deadline cannot earn a grade higher than a B for up to two (2) days after the assignment's due date. Late assignments will not be accepted after this time. The extension of deadlines will be determined at the instructor's discretion. If you anticipate late submission of your work, notify the instructor via email for an extension at least twelve (12) hours before the due date.
- **Academic Honesty:** Students are required to be honest in their coursework, may not use notes during quizzes or exams, and must properly cite all sources that they have consulted for their projects. Any act of academic dishonesty will be reported to the Dean of Students, and may result in failure of the assignment in question and/or the course. For University of Florida's honor code, see <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>
- **AI Usage and Cheating/Plagiarism:**
 - **Cheating** is defined as the attempt, successful or not, to give or obtain aid and/or information by illicit means in meeting any academic requirements, including examinations. Cheating includes falsifying reports and documents. The use of unauthorized materials or technology, including the unauthorized use of Artificial Intelligence technology (AI), is considered cheating.
 - **Plagiarism** is defined as the use, without proper acknowledgement, of the ideas, phrases, sentences, or larger units of discourse from another source. Plagiarism includes the unauthorized use of text generated by AI, the unauthorized copying of program code written by another person or generated by AI, the unauthorized copying of software, and the violation of copyright laws. Students are expected to know and abide by the policy as stated in the university catalogue and student handbook.
- **Statement on AI Technologies:** Recent developments in generative artificial intelligence (AI) technologies pose both exciting possibilities as well as ethical and

pedagogical concerns related to the practice and teaching of writing. In the face of these concerns, the instructor reaffirms the importance of writing as a process of learning. As the Association for Writing Across the Curriculum asserts, "Rather than writing simply being a matter of presenting existing information or furnishing products for the purpose of testing or grading, writing is a fundamental means to create deep learning and foster cognitive development." Indeed, as you can see in the learning outcomes stated on the first page of this syllabus, the primary goals of this course are to help you develop productive composing processes and foster skills in critical reading and analysis. We are more interested in you using writing as a mode of critical inquiry than we are in you producing perfectly polished prose. AI technologies can be used ethically and as a learning tool, and in this class, we will discuss what it means to use these tools responsibly and appropriately (see <https://writing.ufl.edu/ai-and-writing/>). In general, your use of AI tools should align with the following guidelines:

- You should avoid using AI technologies in ways that would supplant your own thinking or displace your own voice.
- It is your responsibility to use AI in ways that align with the learning goals of this course; if you are unsure about a particular use of an AI tool, consult your instructor first.
- It is never acceptable to use AI to generate all or part of the text of a writing assignment for class.

If your instructor is concerned about your use of AI tools, they will discuss your writing process with you, and depending on the outcome of that conversation, they may apply the rules of our Plagiarism Policy.

- **Student Behavior:** All University of Florida students are expected to behave according to accepted norms that ensure a climate wherein all can exercise their right to learn. No faculty member will tolerate classroom behavior that violates these norms. This class will tolerate neither disruptive language nor disruptive behavior. Disruptive language includes, but is not limited to, violent and/or belligerent and/or insulting remarks, including sexist, racist, homophobic or anti-ethnic slurs, bigotry, and disparaging commentary, either spoken or written (offensive slang is included in this category). This classroom functions on the premise of respect. At the instructor's discretion, any student who violates any part of this statement on civility will be contacted and steps will be taken appropriate to the specific situation, which could include a report to the Dean of Students. Overall, students are encouraged to approach this course, its materials, and

activities with a positive attitude- a decision that is conducive to a fun and engaging course!

- **Course Content Note:** Throughout the course we will engage with a variety of texts, including some that contain graphic, violent, or sexually explicit content, and may be disturbing, even traumatizing, to some students. I want you to feel safe in this class but need your help to do so. Please review the syllabus and assignments closely and discuss any concerns you may have with the instructor privately as soon as possible (either after class, over email, or in office hours). **You are responsible for navigating the materials of the class**, and I am happy to give outlines or discuss specifics so that you may appropriately engage with materials that are likely to be emotionally challenging for you. Likewise, if you ever wish to discuss your personal reactions to course material with the class or with me individually afterwards, I welcome all discussions.

STUDENT RESOURCES:

- **Accommodations for Students with Disabilities** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<https://disability.ufl.edu/>) for information about available resources for students with disabilities.
- **Counseling and Mental Health Resources:** Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575; <https://counseling.ufl.edu>).
- **Online Course Evaluation:** Students are expected to provide feedback on the quality of instruction in this course by completing end-of-semester course evaluations via GatorEvals (<https://gatorevals.aa.ufl.edu>). You will be notified when the evaluation period opens and can complete evaluations through the email received from GatorEvals or in the Canvas course menu under GatorEvals.
- **Hitchcock Field & Fork Pantry:** The Pantry is a free resource for members of the UF community to access supplementary food staples such as bread, nonperishable canned items, frozen meat, and seasonal produce from the Field & Fork Farm and Gardens (<https://pantry.fieldandfork.ufl.edu/>).
- **Writing Studio:** The Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. They support independent learning and encourage scholarship by providing

one-on-one consultations and workshops. Services are included in your tuition. Appointments can be made online or in-person. Drop-in welcomed (<https://writing.ufl.edu/writing-studio/>).

COURSE CALENDAR

Students should note that the calendar is a guideline and is subject to change.

Week/Theme	Class Plans	Homework
WEEK 1 The Colonial Period (~1500-1776)	<p>Monday, Jan. 12:</p> <ul style="list-style-type: none"> • Syllabus & Writing Diagnostic <p>Wednesday, Jan. 14:</p> <ul style="list-style-type: none"> • Sor Juana de la Cruz, "Respuesta a Sor Filotea de la Cruz (Reply to Sister Philotea)" <p>Friday, Jan. 16:</p> <ul style="list-style-type: none"> • Sor Juana de la Cruz, "You Men", "Arraignment of the Men", and "In Which She Satisfies a Fear with the Rhetoric of Tears" 	<p>Monday, Jan 12:</p> <ul style="list-style-type: none"> • READ Sor Juana de la Cruz, "Respuesta a Sor Filotea de la Cruz (Reply to Sister Philotea)" <p>Wednesday, Jan. 14:</p> <ul style="list-style-type: none"> • READ Sor Juana de la Cruz, "You Men", "Arraignment of the Men", and "In Which She Satisfies a Fear with the Rhetoric of Tears" • Complete Discussion Post #1 by 7:00 PM <p>Friday, Jan. 16:</p> <ul style="list-style-type: none"> • READ Phillis Wheatley, "On Being Brought from Africa to America", "On Virtue", and "On Imagination"
WEEK 2 The Early Republic (1776-1851)	<p>Monday, Jan. 19</p> <ul style="list-style-type: none"> • NO SCHOOL- HOLIDAY <p>Wednesday, Jan. 21</p> <ul style="list-style-type: none"> • Introduction to Phillis Wheatley & the Legacy of Slavery in America <p>Friday, Jan. 23</p> <ul style="list-style-type: none"> • Introduction to Feminist Rhetorics • Class Discussion based on Discussion Post #2 	<p>Monday, Jan. 19</p> <ul style="list-style-type: none"> • CONTINUE READING Phillis Wheatley, "On Being Brought from Africa to America", "On Virtue", and "On Imagination" <p>Wednesday, Jan. 21</p> <ul style="list-style-type: none"> • READ Sojourner Truth, "Ain't I a Woman?" • Complete Discussion Post #2 by 7:00 PM <p>Friday, Jan. 23</p> <ul style="list-style-type: none"> • READ Ralph Waldo Emerson, "Brahma" • READ Henry David Thoreau, "Civil Disobedience" (part 1)

<p>WEEK 3 Transcendentalism & Reconstruction (1848-1903)</p>	<p>Monday, Jan. 26</p> <ul style="list-style-type: none"> • Introduction to Transcendentalism <p>Wednesday, Jan. 28</p> <ul style="list-style-type: none"> • Close Reading Activity on Henry David Thoreau, <u>"Civil Disobedience"</u> <p>Friday, Jan. 30</p> <ul style="list-style-type: none"> • Introduction to "Double-Consciousness" • Class Discussion based on Discussion Post #3 	<p>Monday, Jan. 26</p> <ul style="list-style-type: none"> • READ Henry David Thoreau, <u>"Civil Disobedience"</u>(part 2) <p>Wednesday, Jan. 28</p> <ul style="list-style-type: none"> • READ W.E.B. DuBois, <u>"Of Our Spiritual Strivings"</u> from <u>The Souls of Black Folk</u> • Complete Discussion Post #3 by 7:00 PM <p>Friday, Jan. 30</p> <ul style="list-style-type: none"> • READ Alain Locke, <u>"The New Negro"</u>
<p>WEEK 4 The Harlem Renaissance (1918-1935)</p>	<p>Monday, Feb. 2</p> <ul style="list-style-type: none"> • Introduction to the Harlem Renaissance <p>Wednesday, Feb. 4</p> <ul style="list-style-type: none"> • Class Reading Activity on the Sound of the Harlem Renaissance <p>Friday, Feb. 6</p> <ul style="list-style-type: none"> • Overview of Race Riots • Class Discussion based on Discussion Post #4 	<p>Monday, Feb. 2</p> <ul style="list-style-type: none"> • READ Langston Hughs, <u>"Mother to Son"</u>, <u>"Let America Be America Again"</u>, <u>"Harlem"</u> <p>Wednesday, Feb. 4</p> <ul style="list-style-type: none"> • READ Claude McKay, <u>"Harlem Runs Wild"</u> • Complete Discussion Post #4 by 7:00 PM <p>Friday, Feb. 6</p> <ul style="list-style-type: none"> • José Martí, <u>"Our América"</u>
<p>WEEK 5 American Modernism(o) (~1900-1945)</p>	<p>Monday, Feb. 9</p> <ul style="list-style-type: none"> • Defining the Modern American and Periphery Nations <p>Wednesday, Feb. 11</p> <ul style="list-style-type: none"> • Close Reading Activity on T.S. Eliot, <u>"The Waste Land"</u> <p>Friday, Feb. 13</p> <ul style="list-style-type: none"> • Race & Class in the South • Class Discussion based on Discussion Post #5 	<p>Monday, Feb. 9</p> <ul style="list-style-type: none"> • READ T.S. Eliot, <u>"The Waste Land"</u> <p>Wednesday, Feb. 11</p> <ul style="list-style-type: none"> • READ William Faulkner, <u>"Barn Burning"</u> • Complete Discussion Post #5 by 7:00 PM <p>Friday, Feb. 13</p> <ul style="list-style-type: none"> • READ <u>Arthur Miller, Death of a Salesman</u> (Act 1)
<p>WEEK 6 20th Century American Drama</p>	<p>Monday, Feb. 16</p> <ul style="list-style-type: none"> • Introduction to Close Reading Assignment & Course Reflections <p>Wednesday, Feb. 18</p> <ul style="list-style-type: none"> • Close Reading Activity on Arthur Miller, <u>Death of a Salesman</u> <p>Friday, Feb. 20</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #6 	<p>Monday, Feb. 16</p> <ul style="list-style-type: none"> • READ Arthur Miller, <u>Death of a Salesman</u> (Act 2) <p>Wednesday, Feb. 18</p> <ul style="list-style-type: none"> • READ Arthur Miller, <u>Death of a Salesman</u> (Act 2) • Complete Discussion Post #6 by 7:00 PM <p>Friday, Feb. 20</p> <ul style="list-style-type: none"> • READ Allen Ginsberg, <u>"Howl"</u>; Jack Kerouac, <u>On the Road</u> (part 1)

<p>WEEK 7 The Beat Generation (1945-1960)</p>	<p>Monday, Feb. 23</p> <ul style="list-style-type: none"> • Introduction to the Beat Generation <p>Wednesday, Feb. 25</p> <ul style="list-style-type: none"> • Close Reading Activity on Jack Kerouac, <i>On the Road</i> <p>Friday, Feb. 27</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #7 	<p>Monday, Feb. 23</p> <ul style="list-style-type: none"> • READ Jack Kerouac, <i>On the Road</i> (part 2) <p>Wednesday, Feb. 25</p> <ul style="list-style-type: none"> • READ Jack Kerouac, <i>On the Road</i> (part 3) • Complete Discussion Post #7 by 7:00 PM <p>Friday, Feb. 27</p> <ul style="list-style-type: none"> • READ Jack Kerouac, <i>On the Road</i> (part 4)
<p>WEEK 8 The Beat Generation (1945-1960)</p>	<p>Monday, March 2</p> <ul style="list-style-type: none"> • The Musicality of the Beat Generation <p>Wednesday, March 4</p> <ul style="list-style-type: none"> • Close Reading Activity on Jack Kerouac, <i>On the Road</i> <p>Friday, March 6</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #8 	<p>Monday, March 2</p> <ul style="list-style-type: none"> • READ Jack Kerouac, <i>On the Road</i> (part 5) <p>Wednesday, March 4</p> <ul style="list-style-type: none"> • READ Jack Kerouac, <i>On the Road</i> (part 6) • Complete Discussion Post #8 by 7:00 PM <p>Friday, March 6</p> <ul style="list-style-type: none"> • READ Jack Kerouac, <i>On the Road</i> (part 7)
<p>WEEK 9 MIDTERMS & The Beat Generation (1945-1960)</p>	<p>Monday, March 9</p> <ul style="list-style-type: none"> • Counter-Cultural Influences of the Beat Generation <p>Wednesday, March 11</p> <ul style="list-style-type: none"> • Close Reading Workshop <p>Friday, March 13</p> <ul style="list-style-type: none"> • Course Reflection #1 	<p>Monday, March 9</p> <ul style="list-style-type: none"> • WRITE Close Reading Assignment due Friday, March 13th by 11:59 PM. <p>Wednesday, March 11</p> <ul style="list-style-type: none"> • WRITE Close Reading Assignment due Friday, March 13th by 11:59 PM. <p>Friday, March 13</p> <ul style="list-style-type: none"> • CLOSE READING ASSIGNMENT DUE TODAY, MARCH 13th by 11:59 PM. • COURSE REFLECTION #1 DUE TODAY, MARCH 13th by 11:49 PM • BEGIN READING James Baldwin, <u>The Fire Next Time</u>
<p>WEEK 10 SPRING BREAK</p>	<p>NO CLASS- SPRING BREAK</p>	
<p>WEEK 11 Civil Rights Movement (1954-1968)</p>	<p>Monday, March 23</p> <ul style="list-style-type: none"> • Introduction to the Critical Analysis Essay • Scholarship as Conversation <p>Wednesday, March 25</p> <ul style="list-style-type: none"> • Close Reading Activity on 	<p>Monday, March 23</p> <ul style="list-style-type: none"> • READ James Baldwin, <u>The Fire Next Time</u> <p>Wednesday, March 25</p> <ul style="list-style-type: none"> • READ James Baldwin, <u>The Fire Next Time</u>

	<p>James Baldwin, <i>The Fire Next Time</i></p> <p>Friday, March 27</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #11 	<ul style="list-style-type: none"> • Complete Discussion Post #11 by 7:00 PM <p>Friday, March 27</p> <ul style="list-style-type: none"> • READ James Baldwin, <i>The Fire Next Time</i>
<p>WEEK 12 Civil Rights Movement (1954-1968)</p>	<p>Monday, March 30</p> <ul style="list-style-type: none"> • The Life & Legacy of James Baldwin <p>Wednesday, April 1</p> <ul style="list-style-type: none"> • Close Reading Activity on James Baldwin, <i>The Fire Next Time</i> <p>Friday, April 3</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #12 	<p>Monday, March 30</p> <ul style="list-style-type: none"> • READ James Baldwin, <i>The Fire Next Time</i> <p>Wednesday, April 1</p> <ul style="list-style-type: none"> • READ James Baldwin, <i>The Fire Next Time</i> • Complete Discussion Post #12 by 7:00 PM <p>Friday, April 3</p> <ul style="list-style-type: none"> • Jesmyn Ward, <i>The Fire This Time</i> "Introduction"
<p>WEEK 13 Contemporary Literature (1945-present)</p>	<p>Monday, April 6</p> <ul style="list-style-type: none"> • Introduction to Critical Race Theory & its Contemporary Standing <p>Wednesday, April 8</p> <ul style="list-style-type: none"> • Close Reading Activity on "Where Do We Go From Here?" by Isabel Wilkerson <p>Friday, April 10</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #13 	<p>Monday, April 6</p> <ul style="list-style-type: none"> • Jesmyn Ward, <i>The Fire This Time</i>, "Where Do We Go From Here?" by Isabel Wilkerson <p>Wednesday, April 8</p> <ul style="list-style-type: none"> • Jesmyn Ward, <i>The Fire This Time</i>, "White Rage" by Carol Anderson • Complete Discussion Post #13 by 7:00 PM <p>Friday, April 10</p> <ul style="list-style-type: none"> • WATCH <u>Barry Jenkins, Moonlight (2016)</u>
<p>WEEK 14 Contemporary Adaptation (1945-present)</p>	<p>Monday, April 13</p> <ul style="list-style-type: none"> • Introduction to Visual Analysis & Adaptations <p>Wednesday, April 15</p> <ul style="list-style-type: none"> • Class Discussion based on Discussion Post #14 <p>Friday, April 17</p> <ul style="list-style-type: none"> • Critical Analysis Peer Workshop 	<p>Monday, April 13</p> <ul style="list-style-type: none"> • FIND 1-2 scholarly sources for the Critical Analysis Workshop • Complete Discussion Post #14 by 7:00 PM <p>Wednesday, April 15</p> <ul style="list-style-type: none"> • FIND 1-2 scholarly sources for the Critical Analysis Workshop <p>Friday, April 17</p> <ul style="list-style-type: none"> • WRITE Critical Analysis Essay
<p>WEEK 15 FINAL WORKSHOP</p>	<p>Monday, April 20</p> <ul style="list-style-type: none"> • Critical Analysis Essay Conferences <p>Wednesday, April 22</p>	<p>Monday, April 20</p> <ul style="list-style-type: none"> • WRITE Critical Analysis Essay <p>Wednesday, April 22</p> <ul style="list-style-type: none"> • WRITE Critical Analysis

	<ul style="list-style-type: none"> • Critical Analysis Essay Conferences <p>Friday, April 24</p> <ul style="list-style-type: none"> • NO CLASS- READING DAY 	<p>Essay</p> <p>Friday, April 24</p> <ul style="list-style-type: none"> • COURSE REFLECTION #2 DUE TODAY, April 24th by 11:59 PM • WRITE Critical Analysis Essay
WEEK 16 READING DAY	NO CLASS- FINALS WEEK	<p>Monday, April 27</p> <ul style="list-style-type: none"> • CONTINUE WRITING Critical Analysis Essay <p>Wednesday, April 29</p> <ul style="list-style-type: none"> • CONTINUE WRITING Critical Analysis Essay <p>Friday, May 2</p> <ul style="list-style-type: none"> • CRITICAL ANALYSIS ESSAY DUE TODAY, MAY 2 by 11:59 PM