

Comm 5221: Media, race, and identity

Spring 2018

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Course description and objectives

Racial prejudice and institutional racism remain significant problems today. The US remains a nation deeply divided along racial faultlines, and race continues to matter tremendously when it comes to the distribution of education, jobs, housing, healthcare, justice, political power, and then some. One of the most significant arenas where racial politics manifest themselves is the mass media. We will spend the semester studying how this thing we call “race” both shapes and is shaped by a variety of media practices and policies. In particular, we will examine:

- the social construction of race and racial identity,
- the nature of racial identity formation and self-awareness,
- the public discourses around racial/ethnic assimilation and integration,
- the politics of media representation and invisibility,
- the history of interracial cultural borrowing and theft,
- the interplay between media and government institutions with respect to maintaining racial hierarchies,
- the vexed question of racial ambiguity and hybridity, and
- the variability of racial formations across different geopolitical contexts.

None of these questions have easy answers. If they did, racism would have disappeared centuries ago. As such, soundbite approaches to these issues (e.g., “can’t we all just get along?”) will not serve you well, and a crucial part of your task this semester will be to think critically and complexly about racism and media in contemporary society.

Readings

The following required books are available at the University Bookstore in Coffman Union.

- Ta-Nehisi Coates, *Between the World and Me*
- Gilbert B. Rodman (ed.), *The Race and Media Reader*

Other required readings/videos will be made available via Canvas.

Students who choose to pursue a Capstone Project are strongly encouraged to use the recommended book (also available at the University Bookstore) to help conceive, plan, research, and write their final papers:

- Wayne C. Booth *et al.*, *The Craft of Research* [fourth edition]

Requiring you to buy a book for which I will receive royalties -- even tiny ones -- is an awkward thing to do. To avoid profiting from such sales, for every student on the roster as of 30 Jan, I will donate \$5 (i.e., more than the royalties I’ll actually receive) to a non-profit organization of the class’ choosing. That organization should:

- fit the theme of the course clearly and directly
- not be an organization that anyone in the class actively works/volunteers for

Canvas

If you’re on the course roster, you should already have access to the course’s Canvas site. Log in to the U’s main Canvas page (<https://canvas.umn.edu/>) and select “COMM 5221” from either the Dashboard or the Courses menu. We will use Canvas for several things this semester:

- a graded course blog where you will contribute posts and comments about the course material
- access to our required non-book readings/videos
- a repository for various media examples relevant to our required readings
- occasional business-related announcements about the course
- nominations for the non-profit organization described in “Readings” above

More information on Canvas can be found at:

- <https://community.canvaslms.com/docs/DOC-10701> [text-based guide]
- <https://community.canvaslms.com/videos/1124-canvas-overview-students> [video tutorial]

Graduate students

If you are a graduate student, the basic rules in this syllabus vary slightly for you:

- Unless we make an explicit agreement to the contrary, you are required to attend all regular class meetings and do all the assigned readings.
- We will hold extra meetings every 3-4 weeks (dates and times to be determined) to discuss additional graduate-level readings (also to be determined). These extra meetings and readings are both required.
- Your major written work for the course will be to research and write a paper that (a) fits the course theme, (b) is at least 6250 words long and (c) is suitable for submission to a scholarly conference and/or journal. You must meet with me no later than 13 Feb to discuss your proposed paper topic, submit a formal topic proposal no later than 20 Feb, and submit a final version of your paper by 12:30 pm on 12 May.
- You are not required to complete any of the writing assignments described below.
- I assume that grad students are more invested in the course's core issues than in grades -- to the point where grades are potentially counterproductive. As such, successfully completing the graduate-level requirements above will earn you an A for the course. That said, if you are clearly slacking off, I reserve the right to go deeper into the alphabet when I submit final grades.

Undergraduates who believe they can handle the extra work of the graduate-level requirements are welcome to meet with me to discuss the possibility of taking the course with those rules. That meeting must happen no later than 30 Jan, and you should come prepared to convince me that you can perform at graduate student level.

Grades

This course follows the University's published standards for A-F grading:

- A: "achievement that is outstanding relative to the level necessary to meet course requirements"
- B: "achievement that is significantly above the level necessary to meet course requirements"
- C: "achievement that meets the course requirements in every respect"
- D: "achievement that is worthy of credit even though it fails to meet fully the course requirements"
- F: "signifies that the work was . . . completed but at a level of achievement that is not worthy of credit."

Final course grades will be calculated using the following schedule:

- Attendance/participation (A/P): 25 points maximum
- Course blog: 25 points maximum
- Discussion prompts (DPs): 20 points maximum
- Thought paper (TP): 10 points maximum
- Critical essays (CEs): 10 points each

N.B.: Regardless of your other grades, the upper limit for course grade is your final A/P grade multiplied by 4 (e.g., if your final A/P grade is 21, your maximum possible course grade is 84).

Point totals at the end of the semester will translate to letter grades as follows:

A	93+	B+	87-89	C+	77-79	D+	67-69
A-	90-92	B	83-86	C	73-76	D	60-66
		B-	80-82	C-	70-72	F	0-59

- There will be occasional opportunities to earn points via in-class quizzes and/or extra assignments. Such opportunities will be the exception, rather than the rule, and they will not be offered on an individual basis.
- "S/N" grades will only be given to students who have registered for the course on an S/N basis.
- "I" grades will only be given under extraordinary circumstances (i.e., major life emergencies).

Grade disputes

By University rule, Quentin Turner does not have the authority to change grades that I have assigned. I will only change grades that he has assigned if all the following conditions apply:

- You must first make a good-faith effort to resolve the issue directly with Quentin.
- You need to share a copy of the graded assignment with me.
- You must email me a clear, detailed explanation for why you believe you deserve a higher grade.

In the event of such disputes, I will regrade your work myself and the new grade -- regardless of whether it's higher, lower, or the same -- will be your final grade for that assignment.

Attendance/participation (A/P)

Our class meetings will be structured around discussions, and so you will need to:

- attend class regularly,
- do the required readings carefully, and
- come to class prepared to discuss those readings in thoughtful fashion.

I will do my best to make sure that everyone gets a chance to make meaningful contributions to our conversations. This may mean that I will call on you if you have been exceptionally quiet or, alternately, that I will ask you not to speak for a while if you have been extra talkative and other students have not been heard from.

For grading purposes, any day when you are “present in name only” (PINO) is the equivalent of an absence. As the name implies, a PINO day happens when you are physically present for a scheduled class meeting, but you do not contribute to our discussion in a substantive fashion. This includes (but is not limited to) days when:

- you are present for less than half of a given class meeting,
- you have clearly not done the assigned reading, and/or
- you are primarily a passive spectator in our in-class activities.

Decisions about what counts as a PINO day will be based on my assessment of your in-class performance, and I will email you about any such decision within 24 hours of the class meeting in question.

There are no excused absences in this course. If you’re not in class -- regardless of the reason -- then you can’t contribute to our discussions, and so you can’t earn A/P points for that day. Significantly late arrivals and/or early departures will result in lower A/P scores for the relevant class meetings.

There are 29 regular class meetings scheduled this semester, each of which allows you to earn up to 1 point toward your A/P grade. The maximum number of A/P points you can earn is 25. This means you have 4 “free” absences available to you without any direct impact on your grade.

Course blog

The blog is an interactive online forum where the class will discuss the major issues raised by the course readings and our in-class conversations. Blog contributions will typically be shorter and less formal than the major writing assignments, but they should still stake out clear positions on major issues related to the course content, and they should still present persuasive arguments in support of your position.

- Access the blog via the “Discussions” link in the lefthand menu of the course Canvas site.
- Create a new post via the “+Discussion” button in the upper righthand corner of the page.
- Comment on an existing thread via the “Reply” link beneath that thread’s box.

Your blog contributions need to engage -- clearly, directly, and significantly -- with the major issues raised by our required readings and/or our in-class discussions. Posts/comments that (1) are primarily summaries of those readings/discussions, (2) veer off on lengthy tangents about minor facets of the material in question, (3) focus heavily on issues outside of the course content, and/or (4) offer nothing more than statements of simple agreement/disagreement will not count towards your grade.

Blog contributions will be graded every course week: i.e., the seven-day cycle that begins each Tuesday at 2:30 pm. (N.B.: For grading purposes, the last course week of the semester begins at 2:30 pm on 1 May and ends at 12:30 pm on 12 May.) For any given course week, there are two ways to earn points:

- You create a post of at least 300 words of thoughtful commentary about the assigned readings and/or our in-class discussions/exercises. You can earn a maximum of 1 point each course week for such posts.
- You create a comment of at least 300 words of thoughtful response to one of your classmates’ posts or comments. You can earn a maximum of 1 point each course week for such comments.

For grading purposes, only your own words count: e.g., quoting 300 words from other people alongside 75 words of your own counts as 75 words, rather than 375. Similarly, if your posts/comments include large amounts of filler prose, only the substantive words will count toward your grade. Any given comment must be substantially different from both your own posts and your other comments: i.e., you don’t earn bonus points for rephrasing claims and arguments you’ve made elsewhere on the blog. Posts/comments shorter than 300 words will not earn points.

There are 16 course weeks in the semester, each of which allows you to earn up to 2 points toward your Course Blog grade. The maximum number of Course Blog points you can earn overall is 25.

Tips

- There are no reading-related deadlines for the blog: i.e., you can still earn points for “late” posts/comments on “old” readings, as long as you’re adding something new to the conversation.
- Your comments should be respectful and constructive -- *especially* if you are disagreeing with something one of your classmates has written.

Discussion prompts (DPs)

DPs are intended to help insure that you have done the required reading *in advance* of our class meetings *and* that you are prepared to participate in a thoughtful and productive conversation about that reading.

Any given DP must focus on the major issues from the assigned reading for the appropriate course date. A good DP will (a) demonstrate that you’ve done the relevant reading and (b) plausibly serve as a conversation starter for our in-class discussion about that reading. There are three major forms that any given DP can take:

- A point of confusion: i.e., some significant aspect of the reading that you did not understand, and your best attempt to explain what you think the passage in question means.
- A major insight: i.e., some part of the reading that you feel was especially important to the author’s main argument, and a brief explanation.
- A major error: i.e., some aspect of the reading that you thought the author got wrong in a way that significantly weakens their main argument.

You should provide a quote, page number, and/or (for videos) timestamp that relates to your DP.

You should *avoid* the following:

- simple “yes” or “no” questions
- factual or definitional questions
- contextual or background questions requiring knowledge that most of the class won’t have
- prompts that can be answered simply by quoting or summarizing the reading
- prompts that engage with the reading only superficially or tangentially (or, worse, not at all)
- trivial mistakes or errors that don’t actually affect the author’s main argument

Put a different way, your DPs should live up to the assignment’s name: i.e., they should work well as prompts for a thoughtful *discussion* of the major issues raised by the reading.

All DPs *must* be submitted via email to rodman@umn.edu, and they *must* have a subject line that *clearly* indicates that the email in question is a DP. Do *not* submit your DPs as file attachments or in printed form. DPs are due by 2:30 pm on *the day before* the relevant reading is scheduled to be discussed in class (i.e., on Mondays and Wednesdays). *No* late DPs will be accepted.

DPs will be graded on a $\sqrt{+/\sqrt{-}}$ basis ($\sqrt{+}$ = 1.0 points, $\sqrt{-}$ = 0.75 points, $\sqrt{-}$ = 0.5 points). DPs that fail to meet the basic terms of the assignment will earn a zero (0). You can only earn points for one DP per class period.

There are 28 days where we have assigned reading, each of which allows you to earn up to 1 point toward your DP grade. The maximum number of DP points you can earn overall is 20.

Thought paper

In a well-crafted and thoughtful essay of *at least 1000 words*, address *both* of the following questions:

- Pick one *mainstream* media text (e.g., a TV show, a Hollywood film, a major news story) from the past ten years that you feel is clearly a *beneficial* representation of contemporary racial politics and, in as *persuasive* a fashion as you can, explain *why* that representation is beneficial.
- Pick a second *mainstream* media text (e.g., a TV show, a Hollywood film, a major news story) from the past ten years that you feel is clearly a *harmful* representation of contemporary racial politics and, in as *persuasive* a fashion as you can, explain *why* that representation is harmful.

This assignment will be *ungraded*. Assuming you turn the paper in, you should receive full credit (10 points) for doing so -- though I reserve the right to assign lower grades (including zeros) to papers that fail to meet the assignment’s requirements. This paper is due by *2:30 pm on 23 January*. No late papers will be accepted.

Tips

- This essay is not just a chance to state your opinions. Simply sharing an opinion doesn't require much thought, especially in the absence of a rationale for *why* you believe what you do. You should approach this essay as an opportunity to *change* your audience's opinion about the media texts in question.
- I won't be finicky about what counts as a "mainstream" media text. That said, if a text you're discussing is clearly something that's only "well known" to a very tiny segment of the population, then you've made a poor choice for this assignment.
- Think carefully about how your answers to the two pieces of this assignment relate to each other. If I can swap your two media texts with your two arguments and find your case to be just as persuasive, then your arguments aren't as strong as they should be.

Critical essays (CEs)

Any given CE must (1) be *at least 1000 words* long, (2) consist of a *persuasive argument* that doesn't duplicate your other written work for this course, and (3) engage in substantial fashion with our required readings.

There are four possible types of CEs:

- Replacement Reading (RR)
- Thought Paper Revision (TPR)
- Most Valuable Reading (MVR)
- Least Valuable Reading (LVR)

You are *not* obligated to submit CEs from all four categories. You are free to submit as many RRs as you like, but you can only submit one each for the other three options. Exactly how many CEs you should submit will vary but, as a rough guide, most students will need to submit *at least* 3 CEs in order to pass the course.

Each CE is worth a maximum of 10 points. CEs that earn grades of D or F will be worth a fixed number of points on a sliding scale: the first such CE you submit will earn 5 points, the second will earn 4 points, and so on. Other CEs will be worth points on a scale proportionate to the grading schedule on page 2 of the syllabus: e.g., a C- paper is worth 7 points, a C paper is worth 7.3 points, and so on.

Each option requires you to engage directly with one of our assigned readings. For this assignment, each assigned chapter from the reader and each of the assigned page ranges from the Coates book count as separate readings.

The final deadline for all CEs is *12:30 pm on 12 May*. That deadline is firm and non-negotiable. The only *potential* exceptions to this rule involve situations where you have a *documented* major life emergency of some sort.

Replacement Reading (RR)

Find *one* reading (N.B.: for purposes of this CE, audios and videos count as "readings") to add to a future version of this syllabus that replaces *one* of our current readings. Your essay needs to make a persuasive argument for how/why your chosen reading significantly improves the course in comparison the one you would like to see replaced. N.B.: this argument needs to be more substantial than simply explaining that you don't like the existing reading, or that your suggested reading covers topics that aren't present on the existing syllabus.

Any replacement reading you submit must:

- have a clear and direct connection to the course theme,
- be at least 1000 words long (for printed sources) or 5 minutes long (for audio/video sources),
- *not* be written/created by an author who's already on our syllabus, and
- *not* appear on syllabi from previous versions of this course (see <http://www.gilrodman.com/syllabi>)

Along with your essay, you *must* submit a clean, complete copy of your replacement reading. Ideally, you should submit a PDF copy (and almost any reading you'll find via the UMN Library will be available as a PDF). If your reading is freely available online (e.g., it's not behind a paywall), you can provide the URL. In some cases, however, you will need to provide a photocopy of your reading. Regardless of how you submit your readings, make sure that:

- they don't need to be trimmed (e.g., don't submit a full copy of a book for the sake of a single chapter)
- they are not missing pages
- they are not excessively underlined or marked up.

Some helpful advice for RRs:

- Think about your argument in relational terms. How does your new reading fit into the rest of the syllabus? What does it add to the course that is an improvement over the reading you want to replace? Why should your new reading replace the current reading you've chosen better than it does some other reading? Etc.
- A course with a theme as broad as this one will *never* be able to include all the major topics/issues that fit that theme. As such, any argument you make in favor of a new reading needs to do more than simply point out that there's nothing about topic A on the current syllabus, and that your chosen reading fixes that problem. In such cases, you will want/need to make a persuasive case for *why* topic A deserves to be on the syllabus in place of topic B (i.e., the topic of the reading you'd like to see replaced).
- New readings should match the size/scope of the readings you would like to replace. You'll have a hard time making a convincing argument that (for instance) a 1200-word personality profile from a celebrity gossip magazine will work well to replace a 5000-word historical analysis from an academic journal.

Thought Paper Revision (TPR)

Presumably, by the end of the semester (and perhaps even sooner), you will have learned something new that leads you to change at least one of the arguments you made in your Thought Paper. This option gives you the chance to demonstrate that shift in your thinking.

Pick *one* of the two halves of your Thought Paper. Revise (and expand) your original argument to make it stronger. Your revision needs to take at least two things into account:

- the feedback on your original Thought Paper
- the major argument made by at least one of our relevant required readings

Your revised argument *can* (but doesn't have to) involve a reversal of your original opinion, but it is *not* allowed to involve a change in the media text under analysis. The TPR option is *not* available to you if you didn't submit a Thought Paper in the first place.

Most Valuable Reading (MVR) / Least Valuable Reading (LVR)

[N.B.: Except for the difference between "most" and "least," the requirements for these two options are identical.]

Pick the *one* required reading from the syllabus that you found to be the *most/least* valuable, and write an essay that explains, in persuasive detail, why your chosen reading is the most/least important one in the course. You can only submit *one* MVR and *one* LVR, and each of those must select *only one* reading as the most/least valuable.

Some helpful advice for MVRs and LVRs:

- As with the RR option, think about your argument in relational terms: i.e., don't just discuss the particular strengths/weaknesses of a given reading, but make a case for how well it worked (or didn't) in the context of the course as a whole and/or in relation to the rest of the readings on the syllabus.
- Do *not* base your argument on questions of personal taste. The fact that you found a given reading to be easy, difficult, funny, boring, etc. doesn't necessarily affect how valuable it was to the course as a whole.
- This is not a popularity contest. The reading that generated the liveliest discussion isn't necessarily the most valuable, and the reading that prompted the least engagement isn't necessarily the least valuable.

General CE advice

- There is no single "right" answer that I look for when I grade CEs. The overall quality of the argument you make in any given CE matters more than the specific position you take. That said, some positions are much harder to defend successfully than others. Whatever position you take should be well supported by (a) the available facts and (b) a persuasive, well-constructed argument.
- Remember that your goal isn't simply to demonstrate that you have an opinion: it's to persuade your reader *why* your position on the issue at hand is the best one (or, at the very least, a better one than most others). CEs that merely assert a position without arguing it will *not* meet the requirements of this assignment, and the *highest* grade they will earn is a D. That same grade ceiling also applies to CEs that focus on extended summary and/or paraphrasing of readings/sources, rather than on making an argument of your own.
- Focus on the *main* argument(s) in the readings/sources in question. A CE built around a single paragraph from a 20-page article (for instance) will only work well if that paragraph is absolutely central to the article as a whole. If it's a side issue, or if the author's main argument still holds up without that paragraph, then it's not important enough for you to put it at the center of a CE.
- Do *not* spend most of your CEs summarizing the reading(s) in question. Your CE grades depend on the quality of *your* argument, rather than your ability to describe someone else's argument.

Capstone project (optional)

In order to fulfill the Capstone Project requirement in connection with this course, you must write a well-researched, argumentative essay of 2500+ words on a topic that fits the course's main theme. Because this project results in a separate grade and earns you an extra credit hour, it involves work above and beyond the course requirements.

There are several mandatory deadlines built into the project that should (1) prevent you from procrastinating too much, (2) allow us time to give you constructive feedback, and (3) give you time to act on that feedback:

30 Jan	Register for Comm 3995W-005
6 Feb	Meet with me to discuss your project
15 Feb	Topic proposal / 10-item bibliography
27 Feb	Thesis paragraph draft
20 Mar	Rough draft
12 May	Final paper and verification pages

Except for 12 May (when the deadline is 12:30 pm), all the deadlines above are at 2:30 pm. They are also all “drop dead” deadlines: i.e., failing to meet any of them (which includes failing to meet their minimum requirements) means that you are no longer eligible to fulfill your Capstone Project requirement in this class. Further details about the Capstone Project are available on a separate handout.

Paperless (mostly) assignments

With two exceptions, everything you'll submit for a grade this semester must be submitted digitally. Contributions to the course blog can (obviously) only happen online. All other written assignments should be submitted via email to rodman@umn.edu. DPs must be submitted as plaintext emails (i.e., not as file attachments). All other assignments must be submitted as attachments in one of the following file formats: LibreOffice/OpenOffice (.odt), Microsoft Word (.doc or .docx), Rich Text Format (.rtf). Assignments submitted in other formats (including PDFs and paper) will not be accepted.

Exception #1 involves the copy of any reading you submit in connection to an “Replacement Reading” CE:

- Readings that only exist online should be submitted by including their URLs in your annotations.
- Readings that are readily available as PDFs should be submitted as PDFs.
- All other readings should be submitted as clean, complete photocopies.

Exception #2 involves Capstone Project verification pages, which must be submitted in hard copy format.

Academic dishonesty

The following is a partial list of examples of academic dishonesty:

- plagiarism in any of its forms
- copying assignments (in whole or in part) produced by other students
- “double-dipping” (i.e., using the same work to earn more than one grade -- including attempts to reuse work that you have submitted for a grade in some other course)
- having someone else research and/or write substantial portions of any graded assignment for you
- deleting and/or re-editing blog posts/comments after they've been placed on the course Canvas site
- knowingly assisting someone else in their efforts to engage in any of the above practices

The minimum penalty for academic dishonesty is a zero for the assignment in question. Put bluntly, the risks are high (most plagiarism cases are very easy to identify), the penalties are higher (as severe as expulsion from the University), and the potential benefits are usually trivial (e.g., you get a “free” blog post that might turn a course grade of C into a C+). More pragmatically, the time and effort it takes to engage in “good” (i.e., undetectable) plagiarism is probably more time and effort than it would take to do the assignment in question the honest way.

Some helpful resources to avoid academic dishonesty include:

- <https://communitystandards.umn.edu/avoid-violations/avoiding-scholastic-dishonesty>
- <http://www.gilrodman.com/2015/03/01/how-to-plagiarize-well-tips-for-my-undergraduates-rerun-sunday/>

Miscellaneous

- Our discussions will cover topics that are likely to evoke strong differences of opinion. I don't expect our class meetings to produce unanimous agreement about those topics, but I do expect our discussions to be characterized by mutual respect and collegiality. Strong opinions are acceptable; verbal bullying and personal attacks, on the other hand, will not be tolerated under any circumstances.
- Significant disruptions of the normal flow of course-related business -- e.g., using cell phones in class, excessive side chatter, premature leave-taking behavior -- may result in grade penalties.
- You may make audio and/or video recordings of class meetings for your personal use, provided you do so without disrupting the ordinary flow of the class. The purchase and/or sale of either written notes or recordings of class meetings is strictly prohibited.
- I will make every reasonable effort to accommodate students' needs relating to religious holidays and/or documented disabilities. By University policy, you must provide written notice (for religious holidays) and/or official documentation (for disabilities) with enough lead time for accommodations to be arranged.
- University policy prohibits sexual harassment as defined in the December 1998 policy statement (see <https://policy.umn.edu/hr/sexharassassault>). Questions or concerns about sexual harassment should be directed to the Office of Equal Opportunity and Affirmative Action (274 McNamara).

Reading/assignment schedule

[Readings should be completed prior to the dates listed. Readings that aren't in the required books can be found on our Canvas site.]

16 Jan	no reading
18 Jan	this syllabus "How to Do Well in This Course" Lamott, "Shitty First Drafts" American Anthropological Association, "Statement on 'Race'" (<i>RMR</i> ch. 1) Tatum, "Defining Racism" (<i>RMR</i> ch. 3) McIntosh, "White Privilege" (<i>RMR</i> ch. 4)
23 Jan	Thought paper deadline Hall, "Histories of Difference" Hall, "The Whites of Their Eyes" (<i>RMR</i> ch. 5)
25 Jan	Omi & Winant, "Racial Formation" (<i>RMR</i> ch. 2)
30 Jan	Capstone Project deadline #1 (register for Comm 3995W-005) Coates, "The Case for Reparations" Coates, "The Black Family in the Age of Mass Incarceration" Coates, "The First White President"
1 Feb	Lipsitz, "Bill Moore's Body" Lipsitz, " <i>Lean on Me</i> " (<i>RMR</i> ch. 7)
6 Feb	Capstone Project deadline #2 (meeting) Ontiveros, "No Golden Age" (<i>RMR</i> ch. 6) Newman, "The Forgotten Fifteen Million" (<i>RMR</i> ch. 9)
8 Feb	hooks, "Representing Whiteness in the Black Imagination" (<i>RMR</i> ch. 8) Jhally & Lewis, "White Responses" (<i>RMR</i> ch. 10)
13 Feb	NO CLASS
15 Feb	Capstone Project deadline #3 (topic proposal/bibliography) Graduate Student Project deadline #1 (meeting) Rose, "Fear of a Black Planet" (<i>RMR</i> ch. 11) McLeod, "Copyright, Authorship and African-American Culture" (<i>RMR</i> ch. 12)

- 20 Feb Graduate Student Project deadline #2 (topic proposal)**
Jafa, "My Black Death" (*RMR* ch. 13)
- 22 Feb** Rodman, "Race . . . and Other Four Letter Words" (*RMR* ch. 14)
Hayes & Rodman, "Thirteen Ways of Looking at a Black Film"
- 27 Feb Capstone Project deadline #4 (thesis paragraph draft)**
Shimakawa, "Mind Yourself" (*RMR* ch. 15)
Cadogan, "Black and Blue"
- 1 Mar** Bird, "Imagining Indians" (*RMR* ch. 16)
- 6 Mar** Chvany, "Do We Look Like Ferengi Capitalists to You" (*RMR* ch. 17)
Ang, "On Not Speaking Chinese"
- 8 Mar** Littler, "#Damonspaining and the Unbearable Whiteness of 'Merit'"
- 13 Mar NO CLASS**
- 15 Mar NO CLASS**
- 20 Mar Capstone Project deadline #5 (rough draft)**
Dyer, "The Light of the World" (*RMR* ch. 18)
- 22 Mar** Gray, "Jazz Tradition, Institutional Formation, and Cultural Practice" (*RMR* ch. 19)
- 27 Mar** Farred, "Phantom Calls" (*RMR* ch. 20)
Leonard, "Kaepernick, Apathy, and White America"
- 29 Mar** Dyson, "Unnatural Disasters" (*RMR* ch. 22)
Lipsitz, "The Hip Hop Hearings" (*RMR* ch. 23)
- 3 Apr** Stabile, "Criminalizing Black Culture" (*RMR* ch. 24)
Williams, "The Distribution of Distress," (*RMR* ch. 27)
- 5 Apr** Hall, "Old and New Identities, Old and New Ethnicities" (*RMR* ch. 25)
- 10 Apr** Sharma, "Taxi Cab Publics and the Production of *Brown Space* After 9/11" (*RMR* ch. 29)
Rivera, "The Brown Threat"
- 12 Apr** Anzaldúa, "How to Tame a Wild Tongue" (*RMR* ch. 28)
Piper, "Passing for White, Passing for Black" (*RMR* ch. 31)
- 17 Apr** *I Am Not Your Negro*
- 19 Apr** Berlant, "The Face of America and the State of Emergency" (*RMR* ch. 33)
- 24 Apr** Awkward, "Burying Don Imus" (*RMR* ch. 34)
- 26 Apr** Coates, *Between the World and Me*, pp. 1-71
- 1 May** Coates, *Between the World and Me*, pp. 72-152
- 3 May** Bell, "Racial Realism -- After We're Gone" (*RMR* ch. 32)
- 12 May (12:30 pm) Final deadline for CEs, blog posts/comments, and Capstone Projects**