

## GSEM 120g: Reading “Black Love”

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Fall 2017

Lecture 35395R

T/TH 12:30-1:50PM

KAP 167

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Office Hours: T/TH 11-11:50AM; also by appt. You can also contact me Monday-Friday via email.

### Required Texts:

1. GSEM 120g Reader (Available in Blackboard)
2. Gwaltney, John Langston. 1993. *Drylongso: A Self Portrait of Black America*. New York: The New Press.
3. Hurston, Zora Neale. 1990 [1935]. *Mules and Men*. New York: HarperCollins.
4. Hurston, Zora Neale. 1998 [1937]. *Their Eyes Were Watching God*; with a foreword by Mary Helen Washington. New York: HarperCollins.
5. Hurston, Zora Neale. 2006 [1943]. *Dust Tracks on a Road: An Autobiography*. New York: Harper Perennial.

### Optional Texts:

6. Gregory, Dick. 1995 [1964]. *Nigger: An Autobiography*, with Robert Lipsyte. New York: Pocket Books.
7. Zinsser, William. 2001. *On Writing Well* (6th Edition). New York: HarperCollins Publishers.

**NOTE:** All texts are on reserve in Leavey Library.

**Course Description:** What is love, let alone “Black” love? Can love be qualified in relationship to race, gender, class, sexuality, etc. and their many intersections? What broader stakes (e.g., intellectual, personal, political) underlie the scholarly quest to understand “Black love”? This inaugural course interrogates these questions through a close and passionate reading of Zora Neale Hurston’s canonical texts, *Mules and Men*, *Their Eyes Were Watching God* (*TEWWG*), and *Dust Tracks on a Road: An Autobiography*. At once known then lost in literary obscurity, Hurston was found again – first by African American author Alice Walker and later by Oprah Winfrey, who famously brought *TEWWG* to the big screen. Hurston’s story about “black love” in *TEWWG* was a bit before its time; it sought and, arguably, still seeks to radicalize the ways we think about Black gender role expectations, social class, and racial inequality in relationship to various indices of love (e.g., intimacy, desire, communion) and “not-love” (e.g., lust, control, domination, sexual violence). We will interrogate these works and the extent of Hurston’s intervention by first situating her as ethnographer/writer via a close reading of *Mules and Men*. We will then read *TEWWG*, a seminal text of the Harlem Renaissance, along with Hurston’s autobiography, *Dust Tracks on a Road*. Along the way, we will routinely ask, “Where is the love?” We will also investigate interdisciplinary theories of race, gender, sexuality, humor, and “love” that will ultimately help us understand Hurston and her texts anew. Our primary objective will be to “read” deeply within and beyond Hurston’s texts for insights into what it means to love and be loved, see and be seen, know and be known in regard to that most mysterious category – love – ever-complicated (still) by our focus on race. We will employ the tools of literary, social, and visual analysis to unpack the sensorial (e.g., tactile, aural, visual), representational, and affective dimensions of “Black love.” We will also “queer” heteronormative understandings of “Black love” in the context of Hurston’s work and life, as well as the present day, by unpacking notions of gender and authenticity; namely, we will ask what does it mean to be a “real” Black man and woman and what defines “real” “Black” “love”? At the end of our time together, we will gain a scholarly appreciation for Hurston (as an author) and *TEWWG* as a teachable-text concerning the affective (e.g., felt), intersubjective, and politically fraught nature of “Black love.”

## Learning Objectives:

GSEM 120g aims to:

- (a) cultivate skills in reading and analyzing literature and qualitative and multi-disciplinary research concerning race, gender, sexuality, authenticity, and “love”
- (b) increase understandings of the cultural complexities and moral stakes of racial, gendered, etc. authenticity and intimacy as it plays out in peoples’ everyday lives
- (c) help students translate their own findings/discoveries concerning matters of race, gender, class, authenticity, “love” – and their many intersections – using close and critical readings/literary analysis and interdisciplinary qualitative analysis

Accordingly, you will have ample opportunity to critically engage several books, chapters, poems, articles, films, and audio-visual clips via critical readings, in-class presentations, and critical dialogue. This course will enable you to better appreciate the affective, political, and intellectual complexities of “Black love.” You will also gain insight into the political stakes of this very concept, from past to present, through close readings (i.e., careful and sustained interpretation of a passage or text).

**Grading:** There will be a midterm and final exam covering assigned readings, films, audio-visual clips, and guest speakers. The midterm and final are worth 30% (30 points) and, thus, 60% (60 points) of your overall grade. Each of the exams will include short-answer and essay questions and will be non-cumulative. In addition, 10% (10 points) of your grade will be determined by your class participation. As such, you are strongly encouraged to be punctual and stay abreast of assigned readings so that you are adequately prepared to participate in class discussions. The remaining 30% (25 points) of your grade will be determined by a 5-7 page essay (excluding bibliography of 3-5 sources) examining an Hurstonian-informed “Black love” story/text (e.g., Dick Gregory’s (1964) autobiography, *Nigger*), film (e.g., *Love Jones*, *Waiting to Exhale*, *Think Like a Man*), song(s), poem, image(s), etc. The paper will be due in my mailbox in the Anthropology Department in KAP 352 by 4:50PM on **Friday, November 10, 2017**. (Do not email papers.) All essays **must adhere** to the following format: double-spaced, 12 point-font, 1” top, bottom, right, and left margins, pages numbered consecutively in upper right hand corner. (Additional guidelines for papers will be posted in Blackboard.) A total of 4 extra-credit points can be earned on the midterm and final exam via a two-point bonus questions based primarily on “optional” readings. The grading scale is as follows:

### Grading Scale:

94-100 = A    87-89 = B+    77-79 = C+    67-69 = D+    ≥ 59 = F  
90-93 = A-    84-86 = B    74-76 = C    64-66 = D  
80-83 = B-    70-73 = C-    60-63 = D-

GRADE BASIS
Midterm: 30%
Essay: 30%
Final Exam: 30%
Participation: 10%

**An Official Note on Examinations:** Make-up exams will only be given under extraordinary circumstances and will require documentation from a physician. The content and form of any make-up exam will be at my discretion. In any case, you should inform me via email or phone prior to missing an exam. If you feel you must reschedule an exam on account of having (a) two additional exams scheduled at the same time or (b) three exams in a 24-hour period, inform me *at least* two weeks prior to our scheduled mid-term. The final exam **must** be taken at the time noted below. **Also, late essays will only be accepted in exceptional cases and will be deducted a minimum of 3 points.**

**Attendance:** A grading percentage will not be given for lecture attendance. However, consistent and punctual attendance in seminar is strongly encouraged to increase your understanding of course materials. Your record of attendance may also be considered in the case of borderline grades. It is ultimately *your* responsibility to be aware of class lectures and assignments. Should sickness, family emergencies, or other events necessitate your absence from class, please consult your peers or Blackboard for lecture notes.

**Class Dynamics:** Class meetings will consist of lecture and discussion, with a clear emphasis on the latter. As such, it is essential that you keep up with the weekly readings and that you submit assignments on time. I also welcome you to actively participate in class by asking questions and sharing your perspectives and personal experiences as they relate to the course in a critical and collegial manner.

**Class Resources:** Resources for this course are available through Blackboard. Consult ARLT 100g in Blackboard for access to the course syllabus, grades, essay guidelines, announcements, mock essay and short answer questions, exam study guides, and other helpful information. The optional readings for this course are also highly recommended. Zinsser's accessible and extremely helpful book (*On Writing Well*) is useful for further honing your writing skills. Consider adding this text to your library and read it at your leisure. Gregory's autobiography (*Nigger*) is but one of several texts concerning "Black love" that you will have the option of analyzing this term.

**Students with Disabilities:** Students requesting academic accommodations based on a disability should register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when necessary documentation is filed. Please be sure the letter is delivered to me as early in the semester as possible, preferably by or before Week Three. DSP is located in Student Union (STU) 201 and is open from 8:30AM-5PM, Monday through Friday. Their contact information is as follows: 213-740-0776 (Phone), 213-740- 6948 (TDD Only), 213-740-8216 (Fax); Email: [ability@usc.edu](mailto:ability@usc.edu); and Webpage: [http://sait.usc.edu/academicssupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicssupport/centerprograms/dsp/home_index.html)

**Academic Integrity:** USC seeks to maintain an optimal learning environment. General Principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, The Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://usc.edu/dept/publications/SCAMPUS/gov/> Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review should there be any suspicion of academic dishonesty. The Review process can be found at: <http://usc.edu/student-affaris/SJACS/> Information on intellectual property at USC is available here: <http://usc.edu/academe/acsen/issues/ipr/index.html>

**Emergency Preparedness/Course Continuity in Crisis:** In case of emergency, when travel to campus is difficult, if not impossible, USC executive leadership will announce a digital way for instructors to teach students in their residence halls or homes using a combination of the Blackboard LMS (Learning Management System), teleconferencing, and other technologies. Instructors should be prepared to assign students a "Plan B" project that can be completed 'at a distance.' For additional information about maintaining your classes in an emergency, please access: <http://cst.usc.edu/services/emergencyprep.html>

## READING & EXAM SCHEDULE\*

### COURSE INTRODUCTION, SITUATING ZORA NEALE HURSTON

#### Week 1:

#### COURSE INTRODUCTION

8/22

- Walker: Looking for Zora [in RDR] →

8/24

- Washington: Introduction – Zora Neale Hurston, A Woman in Half Shadow [in RDR]
- Film: *Zora Neale Hurston: A Heart with Room for Every Joy* (2005; 42 minutes)

To access articles in Reader (RDR), go to Blackboard, click on "Course Documents." Then click on "Course Resources" and THEN click on "Reader." Readings are listed alphabetically by author's last name.

#### Week 2:

#### AFRICAN AMERICAN ETHNOGRAPHY/FOLKLORE

8/29

- Hurston: How It Feels to Be Colored Me [in RDR]

8/31

- Hurston: Court Order Can't Make the Races Mix [in RDR]
- Gwaltney: Introduction; A Nation within a Nation [in [Drylongso](#)]
- Jacobs-Huey: The Natives are Gazing and Talking Back [Optional; in RDR]
- Smith: Neither Victim Nor Villain [Optional; in RDR]
- Film: *The Deadly Deception* (1993; 60 minutes)

#### Week 3:

#### THE POLITICS OF REPRESENTATION AND *MULES & MEN*

9/5

- Boyd: Mules, Men, and Maroons [in RDR]

9/7

- Boyd: A Glance from God [in RDR]
- Hurston: [Mules & Men](#) Part I
- Reviews, [Mules & Men](#) [1935] [in RDR]
- Film/Clips: *Jump at The Sun* (2008, 84 minutes)

#### Week 4:

#### FOLKTALES, THE "DOZENS, AND WIT-LARGE IN *MULES & MEN*

9/12

- Gwaltney: More than Mere Survival [Optional; in [Drylongso](#)]

9/14

- Hughes: Jokes Negroes Tell on Themselves [in RDR]
- Jacobs-Huey: Introduction, [From the Kitchen to the Parlor](#) [Optional; in RDR]
- Jacobs-Huey: Gender, Authenticity, and Hair in AfAm Stand-up Comedy [in RDR]
- Film: *Why We Laugh: Black Comedians on Black Comedy* (2009; 95 minutes)

### EXCAVATING "BLACK LOVE" IN ZORA NEALE HURSTON'S SEMINAL TEXT (TEWWG)

#### Week 5:

#### READING "BLACK LOVE": *THEIR EYES WERE WATCHING GOD* (1937)

9/19

- Hurston: [Their Eyes Were Watching God](#)

9/21

- Reviews, *Their Eyes Were Watching God* [1937] [in RDR]
- Walker: Zora Neale Hurston's *TEWWG*: Black Novel of Sexism [Optional; in RDR]
- Wolff: Listening and Living: Reading and Experience in *TEWWG* [in RDR]

#### Week 6:

#### SCREENING "BLACK LOVE": *THEIR EYES WERE WATCHING GOD* (2005)

9/26

- Marks: Sex, Violence, and Organic Consciousness in ZNH's *TEWWG* [in RDR]

9/28 **Midterm**

- Washington: "I Love the Way Janie Left Her Husbands": Emergent Female Hero [in RDR]
- Willis: Wandering: Hurston's Search for Self and Method [in RDR]
- Film: *Their Eyes Were Watching God* (2005; 113 minutes)

## EXAMINING HURSTONIAN IMPERATIVES IN THE PRESENT

- Week 7:** “**BE REAL BLACK FOR ME**”: THE POLITICS OF RACIAL AUTHENTICITY  
10/3  
10/5
- Hathaway: The Unbearable Weight of Authenticity in Zora Neale Hurston’s *TEWWG* and a Theory of “Touristic Reading” [in RDR]
  - Kelley: Notes on Deconstructing “The Folk” [in RDR]
  - Film/Clips: *Black Is ... Black Ain’t* (1994; 87 minutes)
- Week 8:** “**WHO DO YOU LOVE?**”: HAIR, SKIN COLOR, AND OTHER MARKERS OF LOVABILITY  
10/10  
10/12
- Gwaltney: The Many Shades of Black [in [Drylongso](#)]
  - Jacobs-Huey: Constructing and Contesting Knowledge in Women’s Cross-Cultural Hair Testimonies [in RDR]
  - Madenga: [What Love Taught Me About Blackness](#)
  - Films/Clips: *A Question of Color* (1993; 57 minutes); additional clips TBA
- Week 9:** [BUT WAIT...] “**WHAT IS LOVE?**”: SCHOLARS WEIGH IN ON THE QUESTION  
10/17  
10/19
- Blum: Love Studies: Or, Liberating Love [in RDR]
  - Kipnis: The Manly Man; Cheaters [in RDR]
  - Kipnis: Adultery [*Optional*; in RDR]
  - Kipnis: Will Love Endure [*Optional*; in RDR]
  - Lindholm: Romantic Love and Anthropology [in RDR]
  - Film/Clips: *Alice Walker Talks About Self Perception and Love in Zora Neale Hurston’s Work*: <http://www.youtube.com/watch?v=KFWICOSjWaA>
- Week 10:** “**DEEPER**”: QUEERING BLACK LOVE  
10/24  
10/26
- Abdur-Rahman: “The Strangest Freaks of Despotism”: Queer Sexuality in Antebellum African American Slave Narratives [*Optional*; in RDR]
  - Holland: (Queer) (Black) Love [in RDR]
  - Ford: What’s Queer about Race [in RDR]
  - McDonald: Queering Whiteness: The Peculiar Case of the Women’s National Basketball Association [*Optional*; in RDR]
  - Film/Clips: *Killer of Sheep* (1979; 83 minutes)
- Week 11:** “**TOUGH**” [BLACK] LOVE – OR DISCIPLINING BLACK LOVE  
10/31  
11/2
- Banks: Beyond Race [in RDR]
  - Charleston: Act Like A Lady, Think Like A Man [in RDR]
  - Harvey: Our Love Is Not Like Your Love [in RDR]
  - Murray: Black Marriage, White People, Red Herrings [in RDR]
  - Perry et al.: “You Ain’t No Denzel” [*Optional*; in RDR]
  - Films/Clips: *Men: A Love Story* (2016; 80 minutes)
- Week 12:** “**RESPECT YOURSELF**”: INTERROGATING THE POLITICS OF RESPECTABILITY  
11/7  
11/9 **No Class**
- Griffin: Black Feminists and Du Bois [*Optional*; in RDR]
  - Harris: The Rise of Respectability Politics [in RDR]
  - Morgan & Bennett: Getting off of Black Women’s Backs [in RDR]
  - Paisley: Gatekeeping and Remaking: The Politics of Respectability in African American Women’s History and Black Feminism [*Optional*; in RDR]
  - Rose: Introduction and Epilogue of [Longing to Tell](#) [*Optional*; in RDR]
  - Smith: Michelle, Beyoncé, and the Fruitless Politics of Respectability [in RDR]

 **Essays Due on Friday, November 10<sup>th</sup> by 4:50PM in Jacobs’ Mailbox in ANTH DEPT- KAP 352**

## REVISITING ZORA: IN HER OWN WORDS

### Week 13: READING *DUST TRACKS ON A ROAD*

11/14

11/16

- Hurston: Dust Tracks on a Road
- Lionnet-McCumber: Autoethnography: The An-Archic Style of *Dust Tracks* [in RDR]
- Reviews, *Dust Tracks on a Road [1942]* [Optional; in RDR]
- Walker: ZNH and The Postmodern Self in *Dust Tracks on a Road* [in RDR]
- Film: *Zora's Roots (2008; 60 minutes)*

### Week 14: REFLECT ON BLACK LOVE

11/21

11/23

- **No class this week (Thanksgiving)**

### Week 15: "WHERE DO WE GO FROM HERE?" - REVISIONING "BLACK LOVE"

11/28

11/30 **No Class**

- Jones & Shorter-Gooden: Forging a Delicate Balance: Romance and Relationships Between Black Women and Men [in RDR]
- hooks: Our Right to Love [in RDR]
- hooks: For Women Only: Lesbian Love [in RDR]

## FINAL EXAM (TUESDAY, DECEMBER 12<sup>TH</sup>, 11AM-1PM IN KAP 167)

\*NOTE: Reading & Film List Subject to Change

### COURSE BIBLIOGRAPHY (Books in Bold)

- Banks, Ralph Richard. Beyond Race. *In Is Marriage For White People: How the African American Marriage Decline Affects Everyone* (170-182). New York: Plume.
- Batker, Carol. 1998. "Love Me Like I Like To Be: The Sexual Politics of Hurston's *Their Eyes Were Watching God*, The Classic Blues, and the Black Women's Club Movement. *African American Review* 32(2): 199-213.
- Boyd, Valerie. 2003. Mules, Men, and Maroons. *In Wrapped In Rainbows: The Life of Zora Neale Hurston* (280-29 +4). New York: Scribner.
- Boyd, Valerie. 2003. A Glance from God. *In Wrapped In Rainbows: The Life of Zora Neale Hurston* (295-309). New York: Scribner.
- Blum, Virginia L. 2005. Love Studies: Or, Liberating Love. *American Literary History* 17(2): 335-348.
- Charleston, Kayla. 2014. Act Like a Lady, Think Like a Patriarch: Black Masculine Identity Formation within the Context of Romantic Relationships. *Journal of Black Studies* 45(7): 660-678.
- Dyson, Michael Eric. 2003. Another Saturday Night, or Have All the Brothers Gone to White Women. *In Why I Love Black Women* (195-250). New York: Basic Books.
- Ford, Richard Thompson. 2007. What's Queer about Race? *South Atlantic Quarterly* 106(3): 477-484.
- Gregory, Dick. 1995 [1964]. Nigger: An Autobiography, with Robert Lipsyte. New York: Pocket Books.**
- Griffin, Farrah Jasmine. 2000. Black Feminists and Du Bois: Respectability, Protection, and Beyond. *Annals of the American Academy of Political and Social Science* 568(March): 28-40.
- Gwaltney, John Langston. 1993. Drylongso: A Self Portrait of Black America. New York: The New Press.**
- Hamilton, Amy. 1993. Black Intellectual Life: bell hooks and Cornel West Break Bread. *Off Our Backs [Breaking Bread: African-American Women and Men in Revolution]*, 23(7): 1-3.
- Harris, Fredrick C. 2014. The Rise of Respectability Politics. *Dissent* 61(1): 33-37.
- Harvey, Steve. 2009. Our Love Isn't Like Your Love. *In Act Like a Lady, Think Like a Man* (19-36). New York: Amistad.
- Hathaway, Rosemary V. 2004. The Unbearable Weight of Authenticity: Zora Neale Hurston's *Their Eyes Were Watching God* and a Theory of "Touristic Reading." *Journal of American Folklore* 117(464): 168-190.

- Hill Collins, Patricia. 2004. Very Necessary: Redefining Black Gender Ideology. *In Black Sexual Politics: African Americans, Gender, and the New Racism* (181-212). London: Routledge.
- Holland, Sharon P. 2013. (Black) (Queer) Love. *Callaloo* 36(3): 659-668.
- hooks, bell. 2002. Our Right to Love. *In Communion: The Female Search for Love* (140-158). New York: William Morrow.
- hooks, bell. 2002. For Women Only: Lesbian Love. *In Communion: The Female Search for Love* (193-205). New York: William Morrow.
- hooks, bell. 2000. Mutuality: The Heart of Love. *In All About Love: New Visions* (145-165). New York: William Morrow & Company.
- hooks, bell. 2000. Romance: Sweet Love. *In All About Love: New Visions* (167-188). New York: William Morrow & Company.
- Hughes, Langston. 1973 [1951]. Jokes Negroes Tell on Themselves. *In A. Dundes (Ed.) Mother Wit from the Laughing Barrel: Readings in the Interpretation of Afro-American Folklore* (637-641). University Press of Mississippi.
- Hurston, Zora Neale. 1990 [1935]. Mules and Men. New York: HarperCollins.**
- Hurston, Zora Neale. 1998 [1937]. Their Eyes Were Watching God; with a foreword by Mary Helen Washington. New York: HarperCollins.**
- Hurston, Zora Neale. 2006 [1943]. Dust Tracks on a Road. New York: Harper Perennial.**
- Hurston, Zora Neale. 1928. How It Feels to Be Colored Me. *The World Tomorrow* (May 11): 215-216.
- Hurston, Zora Neale. 1955. Court Order Can't Make the Races Mix. Letter to the Editor, Orlando Sentinel, August.
- Jacobs-Huey, Lanita. 2006. Introduction. From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care (3-15). Oxford: Oxford University Press.
- Jacobs-Huey, Lanita. 2006. Gender, Authenticity, and Hair in African American Standup Comedy. *In From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care* (71-88). Oxford: Oxford University Press.
- Jacobs-Huey, Lanita. 2006. Constructing and Contesting Knowledge in Women's Cross-Cultural Hair Testimonies. *In From the Kitchen to the Parlor: Language and Becoming in African American Women's Hair Care* (105-128).
- Jacobs-Huey, Lanita. 2002. The Natives are Gazing and Talking Back: Reviewing the Problematics of Positionality, Voice, and Accountability among "Native" Anthropologists. *American Anthropologist* 104(3): 791-804.
- Jones, Charisse and Kumea Shorter-Gooden. 2003. Forging a Delicate Balance: Romance and Relationships between Black Women and Men. *In Shifting: The Double Lives of Black Women in America* (205-234). New York: Perennial.
- Kelley, Robin D.G. 1992. Notes on Deconstructing "The Folk." *The American Historical Review* 97(5): 1400-1408.
- Kipnis, Laura. 2014. Men: Notes from an Ongoing Investigation. New York: Picador.
- Kipnis, Laura. 1998. Adultery. *Critical Inquiry* 24(2): 289-327.
- Kipnis, Laura. 2006. Will Love Endure? *The Wilson Quarterly* 30(1): 36-38.
- Lindholm, Charles. 2006. Romantic Love and Anthropology. *Etnofoor* 19(1): 5-21.
- Lionnet-McCumber, Françoise. 1993. Autoethnography: The An-Archic Style of *Dust Tracks on a Road*. *In H.L. Gates Jr. and K.A. Appiah (Eds.) Zora Neale Hurston: Critical Perspectives Past and Present* (241-266). New York: Amistad.
- Madenga, Florence. 2014. [What Love Taught Me About Blackness](#). BuzzFeed. October 19.
- Marks, Donald R. 1985. Sex, Violence, and Organic Consciousness in Zora Neale Hurston's *Their Eyes Were Watching God*. *Black American Literature Forum* 19(4): 152-157.
- McDonald, Mary G. 2002. Queering Whiteness: The Peculiar Case of the Women's National Basketball Association. *Sociological Perspectives* 45(4): 379-396.
- Morgan, Marcyliena and Dionne Bennett. 2006. Getting off of Black Women's Backs: Love Her or Leave Her Alone. *Du Bois Review* 3(2): 485-502.
- Murray, Melissa. 2013. Black Marriage, White People, Red Herrings. *Michigan Law Review* 111(6): 977-1000.
- Paisley, Jane Harris. 2003. Gatekeeping and Remaking: The Politics of Respectability in African American Women's History and Black Feminism. *Journal of Women's History* 15(1): 212-220.

- Perry, Armon R., Siobhan E. Smith, and Derrick R. Brooms. 2014. "You Ain't No Denzel": African American Men's Use of Popular Culture to Narrate and Understand Marriage and Romantic Relationships. *Journal of African American Studies* 18: 485-497.
- Reviews, *Mules and Men* [1935]. 1993. In H.L. Gates Jr. and K.A. Appiah (Eds.) *Zora Neale Hurston: Critical Perspectives Past and Present* (10-15). New York: Amistad.
- Reviews, *Their Eyes Were Watching God* [1937]. 1993. In H.L. Gates Jr. and K.A. Appiah (Eds.) *Zora Neale Hurston: Critical Perspectives Past and Present* (16-23). New York: Amistad.
- Reviews, *Dust Tracks on a Road* [1942]. 1993. In H.L. Gates Jr. and K.A. Appiah (Eds.) *Zora Neale Hurston: Critical Perspectives Past and Present* (30-36). New York: Amistad.
- Rose, Tricia. 2003. Introduction and Epilogue. In *Longing to Tell: Black Women Talk about Sexuality and Intimacy*. New York: Picador.
- Smith, Mychal Denzel. 2013. Michelle, Beyoncé, and the Fruitless Politics of Respectability. *The Nation* (February 5).
- Smith, Susan. 1996. Neither Victim nor Villain: Nurse Eunice Rivers, the Tuskegee Syphilis Experiment, and Public Health Work. *Journal of Women's History* 8(1): 95-113 [Spring].
- Walker, Alice. 1979. Afterword: Looking for Zora. In A. Walker (Ed.) *I Love Myself When I am Laughing ... And Then Again When I Am Looking Mean and Impressive* (297-313). New York: The Feminist Press.
- Walker, Pierre A. 1998. Zora Neale Hurston and the Post-modern Self in *Dust Tracks on a Road*. *African American Review*. 32(3): 387-399.
- Walker, S. Jay. 1974. Zora Neal Hurston's *Their Eyes Were Watching God*: Black Novel of Sexism. *Modern Fiction Studies* 20(4): 519-527.
- Washington, Mary Helen. 1979. Introduction, Zora Neale Hurston: A Woman in Half Shadow. In A. Walker (Ed.) *I Love Myself When I am Laughing ... And Then Again When I Am Looking Mean and Impressive* (7-25). New York: The Feminist Press.
- Washington, Mary Helen. 1993. "I Love the Way Janie Left Her Husbands": Emergent Female Hero. In H.L. Gates Jr. and K.A. Appiah (Eds.) *Zora Neale Hurston: Critical Perspectives Past and Present* (98-107). New York: Amistad.
- Willis, Susan. 1993. Wandering: Hurston's Search for Self and Method. In H.L. Gates Jr. and K.A. Appiah (Eds.) *Zora Neale Hurston: Critical Perspectives Past and Present* (110-127). New York: Amistad.
- Wolff, Maria Tai. 1993. Listening and Living: Reading and Experience in *Their Eyes Were Watching God*. In H.L. Gates Jr. and K.A. Appiah (Eds.) *Zora Neale Hurston: Critical Perspectives Past and Present* (218-229). New York: Amistad.
- Zinsser, William. 2001. On Writing Well. Sixth Edition. New York: HarperCollins Publishers.**

**SUGGESTED FURTHER READING:**

- Blake, John. 2011. [Where is the Love in R&B Music?](#) CNN (December 3).
- Bryan, Violet Harrington. 2008. "I'm Watching God": Modifications and Omissions in the Film Adaptation of Zora Neale Hurston's *Their Eyes Were Watching God*. *Xavier Review* 28(1): 26-39.
- Chaney, Cassandra and Krista D. Mincey. 2014. Typologies of Black Male Sensitivity in R&B and Hip Hop. *Journal of Hip Hop Studies* 1(1): 121-156.
- Clarke, Averil Y. 2011. Introduction: Inequality – What's Love Got to Do with It? In *Inequalities of Love: College-Educated Black Women and the Barriers to Romance and Family* (1-40). Durham, NC: Duke University Press.
- Hill Collins, Patricia. 2004. Very Necessary: Redefining Black Gender Ideology. In *Black Sexual Politics: African Americans, Gender, and the New Racism* (181-212). London: Routledge.
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