

# ENG 6063/7063 AFRICAN AMERICAN PRINT CULTURE STUDIES

Fall 2012: Weds 5:30-8:15 pm

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Office Location: MB 2.306C

Class Location: MB

Office Hours: Thurs 1:45– 3:15 pm & by appt

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**Course Description:** Centered on black women's deployment of tropes of slavery, this graduate seminar explores research methods pertinent to African American book history, print cultures, and early North American archival studies of and rooted in constructions of gender, race, caste, and class. Participants will conduct book history projects and engage with print culture studies using diverse methodologies of black textual production. We will investigate early American literary venues, literacy rates and access, reading clubs, and the like. We will read current theories of archival study generated by African Americanists and others, and work with selected (African) American newspapers, magazines, and other serials; political and religious tracts; broadsides and engravings; pamphlets and diverse other linguistic texts ranging from death notices to church ledgers to personal journals. Particular attention will be paid to linguistic and visual narratives of black women's antebellum bondage and liberation, visual representations of black women, and (black) women's critiques of patriarchal power and white supremacy.

This seminar seeks to increase participants' academic research skills, supplement advanced students' preparation for graduate degree exams, or enrich thesis and/ or dissertation projects in their early stages, and generally enhance research projects at all levels.

## Required Texts

Andrews, William L., ed. *Six Women's Slave Narratives*. New York: Oxford University Press, 1988.

Cohen, Lara Langer, and Jordan Alexander Stein. *Early African American Print Culture*.

Philadelphia: University of Pennsylvania Press, 2012. Print.

Hunter, Jane Edna. *A Nickel and a Prayer: The Autobiography of Jane Edna Hunter*. Ed. Rhondda

Robinson Thomas. Morgantown: West Virginia University Press, 2011.

Nelson, Jill. *Volunteer Slavery: My Authentic Negro Experience*. Chicago: Noble Press, 1993.

Trethewey, Natasha D. *Native Guard*. Boston: Houghton Mifflin, 2006. Print.

## Recommended Texts

*Afro Archives* <http://www.afro.com/afroblackhistoryarchives/>

Andrews, William L., Frances Smith Foster, and Trudier Harris, eds. *The Oxford Companion to African American Literature*. NY: Oxford University Press, 1997.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. 3rd ed. NY: Oxford University Press, 2008.

*Black Abolitionist Archive* [http://research.udmercy.edu/find/special\\_collections/digital/baa/index.php](http://research.udmercy.edu/find/special_collections/digital/baa/index.php)

Ernest, John, ed. *Oxford Handbook of the Slave Narrative*. Fall 2012. Web. Forthcoming.

Gado Images <http://www.gadoimages.com/>

Jackson, Leon. "The Talking Book and the Talking Book Historian." *Book History* (Johns Hopkins University Press) 13.1 (2010): 251-308. Print.

Jarrett, Gene A., ed. *A Companion to African American Literature*. Chichester: Wiley-Blackwell, 2010.

McHenry, Elizabeth. *Forgotten Readers: Recovering the Lost History of African American Literary Societies*. Durham: Duke University Press, 2002. Print.

### Course Policies:

- Regular, engaged, and prepared attendance (two absences granted; no excuse needed).
- All written assignments should be submitted *electronically* no later than 5 pm on date due.
- Late work will be penalized *per diem*. All written work must be punctually submitted for successful completion of the seminar; no written assignment is optional.
- All written work should be typed in 12-point font with one-inch margins on all sides. Use the current MLA style sheet to document sources for all citations.
- “Incomplete” grades will be granted only in extreme circumstances.

### Course Assignments for Grades:

5%	Educational autobiographies (2; both required for credit)
5%	Good seminar citizenship (viz., timely individual meeting with professor; weekly oral participation through constructive questions and observations; evidence of thorough reading preparation; occasional in-class short writing assignments)
20%	Weekly definition (200 words) of selected African American literary or cultural term; posted online & distributed during seminar session
15%	Summary, contextualization, & group discussion of selected article or chapter
15%	Digital archives analysis oral presentation (20 minutes)
20%	Proposal + Annotated bibliography w hypothesis
20%	Digital archives research paper
10% bonus	Optional final exam (poetry explication)

### Due dates

### Assignments

W Sep 19	Educational Autobiography
Th Sep 20	Last day for individual conversation with professor
W Oct 17	Last day to submit <i>two</i> potential topics for digital research project
W Oct 31	Digital research project hypothesis & annotated bibliography
*Dates tba	Digitized research project oral presentation
*Dates tba	Summary, presentation, & discussion of selected article or chapter
W Nov 21	Digital Research Project (essay; absolutely no extensions granted))
W Dec 12	Final Self-Assessment & optional final exam

**University instructional support** is available (at no additional cost) to students through the Tomás Rivera Center (TRC). Staff can assist you with building study skills and tutoring in course content. The TRC has several locations at the Main Campus and is also located at the Downtown Campus. Web contact: [www.utsa.edu/trcss](http://www.utsa.edu/trcss); phone: (210) 458-4694 on Main Campus, (210) 458-2838 on Downtown Campus.

**Educational Autobiography and Final Self-Assessment.** The first writing assignment should be 1-2-pages typed, *single*-spaced; it should give details of your personal history as a student and as a person with your particular racial identity. Use it to clarify some of the academic and individual racialized experiences that you bring to the seminar, and also to outline the goals you have set for the course.

The final self-assessment essay should also consist of 1-2 typed, *single*-spaced pages. This essay might be a narrative about your overall intellectual experience in this seminar – why you took it, what challenges it presented to you along the way, and how you addressed them. Or it

might focus specifically on your writing for the course, what you learned from producing one or more required texts, what you learned about your strengths and weaknesses as a scholar. In sum, it should explore your growth through the seminar.

**Weekly definitions.** Random selection of literary & cultural terms for this assignment will be made approximately one week before definitions are due. Print copies are to be distributed to all seminar participants at the beginning of each class session (except Nov 21), and e-copies must be posted by midnight following each seminar session.

**Digital Archives Analysis Project** will analyze an approved topic in 9-11 double-spaced pages, i.e., customary conference paper length. (Works Cited in MLA format can start on p 12.) Topics for this assignment can be related to a course text or author of your choice or another African American literary author or aspect you want to explore. The primary goal is to develop familiarity with archival, digital, multimedia, and/ or print culture resources that enrich studies of African American literature. Your essay should argue a thesis as well as discuss the kinds of materials you analyzed to develop your thesis. Reference librarians are eager to inform us of useful strategies and methodologies for this project.

For both the **digital research project oral presentation and related essay**<sup>1</sup>,

1. Select a specific print culture mode for your analysis (e.g., abolitionist serial, church ledger, pro-colonization pamphlet). Consult with professor about your chosen mode, topic, or author (for approval). Locate items in digitized collections online.
2. Browse digital collections for specimen (texts, items, articles, advertisements, objects, etc) and also for evidence of the sociopolitical and cultural contexts illustrating and surrounding your selected mode. What kinds of information do you need to find to ascertain the material conditions-- production, circulation, consumption, etc-of the print mode you've chosen to study? Generate 3-5 critical questions for scholarly analysis of this print form.
3. Who is the original readership of texts in this print mode? Who appears to be the targeted reading audience? What evidence is there of the policies governing this print form?
4. Possible resources you might use to locate relevant archival collections as well as non-digitized collections are TARO, ArchiveGrid, ContentDM, Oaister/ Worldcat, and Google. Browse the finding aids in the available collections, and determine which boxes of archives you should request to see to continue your research.
5. Prepare a working title and a 150-200-word hypothesis for your research project paper, including a sentence or two identifying the major methodology you will use to develop your argument. Use this title and hypothesis as preface to your annotated bibliography.

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<sup>1</sup> Based on curriculum instruction developed by Juli McLoone.

6. Draft and revise your research project paper; submit the final revision no later than Dec. 12.

**The oral presentation** of your digital research project will identify the texts, objects, paratexts, (c)overt editorial policies, and so on, that you explored while conducting your research. You will be granted up to 20 minutes of a selected class session to share your archival experiences and results.

Grading criteria for required oral presentations: content accuracy, organization and clarity of information, poise, visual aids, time management, and engagement with seminar participants.

**The annotated bibliography** for your digital research project should identify 15 varied resources (e.g., books, articles, multimedia) – materials you will consult while preparing your digital research project. The bibliography must have both *a title and a concise hypothesis* that prefaces the list of 15 citations, and the individual citations should consist of no more than 50 words, and follow the current MLA style sheet. Feel free to group the citations into different categories. Citations should be in single spaced and listed in alphabetical order (within the categories, if you divide into such).

### **University Services and Policies**

**Disability Services.** Support services, including registration assistance and equipment, are available to students with documented disabilities through the Office of Disabled Student Services (DSS), MS 2.03.19. Call 458-4157 or consult <http://www.utsa.edu/disability/students.htm> as these services are needed.

**Academic Honesty.** Students are expected to maintain high standards of academic honesty. As the University policies at <http://www.utsa.edu/infoguide/appendices/b.html> indicate, conduct such as plagiarism, collusion to cheat, the use of another person's research without appropriate acknowledgement or attribution, or the misuse of previously prepared course material will not be tolerated. Suspicion and charges of academic dishonesty will be investigated; if academic dishonesty is proved, a student will be reported to the Department Chair for disciplinary probation, suspension, or expulsion. Adjudicated cases of plagiarism will result in immediate failure of the entire course.

Beware and avoid **unintentional plagiarism**, i.e., academic dishonesty that occurs when one purchases, downloads, cuts and pastes, steals, borrows, or otherwise acquires a text and claims it as one's own (with one's name); one copies passages word for word from someone else's writing without citing the source; one receives information or research data from a published or unpublished source such as the Internet, a CD/DVD, or another electronic source without acknowledging that source; one falsifies documentation information such as text titles, page numbers, or the contents of essays; one paraphrases or summarizes a text without acknowledging the original; two or more persons co-write one paper, then separately submit the text as the work of an individual student; one submits for a particular course a paper that has been or will be submitted for (a) completion of requirements for another course without the approval of both instructors, or (b) one uses someone else's ideas, structure, evidence, or argument without changing it substantially and also not indicating that changes were made.

As an Honorable Roadrunner, I will:

- Uphold the highest standards of academic and personal integrity by practicing and expecting fair and ethical conduct;
- Respect and accept individual differences, recognizing the inherent dignity of each person;
- Contribute to campus life and the larger community through my active engagement; and
- Support the fearless exploration of dreams and ideas in the advancement of ingenuity, creativity, and discovery.

Guided by these principles now and forever, I am a Roadrunner!

**For reflection.** While you might consult Wikipedia as a rapidly accessed resource, it is absolutely unacceptable as a credible scholarly resource because it is often uninformed, misinformed, and unreliable. NEVER cite Wikipedia in academic work.

This course will undoubtedly challenge many of your values, attitudes, beliefs, and ideas. You will need not only to come to class open-mindedly, but you will also need to approach your reading assignments open-mindedly. I expect you to raise questions in class and to see me in my office hours for further help if needed. It is your responsibility to contact me with any problems or issues you feel are getting in the way of your learning.

Given that slavery is a central focus in this seminar, many course readings deal with subjects that are difficult to discuss: racism, sadism, xenophobia, physical atrocities, and sexual violence. At alternate points in the course, each of us will feel upset, discouraged, angry, distraught, proud, relieved, ashamed, and guilty about issues raised in discussion and course texts. If we are brave enough, we will engage in difficult, transformative discussions. Let me highlight one issue in particular that the class will encounter: the word *nigger*, which appears in many course readings. Obviously, our guiding principle is to respect each other at all times.

**Grade points** are awarded according to the following tabulation:

Grade Symbol	Grade Points	Meaning of Grade Symbol
A+	4.00	<i>Outstanding</i>
A	4.00	<i>Outstanding</i>
A-	3.67	<i>Outstanding</i>
B+	3.33	<i>Above Average</i>
B	3.00	<i>Above Average</i>
B-	2.67	<i>Above Average</i>
C+	2.33	<i>Average</i>
C	2.00	<i>Average</i>
C-	1.67	<i>Average</i>
D+	1.33	<i>Below Average but Passing</i>
D	1.00	<i>Below Average but Passing</i>

D-	0.67	<i>Below Average but Passing</i>
F	0	<i>Failure</i>
W	0	<i>Withdrawal</i> . Indicates that the student dropped the course or withdrew from the University.
IN	0	<i>Incomplete</i> . Assigned very rarely and always at the discretion of the instructor.

For more information, see <http://utsa.edu/infoguide/ch4ug.html#uggrades>

**Addenda.** Often I will email you with updated assignments, additional resources, and Internet links. Please plan to check your UTSA email account regularly.

Please *do not eat in class* except during announced breaks.

**Course Calendar.** *Always subject to change.* Additional readings may be assigned during the semester. Please *silence cell phone ringers before each class session.*

## AUG 29 INTRODUCTIONS

### Sep 5 FINDING ALICE + RACIAL IDENTITY FORMATION

Sue, Derald Wing, Christina M. Capodilupo, et al. "Racial Microaggressions in Everyday Life: Implications for Clinical Practice." *American Psychologist* 62.4 (2007): 271-286. Print.

Tim Wise You-Tube video (Mt Holyoke lecture)

<http://video.google.com/videoplay?docid=3812249801848706206>

Hull, Gloria T. "Researching Alice Dunbar-Nelson: A Personal and Literary Perspective." *But Some of Us Are Brave: Black Women's Studies*. Eds. Gloria T. Hull, et al. NY: Feminist Press, 1982. 189-195.

### Sep 12 USING YOUR HUMANITIES DOCTORATE OUTSIDE THE ACADEMY+ WHERE PRINT CULTURE & SLAVE NARRATIVES INTERSECT

KRISTINA BOBO VISIT

Gardner, Eric. "Slave Narratives and Archival Research."

### Sep 19 WHAT ARE DIGITIZED ARCHIVAL COLLECTIONS?

MEET AT JPL REFERENCE DESK. DIGITIZATION WORKSHOP W JULI MCLOONE & TARA SCHMIDT.

**DUE:** Educational Autobiography

- Merrilee Proffitt, "Large-scale digitization of special collections: legal and ethical issues." *Hanging Together*. OCLC. 24 Feb. 2009. Part 1: <http://hangingtogether.org/?p=624>; Part 2: <http://hangingtogether.org/?p=625>

- Watson, Andrea, and P. Toby Graham. "CSS Alabama 'Digital Collection': A Special Collections Project." *The American Archivist* 61.1 (Spring 1998): 124-134.

Sep 20 **LAST DAY FOR INDIVIDUAL MEETING WITH PROFESSOR.**

Sep 26 **WHAT MAKES PRINT CULTURE BLACK?**

Cohen & Stein introduction to *Early African American Print Culture*

Foster, Frances Smith. "A Narrative of the Interesting Origins and (Somewhat) Surprising Developments of African-American Print Culture." *American Literary History* 17.4 (2005): 714-40. Print.

Rezek, "The Print Atlantic: Phillis Wheatley, Ignatius Sancho, and the Cultural Significance of the Book." Cohen & Stein 19-39

Oct 3 **PRINTERS AND PUBLISHERS**

Brooks, Joanna. "The Unfortunates: What the Life Spans of Early Black Books Tell Us..." Cohen & Stein 40-52

Dinius, Marcy J. "'Look!! Look!!! at This!!!!': The Radical Typography of David Walker's *Appeal*." *PMLA* 126 .1 (January 2011): 55-72.

Senchyne, Jonathan. "'Bottles of Ink, and Reams of Paper': Clotel, Racialization, and the Material Culture of Print." *Early African American Print Culture in Theory and Practice* Ed. Stein, Lara Langer Cohen and Jordan Alexander. Philadelphia: University of Pennsylvania Press. Print.

Oct 10 **RESEARCH SESSION. (PROF. MOODY AWAY AT SSAWW CONVENTION)**

Oct 17 **BROADSIDES, VISUAL, AND NON-LINGUISTIC TEXTS**

**DUE:** Last day to submit *two* potential topics for digital research project

Blackwood, Sarah. "Fugitive Obscura: Runaway Slave Portraiture and Early Photographic Technology." *American Literature* 81.1 (March 2009): 95-125.

Clytus, "'Keep It Before the People': The Pictorialization of American Abolitionism" Cohen & Stein 290-317

Oct 24 **CONFESSIONS AND OBITUARIES**

Brown, Lois. "Death-Defying Testimony: Women's Private Lives and the Politics of Public Documents." *Legacy: A Journal of American Women Writers* 27.1 (2010): 130-39 Print.

Hunter, Jane Edna. *A Nickel and a Prayer: The Autobiography of Jane Edna Hunter*. Ed. Rhondda Robinson Thomas.

Oct 31 **MAGAZINES/NEWSPAPERS/SERIALS**

**DUE:** Annotated bibliography for digital research project with hypothesis

Rohrbach, Augusta. "'Truth Stronger and Stranger Than Fiction': Reexamining William Lloyd Garrison's *Liberator*." *American Literature* 73.4 (December 2001): 727-755.

Waldstreicher, David. "Reading the Runaways: Self-Fashioning, Print Culture, and Confidence in Slavery in the Eighteenth-Century Mid-Atlantic." *William and Mary Quarterly* 56.2 (Apr. 1999): 243-272.

Nov 7 **WHEN IS AN AUTHOR NOT A WRITER?**

Brooks, Joanna. "Our Phillis, Ourselves." *American Literature* 82.1 (2010): 1-28. Print.

Strickland, Susannah. *History of Mary Prince* (1831)

*Memoir of Old Elizabeth* (1863)

*Story of Mattie J. Jackson* (1866)

Nov 14 **READERS AND SUBSCRIBERS**

Armstrong, Erica R. "A Mental and Moral Feast: Reading, Writing, and Sentimentality in Black Philadelphia." *Journal of Women's History* 16.1 (Spring 2004): 78-102. Web.

Bugg, John. "The Other Interesting Narrative: Olaudah Equiano's Public Book Tour." *PMLA* 121.5 (Oct. 2006): 1424-1442. Print.

Ito, Akiyo. "Olaudah Equiano and the New York Artisans: The First American Edition of 'The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African.'" *Early American Literature* 32.1 (1997): 82-101 Print.

Monaghan, E. Jennifer. "Reading for the Enslaved, Writing for the Free: Reflections on Liberty and Literacy." James Russell Wiggins Lecture in the History of the Book in American Culture at the American Antiquarian Society. Worcester: Nov. 6, 1998. Published by AAS. 309-

Zboray, Ronald J. Chapter 13 *A Fictive People : Antebellum Economic Development and the American Reading Public*. New York: Oxford University Press, 1993. Print.

Nov 21 **DUE: RESEARCH PAPER; no definitions due**

**NOV 22-24 UTSA THANKSGIVING HOLIDAYS: NO CLASSES.**

Nov 28 **BLACK VOICES, WHITE PAPERS**

Capers, "Black Voices, White Print" Cohen & Stein 107-127

Nelson, Jill. *Volunteer Slavery: My Authentic Negro Experience*. Chicago: Noble Press, 1993.

**Dec 5 COURSE REFLECTIONS & CONCLUSIONS**

Rambsy, H. "Re-presenting Black Boy: The Evolving Packaging History of Richard Wright's Autobiography." *Southern Quarterly*. Spring 2009. 71-83.

Trethewey, Natasha D. *Native Guard*. Boston: Houghton Mifflin, 2006. Print.

W Dec 12, 5-7:30 pm **(OPTIONAL) FINAL EXAM**