

ENG 1131 – Writing Through Media: My Family, My Community: Where Do I Belong?



Alma Thomas, *March on Washington*, 1964, acrylic on canvas

Fall 2022

Instructor	Cristovão Nwachukwu
Office and Office Hours	TUR 4407 R 12:50-p.m 2:50 p.m.
Email	cristova.nwachuk@ufl.edu
Class	12676
Section	18C3
Location	WEIL 408A
Time	T Period 4 (10:40 a.m. – 11:30 a.m.) T Period 9-11 (4:05 p.m. – 7:05 p.m.) R Period 4-5 (10:40 a.m. – 12:35 p.m.)
Course Website	Canvas

Course Description

Families and communities play an important role in shaping our personalities and worldviews. They can represent support systems where we root our sense of belonging, but at times belonging to a family or a community means sacrificing parts of oneself to fit in and find acceptance. The extent to which people are willing to go to be accepted depends on factors such as race, gender, sexuality, and how they affect their family dynamics. Such issues also inform what drives people to form chosen families when blood relations become harmful. These reflections on family, communities, and individuality will guide our study of literature and film that portray how collective experiences mold people's identities.

We will study fiction and nonfiction from African, Asian, Latinx, and multicultural artists who unearth their family histories and communal kinships to investigate the following questions: How do families/communities define a person? How do different populations conceptualize belonging? How can families/communities be both freeing and stifling to an individual?

By the end of this course, students will be able to

- Discuss how intra and interpersonal identities overlap and shape one another
- Apply theoretical concepts and frameworks to analyze literature and film
- Discuss the ideological underpinnings of artistic portrayals of different cultures, populations, and communities
- Evaluate how historical events and varying sociopolitical contexts impact artists' craft
- Conduct research in the humanities
- Develop cohesive and coherent written and oral arguments
- Write in a variety of genres and writing styles
- Situate works within academic and public discussions about race, gender, sexuality, class, and nationality using evidence from primary and secondary sources
- Produce different media as a resource for reflecting on identity politics and art

COVID Statement:

This semester, the university has mandated a return to face-to-face (F2F) teaching. I am mindful, however, of the fact that we are still in the midst of a global pandemic and that a vaccine has not been made available to the general population. Thus, if you suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period.

<https://coronavirus.ufhealth.org/screen-test-protect-2/>. You should also report to me immediately so that I can work with you on how to accommodate you as a student.

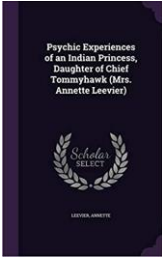
Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students remotely. I will give you clear instructions about joining online synchronous sessions.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, if you are experiencing any hardships because of the virus, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.

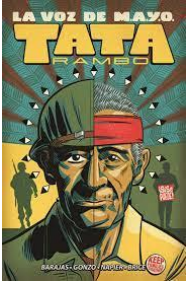
Required Texts

We will read these books in the following order:

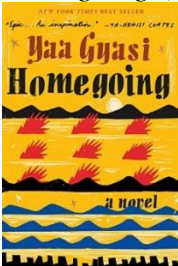
- ❖ *Psychic Experiences of an Indian Princess: Daughter of Chief Tommyhawk* (1920)* by Annette Leevier – Publisher – Palala Press, ISBN: 978-1354331279



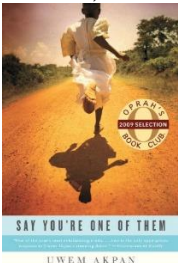
- ❖ *La Voz de M.A.Y.O.: Tata Rambo Vol. 1* (2019) by Henry Barajas – Publisher - Image Comics; Illustrated edition, ISBN: 978-1534313637



- ❖ *Homegoing* (2016) by Yaa Gyasi – Publisher - Knopf; 1st edition, ISBN: 978-1101947135



- ❖ *Say You're One of Them* (2008) by Uwem Akpan – Publisher - Little, Brown and Company; 1st edition, ISBN: 978-0316113786

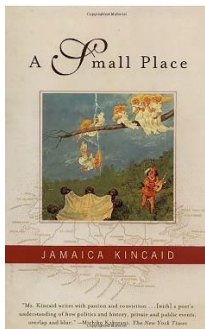


Psychic Experiences of an Indian Princess: Daughter of Chief Tommyhawk* will be available on Canvas because this work is in public domain. Shorter readings such as short stories, plays, and scholarly texts will be assembled in the “Folders” section on Canvas. For the novels, try to purchase, borrow, or find online **the same editions I listed above. This will prevent us from having different page numbers, which will hamper our discussions whenever we consult them in class. However, if you cannot find these editions for an affordable price, it is fine if you buy the cheapest one.

Suggestion for access to longer texts: You can find all the required texts for an affordable price on Abebooks or borrow them from UF's library.

OPTIONAL TEXT

- *A Small Place* (2000) by Jamaica Kincaid – Publisher - Farrar, Straus and Giroux; 1st edition, ISBN: 9780374527075



You will only need to purchase or borrow this book if you choose to do a close reading for the **Community Map** assignment. I explain this better in the assignments section of the syllabus and on Canvas.

List of Films and TV Series

We will watch these films in the following order:

- *Pariah* (2011) by Dee Rees
- *Eat, Drink, Man, Woman* (1994) by Ang Lee
- *Pose* (2018) by Ryan Murphy, Brandon Falchuk, and Steven Canals

There will be **two asynchronous sessions**, meaning you will watch the films at home before coming to the class, and **one screening**.

The films you will watch at home will be available in our course reserve on [Ares](#). To access them, you will need to download UF's VPN service, which you can find here:

<https://it.ufl.edu/ict/documentation/network-infrastructure/vpn/>.

Afterwards, follow the instructions on this guide: <https://accesssupport.uflib.ufl.edu/course-reserves/students/ares-student-guide/>

Although some screening sessions will be asynchronous, we will use them occasionally to discuss longer texts, have workshop sessions, and prepare you for the main assignments. Please consult the schedule to check in which period Tuesday's class will take place.

OPTIONAL FILM

- *Encanto* (2021) by Jared Bush and Byron Howard

You will only need to watch this film if you choose to do a close reading for the **Community Map** assignment. I explain this better in the assignments section of the syllabus and on Canvas. You can borrow the DVD at Library West.

Grading & General Education Objectives

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled.

Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

	unobtrusive and do not obscure the paper's argument or points.	
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General Assessment Rubric

A	<ul style="list-style-type: none"> • Follows ALL instructions specific to the assignment description • Generates and elaborates on original ideas relevant to the course content • Assignment provides evidence to support claims • Assignment incorporates source material appropriately and effectively • Assignment displays clear organizational forethought • Assignment is free of rhetorically unaware grammatical, stylistic, and/or technical errors
B	<ul style="list-style-type: none"> • Follows most instructions specific to the assignment description • Incorporates and elaborates ideas relevant to the course content • Assignment provides evidence to support most of its claims • Assignment incorporates source material appropriately • Assignment has an identifiable organizational structure • Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors
C	<ul style="list-style-type: none"> • Follows some instructions specific to the assignment description • Incorporates ideas relevant to the course content • Assignment provides evidence to support some of its claims • Assignment incorporates source material • Assignment has an identifiable organizational structure • Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors
D	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment description • Incorporates ideas irrelevant to the course content • Assignment provides little to no evidence to support its claims • Assignment incorporates no (or very little) source material • Assignment has an unclear organizational structure • Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors
E	<ul style="list-style-type: none"> • Follows very few instructions specific to the assignment description • Incorporates ideas irrelevant to the course content • Assignment provides little to no evidence to support its claims • Assignment incorporates no (or very little) source material • Assignment has an unclear organizational structure • Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors

General Education Objectives

This course confers General Education credit for Composition (C), and 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.

General Education 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.

Assignments (1000 points total)

Participation on Canvas Discussions (10 posts; 2000 words; 200 points)

Before each discussion section, you will answer questions on Canvas discussion boards to reflect about the materials of the week. The response should **be at least 200 words long**. Discussion posts will usually be due **Monday by 7:00 p.m.** The deadline might change due to holidays or the beginning/end of the unit, and I will indicate when it does in the schedule.

Close Reading Essay (1000 words, 100 points)

This assignment will evaluate your close reading skills in examining the works we discussed in the first unit. This close reading will answer a question I will post on Canvas, and you will answer it in the form of an essay as a means of exploring some of the topics we have addressed. You will be expected to analyze the work you chose for this assignment carefully in order to discuss this topic and develop an argument regarding the whole text through a close reading. **No secondary sources may be used for this assignment.**

Community Map (1000 words; 200 points)

Throughout the semester, you will create a multimedia project using ArcGIS StoryMaps to explore communal spaces. First, you will **submit a 2–3-minute video** at the beginning of the semester talking about your community. Afterwards, you will have two options to create your map:

- 1- Find at least one cultural event in Gainesville or at UF that involves one or more of these groups: African, Asian, Black U.S. American, Indigenous Peoples, Latinx, or LGBTQIA+.
- 2- Do a close reading of either *A Small Place* (2000) by Jamaica Kincaid, “Black Skin What Mask” (1978)* by Dambudzo Marechera, or *Encanto* (2021) by Jared Bush and Byron Howard

After you inform me which kind of project you selected, you will **compare this community(ies) to your own community(ies)** and use the map to answer the following questions:

- 1.1 - Who does this space(s) accommodate?
- 1.2 - Why is this a communal space?

- 1.3 - How is it organized to create a sense of community?
- 1.4 - How does this relate to your own community?

OR

- 2.1 - Who does this space(s) accommodate?
- 2.2 - What arguments are this artist making by representing the spaces in which this narrative takes place?
- 2.3 - How are these spaces connected to the characters' identities and sense of community?
- 2.4 - How does this relate to your own community?

This assignment will require at least **one illustration, a video**, and at least **3 scholarly sources to support your arguments**. I will give more details about this assignment on Canvas and throughout the semester.

Virtual Family Tree (1000 words, 150 points)

You will choose one of the works we have studied so far and analyze **at least 3 characters** in this work with a family tree using either Family Echo or Canva. For this character analysis, **you will focus on one character and their relationship to the other members of their family**. The first part of this assignment will be a cover page with the family tree and general information about these characters/people.

In the following pages, you will develop a detailed analysis of each character by answering the following questions: How does each family member affect this character's behavior and motivations throughout the story? How does the author allude to such influence in their characterization?

This assignment will require at least **one illustration** and **at least 2 scholarly sources to support your arguments**.

Final Project (1000 words; 250 points)

For the final assignment, you will have the choice of writing a critical essay, recording a podcast, a video essay, or composing an artistic work such a painting, a drawing, a graphic novel, or any alternative media form analyzing one or more works we studied throughout the course. If you choose to write an essay, it must be at least 1000 words long. If you choose to compose an artistic work, you should write a statement that clarifies how your production responds to one works we studied, and the statement has to be at least 1000 words long. For video essays and podcasts, you should submit a transcription to Canvas of at least 1000 words long along with your recording.

You should send me a two-paragraph proposal on Canvas by 11:59 a.m. on December 2nd for me to approve your final project. All students must use at least 4 scholarly sources to support their interpretation or reaction to the work they chose to analyze.

The proposal will be worth 50 points and the final project 200. Bear in mind I might ask you to resubmit the proposal if it does not adhere to the requirements for the assignment or if it does not seem feasible.

Participation and Homework (100 points)

This grade accounts for your level of engagement during our classes, attendance, doing the readings and assigned homework throughout the course. **The grades will be posted after our last class on December 6th, so please do not ask me for them earlier than that.**

Class Policies

1. You must complete all assignments to get credit for this course.
2. *Attendance:* In the beginning of every class, I will call the roll and attendance will be necessary to complete the course. **You are allowed to have at the most 6 unexcused absences. More than 6 unexcused absences will mean you failed the course. For me to excuse your absence, you will need to email me beforehand.**

However, bear in mind that:

2.1 After **3 unexcused absences**, your grade will be lowered by **one letter grade**.

2.2 Classes on **T period 9-11**, the screening period, count as **3 periods**. Therefore, **missing one of these sessions will already result in three absences**.

2.3 Arriving 10 minutes late will count as half an absence. Arriving 20 minutes late will count as a full absence.

Excused absences are consistent with university policies in the undergraduate catalog and require appropriate documentation. For further information, please consult this link:

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

3. *Concerning Issues that might affect your progress:* If you experience any kind of hardship that affects your progress during the class, which include financial or health-related issues, email me as soon as possible so I can ascertain how to proceed and offer alternative activities and deadlines to better accommodate your situation.
4. *Email responses and civility:* Please email me about class matters through Canvas, and whenever you send me an email during the week wait at least 24 hours for a reply. Emails received during the weekend will be answered on Monday. Furthermore, beware of the tone with which you address me in your emails. **I will not answer emails that do not include a salutation addressing me by my last name. Please address me as Mr. Nwachukwu in the beginning of your emails.**
5. *Classroom behavior:*
 - a. Participation will be required and will affect your grade. I expect all students to engage in our discussions to make them as fruitful as possible.
 - b. You are free to express your opinions about the topics we will discuss during our classes. However, you must be civil to me and your peers during our classes. Any prejudiced or generally disrespectful comments made during the class will not be tolerated. Respect will ensure our class runs smoothly and will keep the discussion focused.
 - c. *UF's policy on Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/about/title-ix-rights/>
6. *Paper Format and Submission:* All assignments will be submitted on Canvas using MLA format.

7. **Late Papers/Assignments:** Late work will not be graded unless you inform by email me at least 24 hours before the assignment the is due of any issue that might prevent you from complying with the deadline.
8. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. *Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

From the UF Student Honor Code:

A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.
 11. *Students who are in distress* or who are in need of counseling or urgent help: please contact <https://umatter.ufl.edu/> or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
 12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 13. *Grade Appeals.* In 1000- and 2000-level courses, students may appeal a final grade by addressing appeals to administrative assistant Carla Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
 14. *Course Evaluations.* Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://gatorevals.aa.ufl.edu/>

Schedule of Classes and Assignments

1-*This schedule is only a guide and is subject to change.* Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. Generally, the arrows are listed in the order they will occur during the week. **The asterisk indicates the readings you can find on Canvas.**

2- Content Warning & Class Clime

At times, our course readings and discussions will focus on mature, difficult, and potentially challenging topics. This course covers topics that are both political and personal. Readings and discussions might trigger strong feelings—anger, discomfort, anxiety, confusion, excitement, or even humor. Some of us will have emotional responses to the course material; some of us will have emotional responses to our peers’ understanding of the course material; all of us should feel responsible for creating a space that is both intellectually rigorous and respectful. Above all, be respectful (even when you strongly disagree) and be mindful of the ways that our identities might position us differently in the classroom, the university, and society more broadly. If you are struggling with the course materials, a good idea is to thoroughly read the syllabus so that you are prepared in advance. You can approach me ahead of time if you’d like more information about a topic or reading or to express anticipated discomfort.

	Readings and Classwork	Assignment Due
Week 1	Unit 1 – Individuality: The Struggles of Being Oneself	
August 25 th – Thursday	<u>Introductions</u> ➤ Course syllabus and discussing assignments	
Week 2		
August 30 th – Tuesday	<u>Africans and African Americans</u> ➤ Discuss “Middle Passages” (1999)* by Philippe Wamba	
August 31 st – Wednesday	Discussion post 1 due by 7 p.m.	Discussion post 1 due by 7 p.m.
September 1 st – Thursday	➤ <i>The Dilemma of a Ghost</i> (1964)* by Ama Ata Aidoo	
Week 3		
September 6 th – Tuesday	<u>Spirituality</u> ➤ Discuss <i>Psychic Experiences of an Indian Princess: Daughter of Chief Tommyhawk</i> (1920)* by Annette Leevier. ➤ Discussion post 2 due by 9 a.m.	Discussion post 2 due by 9 a.m.
September 8 th – Thursday	<u>My (Our) Past and Present</u> ➤ Discuss <i>La Voz de M.A.Y.O.: Tata Rambo Vol. 1</i> (2019) by Henry Barajas until p. 59 (Chapter 2)	
Week 4		
September 12 th – Monday	Discussion post 3 due by 7 p.m.	Discussion post 3 due by 7 p.m.

September 13 th – Tuesday	➤ Discuss the remainder of <i>La Voz de M.A.Y.O.: Tata Rambo Vol. 1</i> (2019) by Henry Barajas	
September 15 th – Thursday	<u>Decolonizing Knowledge and History</u> ➤ Discuss “Imperialism, History, Writing and Theory”* (1999) by Linda Tuhiwai Smith	
September 16 th – Friday	My Community Video due by 11:59 p.m.	My Community Video due by 11:59 p.m.
Week 5		
September 19 th – Monday	Discussion post 4 due by 7 p.m.	Discussion post 4 due by 7 p.m.
September 20 th – Tuesday	<u>Tales of Love and Turmoil</u> ➤ Discuss “Siya”* (2020) by Bolu Babalola	
September 22 nd – Thursday	➤ Discuss “America”* (2013) by Chinelo Okparanta ➤ Workshop on ecocriticism	
Week 6		
September 26 th – Monday	Discussion post 5 due by 7 p.m.	Discussion post 5 due by 7 p.m.
September 27 th – Tuesday	<u>Who Am I?</u> ➤ Discuss <i>Pariah</i> (2011) by Dee Rees	
September 29 th – Thursday	➤ Discuss <i>Pariah</i> (2011) by Dee Rees ➤ Discuss “The Past, Present, and Future of Black Queer Cinema”* (2019) by James Smalls	
Week 7		
October 4th - Tuesday Period 9-11)	<u>Preparation for the Close Reading Assignment</u> ➤ Analyze close readings examples of literature and film ➤ Thesis workshop ➤ Community map project initial discussion	
October 6 th – Thursday	<u>Preparation for the Close Reading Assignment</u> ➤ Peer Review	
October 7 th - Friday	○ Close reading assignment due	Close reading assignment due by 11:59 p.m

Week 8	Unit 2 – Family: Kinship Structures and their Caveats	
October 10 th - Monday	Discussion post 6 due by 7 p.m.	Discussion post 6 due by 7 p.m.
October 11 th – Tuesday	<p style="text-align: center;"><u>The Black Diaspora and Its Fragments</u></p> <ul style="list-style-type: none"> ➤ Discuss <i>Homegoing</i> (2016) by Yaa Gyasi until p. 49 (Esi chapter) 	
October 13 th – Thursday	NO CLASS – I will be away at a conference	
Week 9		
October 17 th – Monday	Discussion post 7 due by 7 p.m.	Discussion post 7 due by 7 p.m.
October 18 th – Tuesday	<ul style="list-style-type: none"> ➤ Discuss <i>Homegoing</i> (2016) by Yaa Gyasi until p. 110 (James chapter) 	
October 20 th – Thursday	<ul style="list-style-type: none"> ➤ Discuss <i>Homegoing</i> (2016) by Yaa Gyasi until p. 153 (Abena chapter) 	
October 21 st - Friday	<ul style="list-style-type: none"> ○ Community Map part 1 due by 11:59 p.m. 	Community Map part 1 due by 11:59 p.m.
Week 10		
October 24 th – Monday	Discussion post 8 due by 7 p.m.	Discussion post 8 due by 7 p.m.
October 25 th – Tuesday	<p style="text-align: center;"><u>Intersectionality</u></p> <ul style="list-style-type: none"> ➤ Discuss "Traffic at the Crossroads: Multiple Oppressions" (2003)* by Kimberly Crenshaw 	
October 27 th – Thursday	<p style="text-align: center;"><u>Food and Family</u></p> <ul style="list-style-type: none"> ➤ Discuss <i>Eat, Drink, Man, Woman</i> (1994) by Ang Lee ➤ Family recipe presentations 	
Week 11		
November 1 st – Tuesday	<p style="text-align: center;"><u>Preparation for the Virtual Family Tree</u></p> <ul style="list-style-type: none"> ➤ How to create a virtual family tree 	
November 3 rd – Thursday	<p style="text-align: center;"><u>Preparation for the Virtual Family Tree</u></p> <ul style="list-style-type: none"> ➤ How to conduct research in the humanities ➤ Discuss chapters two and three of <i>They Say/I Say</i>* 	
Week 12	Unit 3 - Community: My Family?	

November 7 th – Monday	○ Virtual family tree due by 11:59 p.m.	Virtual family tree due by 11:59 p.m.
November 8th – Tuesday Period 9-11)	<p style="text-align: center;"><u>Communal Spaces Under Duress</u></p> <ul style="list-style-type: none"> ➤ Discuss “Luxurious Hearses” (2008) by Uwem Akpan until p. 255 	Discussion post 9 due by 1 p.m.
November 10 th – Thursday	<ul style="list-style-type: none"> ➤ Discuss “Luxurious Hearses” (2008) by Uwem Akpan ➤ Write questions to interview the author 	Post questions on Canvas by 11:59 p.m.
Week 13		
November 15th – Tuesday (BOTH PERIODS)	<ul style="list-style-type: none"> ➤ Interview with Uwem Akpan at period 4 ➤ Screening of <i>Pose</i> (2018) at periods 9-11 	
November 16 th – Wednesday	Discussion post 9 due by 7 p.m.	Discussion post 9 due by 7 p.m.
November 17 th – Thursday	<p style="text-align: center;"><u>Communal Kinships</u></p> <ul style="list-style-type: none"> ➤ Discuss “Pilot” and “Butterfly/Cocoon” from <i>Pose</i> (2018) 	
November 18 th – Friday	○ Community Map complete due by 11:59 p.m.	Community Map complete due by 11:59 p.m.
Week 14		
November 22 nd – Tuesday	<ul style="list-style-type: none"> ➤ Discuss “Butterfly/Cocoon” from <i>Pose</i> (2018) 	
November 24 nd – Thursday	NO CLASS – HOLIDAY	
Week 15		
November 28 th – Monday	Discussion post 10 due by 7 p.m.	Discussion post 10 due by 7 p.m.

November 29 th – Tuesday	➤ Discuss “The Trunk” from <i>Pose (2018)</i>	
November 29 th – Thursday	<p style="text-align: center;"><u>Preparation for Final Project</u></p> ➤ Making podcasts, blogposts, and video essays ➤ Analyze examples in the genres	
December 2 nd – Friday	○ Final Project proposal due by 11:59 p.m.	Final Project proposal due by 11:59 p.m.
Week 16		
December 6 th – Tuesday	➤ Final project workshop ➤ Course Evaluations	
Week 16		
December 12 th – Monday	○ Final Project due by 11:59 p.m.	Final Project due by 11:59 p.m.