

	COURSE SYLLABUS—Spring 2024	
	Course Title Instructor Classroom Meeting Time(s)	LIT 2331.002 Introduction to World Literature — The Language of Black Radicalism Janelle Gray FO 2.404 Tuesdays and Thursdays, 11:30am-12:45p

INSTRUCTOR'S CONTACT INFORMATION

Office Hours: To be discussed on the first day of class
 Email Address: Janelle.Gray@utdallas.edu
 Office Location: JO 2.602

Course Description

This course aims to introduce students to major themes and texts motivated by or designed to motivate radicalism within diasporic Black communities. It considers the literary value of writing belonging to several media such as: prose, poetry, non-fiction, criticism, and song lyrics. This collection of texts will come from members of Black communities in the United States, Latin America, Europe, Australia, and Africa. As a class, we will consider the following: effects of enslavement and colonialism, colorism, representation, political power, social belonging, and liberation.

We investigate these texts to determine the following:

- What are the stakes in defining the Black Radical Tradition?
- How can we define “Black radicalism,” and who is qualified to do so?
- How do these writers and artists enact radicalism on the global social stage?
- What is the impact of multimedia radicalism?
- What constitutes radical language?
- What words and word types are used/omitted to communicate the message?

Student Learning Objectives/Outcomes

By the end of this course, students are expected to learn the following:

- Critical Thinking (CT)—to include creative thinking, innovation, inquiry, and analysis, evaluation, and synthesis of information
- Communication (COM)—to include effective development, interpretation, and expression of ideas through written, oral, and visual communication
- Social Responsibility (SR)—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- Personal Responsibility (PR)—to include the ability to connect choices, actions, and consequences to ethical decision-making

Required Textbooks and Materials – PURCHASED THROUGH PERUSALL

The Fire Next Time, James Baldwin
The Origin of Others, Toni Morrison

You will have to rent four (4) movies (all available on Netflix or Amazon Prime — If you have concerns, please let me know; there are workarounds)

All other materials will be provided in the course

Instructor's Note Regarding Material

This course covers an immense amount of sensitive material. I believe we learn best when we are able to have open and honest dialogue. To facilitate a diversity of thought, students will never be censored or silenced. Students will be encouraged to use their personal experiences when necessary to engage with the material. Although we will not all agree, we must also strive to be agreeable. This means that we will be respectful and strive for responsible argumentation of our views. Behavior seen as disrespectful or harmful to the discourse will be respectfully corrected, and further disregard for this correction will result in disciplinary action. Should you feel disrespected or concerned for any reason, you are encouraged to email me and/or visit during my office hours to discuss these concerns.

COURSE CALENDAR

Students can find [UTD's Spring 2024 Academic Calendar online](#).

The instructor reserves the right to adjust the Course Calendar to best meet the students' learning needs.

DATE	READINGS DUE	CLASS ACTIVITY	ASSIGNMENTS DUE
UNIT ONE: HISTORY AND METHODOLOGY			
Week One			
January 16	Introduction to class Open discussion about radicalism		In-class writing prompt (What is radicalism?)
January 18	“Reclaiming Black Radicalism,” pps xi-xxvii, <i>Back to Black</i> , Kehinde Andrews (16 pages) “Radicalism and Resistance: The Evolution of Black Radical Thought,” Herb Boyd (10 pages)	Lesson in close reading: Why does it matter? How do we do it?	
Week Two			
January 23	“Anarchism and the Black Revolution,” pps 95-117, <i>Anarchism and the Black Revolution</i> , Lorenzo Kom'boa Ervin, discussion one (23 pages)	Everyone: Textual Analysis	
January 25	“Anarchism and the Black Revolution,” pps 153-165, <i>Anarchism and the Black Revolution</i> , Lorenzo Kom'boa Ervin, discussion two (15 pages)	Everyone: Contextual Analysis	
Week Three			
January 30	“Contours of Blackness,” pps 1-35, <i>From Toussaint to Tupac: The Black International since the Age of Revolution</i> , West et al, (35 pages)	A1 Group – Textual Analysis A2 Group – Contextual Analysis	
February 1	“Forward,” pps vii-xiii, <i>I Write What I Like</i> , Louis R. Gordon (9 pages) “Preface,” pps xv-xvi, <i>I Write What I Like</i> , Archbishop Desmond Tutu (2 pages) “The Definition of Black Consciousness,” pps 48-53, <i>I Write What I Like</i> , Steve Biko, (5 pages)	B1 Group – Textual Analysis B2 Group – Contextual Analysis	

UNIT TWO: ENSLAVEMENT AND FREEDOM			
Week Four			
February 6	<p>“Recollections of Slavery,” Enslaved Person, (14 pages)</p> <p>“Letter to Thomas Jefferson,” <i>Benjamin Banneker’s 1793 Almanac</i>, Benjamin Banneker (3 pages)</p>	<p>A1 Group – Contextual Analysis</p> <p>A2 Group – Textual Analysis</p>	
February 8	<p>“Appeal,” David Walker (39 pages)</p>	<p>B1 Group – Contextual Analysis</p> <p>B2 Group – Textual Analysis</p>	
Week Five			
February 13	<p>“The Slave Woman,” Maria Firmina dos Reis (15 pages)</p> <p>“The Mulatto,” Victor Séjour (13 pages)</p>	<p>A1 Group – Textual Analysis</p> <p>A2 Group – Contextual Analysis</p>	
February 15	<p>“Haitian Declaration of Independence,” Jean-Jacque Dessalines (4 pages)</p> <p>“What? Native Race! Would You Remain Silent?,” pps 2-7, <i>Poetry of Haitian Independence</i>,” Anonymous (3 pages)</p> <p>“Love as the Practice of Freedom” <i>Outlaw Culture: Resisting Representations</i>, bell hooks (6 pages)</p>	<p>B1 Group – Textual Analysis</p> <p>B2 Group – Contextual Analysis</p>	
UNIT THREE: CONSEQUENCES, CONSCIOUSNESS, & CALLS FOR ACTION			
Week Six			
February 20	<i>The Fire Next Time</i> , James Baldwin	Textual	
February 22	<i>The Fire Next Time</i> , James Baldwin	Contextual	
Week Seven			
February 27	<p>“The Black Revolution,” Malcolm X, speech (19 pages)</p> <p>“The Kaleidoscope Theater,” Bobby Seale, speech (13 pages)</p>	<p>A1 Group – Contextual Analysis</p> <p>A2 Group – Textual Analysis</p>	
February 29	<p>“Recitatif,” Toni Morrison (20 pages)</p> <p>“Dark Testament,” pps 107-109, <i>American Negro Poetry</i>, Pauli Murray, (2 pages)</p> <p>“Five Nights of Bleeding,” <i>Mi Revalueshanary Fren</i>, Linton Kwesi Johnson (4 pages)</p>	<p>B1 Group – Contextual Analysis</p> <p>B2 Group – Textual Analysis</p>	

UNIT FOUR: REPRESENTATIONS AND APPEARANCE OF BLACKNESS			
Week Eight			
March 5	<p>“Criteria of Negro Art,” W.E.B. DuBois (6 pages)</p> <p>“Narrating the Other,” <i>The Origin of Others</i>, Toni Morrison, (5 pages)</p> <p>“Cultural and Political Context,” pps 21-30 and pps 36-38, <i>Notebook of a Return to my Native Land</i>, Aimé Césaire (11 pages)</p>	<p>A1 Group – Textual Analysis</p> <p>A2 Group – Contextual Analysis</p>	
March 7	<p>“Heads of the Colored People: Four Fancy Sketches, Two Chalk Outlines, and No Apology,” pps. 1-14, <i>Heads of the Colored People</i>, Nafissa Thompson-Spires (14 pages)</p> <p>“Four Women,” <i>Wild is the Wind</i>, Nina Simone</p> <p>“Everyday Use,” <i>Love and Trouble</i>, Alice Walker (8 pages)</p>	<p>B1 Group – Textual Analysis</p> <p>B2 Group – Contextual Analysis</p>	
Week Nine, MARCH 11-MARCH 17 SPRING BREAK			March 17, 11:59pm Midterm Paper Due
UNIT FIVE: LEGACY, IDENTITY, and BELONGING			
Week Ten			
March 19	<p>“Southern Horrors: Lynch Law in All Its Phases,” Ida B. Wells-Barnett (13 pages)</p> <p>“Strange Fruit,” Billie Holiday</p> <p>“The Venus Hottentot,” Elizabeth Alexander (5 pages)</p>	<p>A1 Group – Contextual Analysis</p> <p>A2 Group – Textual Analysis</p>	
March 21	<p>“Racism in the Woman Suffrage Movement,” pps 70-86, <i>Women, Race & Class</i>, Angela Y. Davis (16 pages)</p> <p>“Ain’t I a Woman,” Sojourner Truth (1 page)</p> <p>“We Want Out of Our Isolation,” pps 25-28, <i>Blue in Black and White</i>, May Ayim (2 pages)</p> <p>“the time thereafter,” pps 138-140, <i>Blue in Black and White</i>, May Ayim (2 pages)</p>	<p>B1 Group – Contextual Analysis</p> <p>B2 Group – Textual Analysis</p>	

Week Eleven			
March 26	<p>“The Color Fetish,” pps 41-53, <i>The Origin of Others</i>, Toni Morrison (6 pages)</p> <p>“On Being a Dark Skin,” pps 57-59, Basirat A. Owe, <i>Colorism Healing</i> (3 pages)</p> <p>“Color and its 'ism',” <i>Colorism Healing</i> Kolby Whack (2 pages)</p>	<p>A1 Group – Textual Analysis</p> <p>A2 Group – Contextual Analysis</p>	
March 28	<p>“Black Freedom, Indigenous Sovereignty, and Reconstruction,” <i>Afro-Indigenous History</i>, Kyle T. Mays (7 pages)</p> <p>“Configurations of Blackness,” pps <i>The Origin of Others</i>, Toni Morrison (6 pages)</p> <p>“Of Amazons and Feminists,” pg 58, <i>Equipoise: Poems from Goddess Country</i>, Shonda Buchanan (1 page)</p> <p>“Reparations,” <i>Queen of Culture</i>, Mumu Fresh (3 pages)</p> <p>“My Name is Pure History,” pps 66-67, <i>¡Manteca!</i>, Josefina Baez (2 pages)</p> <p>“Passing” <i>Red Clay Suite</i>, Honorée Fannone Jefferson (1 page)</p>	<p>B1 Group – Textual Analysis</p> <p>B2 Group – Contextual Analysis</p>	
Week Twelve			
April 2	<p>“Little Copper Bullets,” pps 1-36, <i>things are good now</i>, Djamila Ibrahim (36 pages)</p>	<p>A1 Group – Textual Analysis</p> <p>A2 Group – Contextual Analysis</p>	
April 4	<p>“Separation anxiety,” pps 51-68, <i>Dark Matter</i>, Evie Shockley (17 pages)</p>	<p>B1 Group – Textual Analysis</p> <p>B2 Group – Contextual Analysis</p>	

UNIT SIX: PRIDE, PATRIOTISM, AND PERFORMANCE			
Week Thirteen			
April 9	<p>“Black Protest or Black Patriotism,” pps 161-178, <i>The Exceptional Negro: Racism, White Privilege, and the Lie of Respectability Politics</i>,” Traci O’Neal (17 pages)</p> <p>“Negritude,” pg 142, <i>¡Manteca!</i>, Shaggy Flores, (3 pages)</p> <p>“Dear White People,” pps 91-92, <i>¡Manteca!</i>, Natalie N. Caro (2 pages)</p> <p>“Drum,” pps 60-61, <i>Canto Afro-Latino</i>, Orlando J. Addison, (2 pages)</p> <p>“If We Must Die,” <i>American Negro Poetry</i>, Claude McKay (1 page)</p> <p>“Somos Los Prietos,” <i>Sin Miedo</i>, Choquibtown</p> <p>“Dear White America,” pg 25, <i>Don’t Call Us Dead</i>, Danez Smith (1 page)</p> <p>“Lumalali Lumaniga,” Aureliano Martinez</p>	<p>A1 Group – Contextual Analysis</p> <p>A2 Group – Textual Analysis</p>	
April 11	<p>“Letter To Your Flag,” Royalty</p> <p>“Afro-Latina,” Elizabeth Acevedo</p> <p>“The Revolution Will not be Televised,” Gil Scott-Heron</p> <p>“What to the slave is the 4th of July,” NPR, Frederick Douglass descendants</p> <p>“Sing Out/March On,” Joshua Campbell</p> <p>“Mississippi Goddam,” <i>Nina Simone in Concert</i>, Nina Simone</p> <p>“F the police,” <i>Straight Outta Compton</i>, NWA</p> <p>“No Peace,” <i>Black on Purpose</i>, Salaam Remi</p>	<p>B1 Group – Contextual Analysis</p> <p>B2 Group – Textual Analysis</p>	<p>Sunday, April 15, April 15, 11:59pm Proposal Due</p>
UNIT SEVEN: BLACK RADICALISM IN OUR EVERYDAY WORLD			
Week Fourteen			
April 16	In-class Writing and Presentation Prep		
April 18	<i>American Fiction</i>	Presentations	

Week Fifteen			
April 23	<i>Rustin</i>	Presentations	
April 25	<i>In Our Mother's Gardens</i>	Presentations	Extra credit attend performance
Week Sixteen			
April 30	<i>The Black Power Mixtape</i>	Presentations	
May 2	In-Class Office Hours		Thursday, May 2 Peer Review Due
MAY 6 — FINAL PAPER DUE			

GRADES AND ASSIGNMENTS

Grades are earned by students, rather than given by instructors. Do not request that I embellish your grade; to do so is unethical.

I will make use of the +/- system in grading as stipulated by the current UTD Undergraduate Catalog.

Grading Scale

A+ 100–97	B+ 89.9–87	C+ 79.9–77	D+ 69.9–67	
A 96.9–93	B 86.9–83	C 76.9–73	D 66.9–63	
A- 92.9–90	B- 82.9–80	C- 72.9–70	D- 62.9–60	F 59.9 and lower

Assignments and Percentage

The following provides the breakdown of assignment percentages and points.

Assignment Name	Percentage
Perusall and Participation	20%
Weekly Assignments	10%
Lecture Lead (1x)	10%
Midterm Paper	15%
Prospectus and Presentation for Final Project	15%
Peer Review	5%
Final Project	25%
Total	100%

ASSIGNMENT DESCRIPTIONS

Perusall

In lieu of quizzes, this course uses Perusall to monitor your engagement with the text, ensure you have read well, and help you prepare for class discussion. This course requires active student participation in discussions. To receive full credit, you must speak in class and complete 23 of 27 Perusall assignments.

Weekly Assignments

Students must submit a response before each class (in accordance with their group). The response has three (3) parts: a paragraph, a short answer, and question about at least two of the readings (when available). The paragraph offers your reaction to the text. The short answer contains information derived from textual and contextual analysis. The final part presents a potential question for the class or a question you have about history, context, misunderstandings about the text. Students are expected to use these thoughts in the class discussion. To earn 100% in this area, you must complete 14 out of 15 assignments.

Discussion Lead

Each student is expected to lead the discussion once (1) during the semester. The leader uses their weekly assignment to start the class discussion. Presentations are 5-10 minutes depending on the number of texts. You must also briefly introduce the author of the texts, provide context, and present textual analysis findings. Finally, you must identify one or two ideas/questions for the group discussion.

Midterm Paper

Format: MLA 9th ed. (12-point Times New Roman, double-spaced, 1-inch margins, etc.)
Length: 1,000-1,200 words (not including Works Cited)
Source Requirements: at least two (2) course texts

Using the notes and discussion cards turned in throughout the semester, students are expected to write a paper considering the course objectives. This paper can incorporate historical context, artistic techniques, and theory to answer questions such as “what does radicalism look like for this writer,” “how is radicalism portrayed” or “what language is used to underscore radicalism in this piece and why is/isn’t it effective?” You may also consider course questions or class discussions.

Proposal/Presentation for final project

Format: MLA 9th ed. (12-point Times New Roman, double-spaced, 1-inch margins, etc.)
Length: 400–500 words (not including Works Cited)

The proposal/presentation is an important part of the writing research process, and its content and your “pre-work” will significantly influence the success of your Final Essay. In writing this plan, state your tentative thesis/claim, additional questions and ideas that most interest you, and sources that will help you answer those questions or support your claims.

Peer Review

Students must offer a one-page, single-spaced peer review with feedback on their partner’s project. The feedback should critique and commend the ideas used and explained as well as offer suggestions. Reviewer should also consider the rhetorical techniques and organization of the project.

Final project

Format: MLA 9th ed. (12-point Times New Roman, double-spaced, 1-inch margins, etc.)
Length: 2,000-2,500 words (not including Works Cited)
Source Requirements: at least two (2) course texts and three (3) outside sources (other combinations accepted with instructor approval)

This is a slightly longer paper than the midterm with a similar goal. This paper should consider two (2) course texts/movies. You may compare/contrast them or use them as subjects to investigate a question or explore a theme about Black radicalism.

I will also accept a creative project. This project can be a short script, collection of poems, or a speech. Although it does not have to be about the readings from the class, it should consider theories and themes discussed throughout the semester. The creative project should be accompanied by a two-page companion paper, explaining how it is inspired by and/or considers the themes discussed throughout the semester. Creative projects must be approved by the instructor to ensure comparable length.

COURSE POLICIES

The following policies are specific to your section of LIT 2331.

Chat GPT and Other AI Programs

Students are expected to learn the arts of critical thinking, analysis, and communication in this course. All submissions must be your individual original work for this section, class, and semester. You may not submit work that you have written for other classes (called “self-plagiarism”). You may not use any writing service, AI writers, or translators (including Google Translate) without your instructor’s written permission for each assignment. Grammar checkers (including Grammarly) are permitted after the student draft is completed. If it is suspected that AI programs have been used, the assignment will be referred to the Office of Community Standards and Conduct for further investigation by the university.

The following is true for all submissions, whether small assignments or major essays:

- All the work you submit must be original work for this semester, this class, and this section of LIT 2331. You may not submit work from other classes or other semesters (called “self-plagiarism”). No form of plagiarism is acceptable at UTD.) UTD will hold you accountable regardless of whether or not you intended to plagiarize in an assignment. Original work is proven with outlines, drafts, proposals, and accurate citations throughout the writing process as well as consistent tone in the student’s writing.
- You are required to document any source of information (book, article, video, music, website, photograph, lecture, slide deck, etc.) with MLA 9th edition format.

You can find more detailed information in the [UTD Student Code of Conduct](#).

Class Attendance

Class attendance is expected and enforced, and you are responsible for your attendance. You must sign the attendance sheet. Students who fail to attend class regularly are inviting scholastic difficulty. Because each class meeting includes class discussion, group work, and free writing, your attentive and active participation is essential (and constitutes a portion of your grade).

I understand that life happens. If there are issues or concerns with attendance, please be sure to email me by the end of the missed class meeting day with appropriate documentation, and I will respond if the absence can be excused. Please do not be afraid to reach out; I’m happy to help when I can, but you **must communicate** your needs or concerns.

Otherwise, attendance will be strictly enforced. In LIT 2331, each student is allowed four (4) absences. You are advised to save those to use when you need them. After four (4) absences, you will earn a 4% reduction on your final grade for each absence (e.g., 6 absences = 4 allowed plus 2 additional; 2 x 4% = 8% total reduction).

Punctuality

Persistent tardiness to class is disrespectful to both your instructor and your peers. Excessive tardiness will affect your attendance grade in this course. Two (2) tardies equal one (1) absence. You are considered absent if you miss 15 minutes or more of class. If you foresee you may be tardy, please reach out to me via email with the appropriate documentation and/or information, and I will respond if the tardy can be excused.

If you arrive late, after attendance is recorded, you must stay after class to ensure you are marked tardy but present. If you leave early without notice or follow-up with the instructor, you will be marked absent.

Late Work

Because daily assignments are used for classroom conversation, there is no option for late submissions. However, on the other assignments, I accept late work up to two (2) days after the due date with a letter grade penalty. For example, if the due date is Thursday at 11:59 pm and the assignment is turned in Friday at any time, the highest grade the assignment will receive is a 90; if turned in on Saturday, the highest the assignment will be scored is an 80. After that, the assignment earns a zero.

Classroom Comportment

Class participation is documented by faculty. Failure to comply with these university requirements is a violation of the Student Code of Conduct. Furthermore, your success in this course is a function of your level of engagement, your preparation for class, and your behavior in the classroom. If you sleep, engage in non-class-related activities (e.g., play games or work on other tasks on your computer or phone), or interfere with your classmates' ability to learn, you will be counted absent for that day. Once you've read this, email me a picture of something fun you did over the break. It could be you and your family, pet, or an awesome view. Send this email before 11:59pm on January 15th, and I will reward you with a free 100 daily assignment grade.

UNIVERSITY POLICIES AND RESOURCES

You are responsible to abide by [all university policies](#). (Visit and review UTD's policy website.)

Comet Creed

This creed was created in 2014 by the UTD student body and is a standard by which Comets choose to live and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

UTD Student Success Center: UTD Writing Center

The UTD Writing Center philosophy stems from the peer-to-peer model of collaborative learning. Students and Peer Leaders engage in one-on-one conversations about their work, with Peer Leaders asking open-ended questions that allow students to take ownership of their writing. In tutoring sessions, the Writing Center aims to provide direct, honest feedback to students. The main goal of the Writing Center is to help the writer, not just accomplish a piece of writing. Visit [the UTD Student Success Center website for the most up-to-date information and to schedule appointments](#)

Academic Integrity

Students at UTD and in LIT 2331 will maintain a high level of responsibility and academic honesty. Consult the following resources addressing academic integrity and what constitutes academic dishonesty at UTD:

- <https://conduct.utdallas.edu>
- <https://conduct.utdallas.edu/students>
- <https://conduct.utdallas.edu/integrity>
- <https://policy.utdallas.edu/utdsp5003>
- <https://conduct.utdallas.edu/policies>

Technical Support

If you experience any issues with your UT Dallas account, contact the UT Dallas [Office of Information Technology Help Desk](#) via e-mail at assist@utdallas.edu or via telephone at [972-883-2911](tel:972-883-2911). UT Dallas provides eLearning technical support 24 hours a day, 7 days a week. The services include a toll-free telephone number for immediate assistance ([1-866-588-3192](tel:1-866-588-3192)), email request service at elarning@utdallas.edu, and an online chat service. Please use this link to access the UTD eLearning Helpdesk: <https://ets.utdallas.edu/elarning/helpdesk>.