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**ENGL 3347 - 002**

**“Greatest Beefs”**

**Fall 2o16**

**Class Meetings:** MWF, 10:00 – 10:50 AM, 200 Preston Hall

Instructor: Dr. Kenton Rambsy **Office Number:** 413 Carlisle

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**Office Hours:**

Mon, Wed, Fri 11:00 – Noon & By Appointment

**Course Description:** This course examines the intellectual history surrounding creative conflicts in African American artistic history. We will track creative conflicts ranging fro W.E.B. DuBois and Booker T. Washington, Richard Wright and Zora Neale Hurston, Martin Luther King and Malcolm X as well as examining contemporary battles by rap figures such Lil Kim and Nicki Minaj. In this class, we will use digital tools to uncover the underlying features of signifying and public debates by analyzing linguistic features and thematic characteristics of select figures. Specifically, we will analyze speeches, essays, and short compositions using text-mining software in order to extract information and create datasets about black literary figures.

**The main objectives will involve developing:**

* a variety of research methods to study and explore topics related to African American literature and history
* use writing and reading for inquiry, thinking, learning, and communicating
* an awareness of technology and digital humanities

**Classroom Policies**

**Civility Statement:** I enjoy student ideas and welcome them! Comments, questions, and opinions about the topics covered in class are encouraged, but please be mindful to express yourself using respectful and appropriate language. We would like to maintain a constructive learning environment. Therefore, no one is permitted to make offensive, intimidating, or malicious comments or behave in a disruptive manner. Additionally, the use of cell phones and other electronic communication devices will not be tolerated. Thank you in advance for adhering to the policy.

**Attendance Policy:** Because this course is a discussion course and the work we do in the class is designed to help you understand the reading and improve your writing, you must attend class. I DO NOT distinguish between excused and unexcused absences.

To be excused, you must present sufficient documentation. Approved forms of documentation include medical excuses, police records, and documentation of funeral attendance. Of course, you are excused from class for religious holidays. If you are a member of a group that travels on behalf of the University (intramural teams are non-applicable), you must provide a letter from your coach or director along with a schedule of the classes you will miss due to travel.

**Late Work:** In the event that you are absent, you are STILL RESPONSIBLE for turning in all work by the dates listed on the syllabus. You will only be allowed to take quizzes if you are physically present in class. I will not provide make-up quizzes under any circumstances.

Unless we have made other plans together, in advance of the absence or missed assignment, I will not accept late work. I encourage you to make arrangements with a classmate to submit any assignments if you will be absent.

**Course Reading Schedule**

**Class Introduction**

* Aug 29- [Playing, Not Joking, With Language—The New York Times](http://www.nytimes.com/1988/08/14/books/playing-not-joking-with-language.html?pagewanted=all) by John Wideman / [“To African-Americans, what does ‘signifying’ mean?”](http://www.straightdope.com/columns/read/498/to-african-americans-what-does-signifying-mean)
* Aug 31- “[An anthology of rap music lyrics](http://www.ft.com/cms/s/2/87cca6b0-e7a9-11df-8ade-00144feab49a.html#axzz4HphJiqbj)” /“[The Rap: More Than Just Hip-Hop](https://africanamericanenglish.com/2010/04/17/the-rap-more-than-just-hip-hop/)” (<https://africanamericanenglish.com/2010/04/17/the-rap-more-than-just-hip-hop/>
* Sep 2: “Understanding Metadata Concepts” (http://support.sas.com/publishing/pubcat/chaps/59889.pdf)

**Metadata and African American Literature**

* Sept 5 (NO CLASS – Labor Day)
* Sept 7 – Interpreting Metadata continued
* Sept 9- Writing About Metadata & African American Literature

**Content Management Systems and Data Visualization Software**

* Sept 12 – Library Visit (Room B20)
* Sept 14 – Library Visit (Room B20)
* Sept 16 – Writing About Metadata & African American Literature con.

**Jay Z & Nas**

* Sept 19 - Jay Z – (“[Take Over](https://www.youtube.com/watch?v=FAnGnevKxJE)”) & Nas – (“[Ether](https://www.youtube.com/watch?v=aznJJir__oE)”) / [History of Jay Z-Nas Dispute](http://rap.about.com/od/hiphop101/ss/Jay-Z-vs-Nas.htm)
* Sept 21 – Boogie Down Productions – (“[The Bridge Is Over](https://www.youtube.com/watch?v=r0Sy4twXSn0)”) / [The Bridge Wars](https://en.wikipedia.org/wiki/The_Bridge_Wars)
* Sept 23 - [Zora Neale Hurston](https://en.wikipedia.org/wiki/Zora_Neale_Hurston)— “[Characteristics of Negro Expression](http://genius.com/Zora-neale-hurston-characteristics-of-negro-expression-annotated)”

**African American Literary & Cultural Debates**

* Sept 26: Booker T. Washington “[The Atlanta Compromise](http://historymatters.gmu.edu/d/39/)” / W.E.B. DuBois “[Of Mr. Booker T. Washington and Others](http://xroads.virginia.edu/~HYPER/DUBOIS/ch03.html)”
* Sept 28: Zora Neale Hurston – “[Stories of Conflict](http://www.unz.org/Pub/SaturdayRev-1938apr02-00032)” / James Baldwin – “[Everybody’s Protest Novel](http://nymag.com/news/frank-rich/james-baldwin-everybodys-protest-novel-2013-11/)”
* Sept 30: Peniel E. Joseph – “[Ralph Ellison and the Militants](http://neworldreview.com/vol_1No_1/ralphEllisonAndMilitants.html)” / Benjamin Ivry - “[Setting the Record Straight on Amiri Baraka](http://forward.com/culture/191239/setting-the-record-straight-on-amiri-baraka/)”

**Black Politics**

* Oct 3 – Martin Luther King – “[I Have a Dream](http://www.americanrhetoric.com/speeches/mlkihaveadream.htm)”/ Malcolm X – “[Message to the Grassroots](http://www.csun.edu/~hcpas003/grassroots.html)”
* Oct 5 – Ta-Nehisi Coates - “[How the Obama administration Talks to Black America](http://www.theatlantic.com/politics/archive/2013/05/how-the-obama-administration-talks-to-black-america/276015/)”
* Oct 7 Writing Assignment

**1990s**

* Oct 10: Ice Cube – (“[No Vaseline](https://www.youtube.com/watch?v=bvRc7pwnt0U)”) / Dr. Dre – (“[Fuck With Dre Day](https://vimeo.com/153405144)”)
* Oct. 12: LL Cool J – (“[Mama Said Knock You Out](https://www.youtube.com/watch?v=vimZj8HW0Kg)”) / (“[To Da Break of Dawn](https://www.youtube.com/watch?v=FyW1v8_QlIQ)”)
* Oct. 14 Writing Assignment

**East Coast V. West Coast**

* Oct 17 – Biggie (“[Who Shot Ya](https://www.youtube.com/watch?v=LyWshH04_pQ)”) / (“[Kick In The Door](https://www.youtube.com/watch?v=aNwvHEme_JE)”)
* Oct 19 – 2Pac (“[Hit’ Em Up](https://www.youtube.com/watch?v=41qC3w3UUkU)”) / (“[Against All Odds](https://www.youtube.com/watch?v=OUxQFlaIiSk)”)
* Oct 21 Writing Assignment

**The Battle of Female Emcees**

* Oct 24 –Nicki Minaj (“[Stupid Hoe](https://www.youtube.com/watch?v=T6j4f8cHBIM)”) / (“[Roman’s Revenge](https://www.youtube.com/watch?v=akgmNWBlTAQ)”)
* Oct 26 – Lil Kim - (“[Guess Who’s Back](https://www.youtube.com/watch?v=kyDl_5w5XJ0)”)/ (“[Black Friday](https://www.youtube.com/watch?v=Z05nS244Kh0)”)/ (“[Identity Theft](https://www.youtube.com/watch?v=k6kPtiYO8J8)”)
* Oct 28 – Foxy Brown- (“[Let em Know](https://www.youtube.com/watch?v=v9vKSv1KXxU)”) /(“[Massacre](https://www.youtube.com/watch?v=uUrqQTywSWA)”)

**Historic Rap Battles**

* Oct 31 – Foxy Brown - (“[10% Dis](https://www.youtube.com/watch?v=TqWJOFvtyFU)”)/ Queen Latifah – (“[Name Callin Pt. 2](https://www.youtube.com/watch?v=ccZDbKtz23E)”)
* Nov 2 – Common- (“[Bitch in You](https://www.youtube.com/watch?v=dWGr9vpjA_s)’”)/ (“[Stay Schemin’](https://www.youtube.com/watch?v=Fzf1iRvnPZo)”)
* Nov 4 - T.I. – (“[What's Up What's Happenin](https://www.youtube.com/watch?v=wSvk1W8hzPk)”)/ T.I.- (“99 [Problemz [But Lil Flip Ain’t One](https://www.youtube.com/watch?v=jTU2E34810Q)])”

**Cotemporary Rap Battles**

* Nov 7 – Beyonce – (“[Formation](https://www.youtube.com/watch?v=WfMlFxrMb18),”)/ (“[Flawless](https://www.youtube.com/watch?v=IyuUWOnS9BY)”)
* Nov 9 – Oct 12: bell hooks – “[Moving Beyond Pain](http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain)” / “[Bell Hooks Critiques Beyonce’s Feminism and Race in Lemonade](http://www.papermag.com/beyonce-bell-hooks-lemonade-1789047140.html)” by Sandra Song
* **Nov 11-** Kanye West – (“[Monster](https://vimeo.com/142526403)”)

**Individual & Group Research (TBA)**

* Nov 14: Presentation & Work plan
* Nov 16: Work on Projects
* Nov 18: Work on Projects
* Nov 21: Work on Project
* Nov 23: Work on Project
* Nov 25 (NO CLASS- Thanksgiving)
* Nov 28: Work on Project
* Nov 30: Work on Project
* Dec 2: Work on Project
* Dec 5 Final Presentation
* Dec 7 (Last Day of

**Course Assignment Explanations**

**1) 25% — Daily Grade**

* Because this is a discussion course that covers topics in African American literary history and digital humanities, class attendance is mandatory to master fully concepts.

**2) 25% — Writing Assignments** *(Due Sep. 23 & 30, Oct. 7, 14, 21, & 28)*

* Each week, you will compose one paragraph that provides a general overview of the week’s readings. In no more than 6 sentences, you will write an overview of the designated period in African American literary history.
* **Writing Prompt:** Write a paragraph describing the thematic characteristics of the designated literary period. In this paragraph, you should identify one writer and briefly situate his or her work within the literary period. For each paragraph, you should be sure to:

1. Identify the general time frame of the period/provide historical context
2. Identify general literary characteristics of the period
3. Identify a specific author
4. Identify a specific text
5. Identify a quote from the text
6. Explain how the author and text relates to the designated literary period

**3) 25% — Quizzes**

* Every week, there will be two quizzes given at the beginning of each class. The 10 – 20 question quizzes will cover basic information from the day’s reading such as author biographical information and story content. If you are absent or tardy, you will not be able to make up the quiz.

**4) 10% — Author and Story Overview**

* For this project, your group (of no more than 4 members) will complete a two-page handout on to guide the class discussion for a particular day. You will select particular author/text on the syllabus during the second week of class and bring in the completed handout on the designated date..

1. Brief background of author (no more than 3 sentences)
2. Brief description of author’s literary style (no more than 3 sentences)
3. Brief description of historical context in which author was writing (no more than 3 sentences)
4. Notable texts by author (at least 6 titles)
5. Overview of how author connects/relates to other writers in course (using quantitative data from dataset)
6. Cite at least 5 online sources

**5) 5% Project Proposal** *(Nov. 14)*

* For this group project, you will propose a theme for a digital anthology project related to creative conflicts in African American literary history. This anthology will consist of three sections that relate to an overarching theme of your choice. In this 5 paragraph proposal, you should include:

1. 1 paragraph overview of project
2. 1 paragraph explaining the three sections
3. 1 paragraph explaining how this projects contributes to the field of African American literature
4. 1 paragraph describing what types of authors you will include
5. 1 paragraph discussing how digital tools will be used in this project

**6) 10% — Final Project** *(Dec. 7)*

* The final project is a collaborative class assignment. For this assignment, a student led editorial board will propose a specific project related to creative conflicts in African American literary history. The digital anthology will cover a specific theme and include excerpts and/or links to texts authored by black writers.

For the editorial board (consisting of no more than 6 people), you will be responsible for:

*Editors (No more than 6):*

1. *Writing a general introduction of 4 -5 paragraphs*
2. *Writing 3 section introductions (2- 3 paragraphs) that explain overall scope of the section*
3. *Editing the website*
   1. *Adding images/videos/digital content to the website*
   2. *Uploading all of the information from classmates*

For contributors, you will research one specific writer and complete a profile that consists of:

1. 1 digital copy of link to a black authored text (poem, speech, short story, etc)
2. *2 paragraph author biography*
3. *1 paragraph overview of selected text*
4. *1 paragraphs using quantitative data to describe specific characteristics of the text*

**University Policies**

**Academic Integrity:** Students enrolled all UT Arlington courses are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**Disability Accommodations: UT** Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including *The Americans with Disabilities Act (ADA), The Americans with Disabilities Amendments Act (ADAAA),* and *Section 504 of the Rehabilitation Act.* All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of disability. Students are responsible for providing the instructor with official notification in the form of a letter certified by the **Office for Students with Disabilities (OSD).** Students experiencing a range of conditions (Physical, Learning, Chronic Health, Mental Health, and Sensory) that may cause diminished academic performance or other barriers to learning may seek services and/or accommodations by contacting:

**The Office for Students with Disabilities, (OSD)** [www.uta.edu/disability](http://www.uta.edu/disability) or calling 817-272-3364.

**Counseling and Psychological Services, (CAPS)** [www.uta.edu/caps/](http://www.uta.edu/caps/) or calling 817-272-3671.

Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Title IX:** *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit*[*uta.edu/eos*](http://www.uta.edu/hr/eos/index.php)*. For information regarding Title IX, visit* [www.uta.edu/titleIX](http://www.uta.edu/titleIX).

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist individuals with disabilities.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**The English Writing Center (411LIBR)**: Hours are 9 am to 8 pm Mondays-Thursdays, 9 am to 3 pm Fridays and Noon to 5 pm Saturdays and Sundays. Walk In ***Quick Hits*** sessions during all open hours Mon-Thurs. Register and make appointments online at [http://uta.mywconline.com](http://uta.mywconline.com/). Classroom Visits, Workshops, and advanced services for graduate students and faculty are also available. Please see [www.uta.edu/owl](http://www.uta.edu/owl) for detailed information.