

GESM 120g: Reading “Black Love”

Fall 2023

Lecture 35388R

M/W 5-6:20PM

KAP 138

Professor: Lanita Jacobs

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Office Hours: M 1-1:50PM, **W 4-4:50PM**; also available by appointment.

Required Texts (I’ve requested e-copies of all books from the USC Library; if available, these texts will be freely accessible in Ares Reserves):

1. GESM 120g Reader (Available in Blackboard under “Content” [then click on “Course Resources”])
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. Zinsser, William. 2001. *On Writing Well* (6th Edition). New York: HarperCollins Publishers.

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 seminar 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:

GESM 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. The remaining 30% (30 points) of your grade will be determined by a three to five-page double-spaced essay (excluding bibliography of three to five sources) examining a Hurstonian-informed “Black love” story/text (e.g., Kim McLarin’s *Womanish*, Tressie McMillan Cottom’s *Thick and Other Essays*, Sonya Renee Taylor’s *The Body Is Not An Apology*, Jamel Brinkley’s *A Lucky Man*), film (e.g., *Love Jones*, *Moonlight*, *Waiting to Exhale*, *Think Like a Man*, *Naz & Maalik*, *Punks*), song(s), poem(s), image(s), etc. The paper will be due in Blackboard before midnight on **Friday, November 10, 2023**. 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. **Late papers will only be accepted in exceptional cases and will be deducted a minimum of three points.** (Additional guidelines for papers will be posted in Blackboard.) A total of four 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 midterm.

Class Resources: Resources for this course are available in Blackboard. Consult 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.

Statement for Students with Special Needs: Students requesting academic accommodations based on special needs should register with the Office for Student Accessibility Services (OSAS) each semester. A letter of verification for approved accommodations can be obtained from OSAS 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 fifth week. OSAS contact information is as follows: 213-740-0776 (Phone), 213-740-6948 (TDD Only), 213-740-8216 (Fax); Email: osasfrontdesk@usc.edu;
Webpage: <https://osas.usc.edu/about/contact-location-hours/>

Statement on Academic Integrity: The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct undermines the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form). Accordingly, this seminar will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity. Other violations of academic misconduct include but are not limited to: cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage; this includes the use of ChatGBT and other artificial intelligence (AI) applications. The impact of academic dishonesty is far-reaching and is considered a serious offense against the university; if found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course. For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#). Also, if ever you're unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution, please consult me. Relatedly:

University Policy Regarding the Sharing of Course Materials outside of the Learning Environment

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment. Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13). Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Emergency Preparedness/Course Continuity in Crisis: In the case of an emergency or university-deemed crisis, lectures will be recorded for online streaming; links to stream lectures will be sent before class via email. If we are unable to meet in person, opportunities for class dialogue and participation will be afforded weekly via Blackboard's *Discussion Board* module. Feel free to use this forum to comment on weekly lectures, readings, and films, as well as converse with me and your peers.

USC Support Systems: In this season of swirling pandemics, please know that there are various support systems in place at USC and beyond, including:

USC Technology Rental Program

USC realizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you are facing food, housing, and/or financial insecurity that hinder your capacity to successfully participate in your classes, you may be eligible for support via USC's [Student Basic Needs department](#) (additional info below). Here, too, are several *USC Technology Support Links*:

- [Blackboard Help for Students](#)
- [Software available to USC Campus](#)
- [USC Computing Center Loaner Laptop Program](#)

USC Campus Support and Intervention - (213) 821-4710; campussupport.usc.edu

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student. Specific covid-19-related support systems are noted below:

The [Student Basic Needs](#) fund can (again) assist with housing expenses, food insecurity, emergency travel, income loss related to closed workplaces, technology upgrades required for remote instruction, and other unforeseen needs. Students interested in applying for the Student Basic Needs Emergency Grant are encouraged to email the Basic Needs Team at basicneeds@usc.edu. The team will evaluate the request and, if needed, schedule a one-on-one consultation to learn more about the student's situation.

USC's **COVID-19 Resource Center** provides information, updates, and support for the USC community. Please consult the website (<https://coronavirus.usc.edu/>) to learn about Spring 2022 COVID-19 Health and Safety protocols. To notify the university of a case, please call their 24/7 COVID-19 hotline at 213-740-6291 or email covid19@usc.edu.

Counseling and Mental Health - (213) 740-9355 – 24/7 on call; studenthealth.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call; suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call; studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

USC Support Systems (continued):

Office of Equity and Diversity (OED) - (213) 740-5086 / Title IX – (213) 821-8298;
equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
https://usc-advocate.symplicity.com/care_report/index.php/pid670872?

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

Diversity at USC - (213) 740-2101; diversity.usc.edu

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, **HSC:** (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency precludes travel to campus.

USC Department of Public Safety - UPC: (213) 740-6000, **HSC:** (323) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC); ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concerns.

READING & EXAM SCHEDULE

COURSE INTRODUCTION, SITUATING ZORA NEALE HURSTON

Week 1:
8/21
8/23

COURSE INTRODUCTION

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

To access articles in Reader (in RDR) in Blackboard, click “Content,” then click “Course Resources,” and finally, click “Reader.” Readings are alphabetized by author’s last name.

Week 2:
8/28
8/30

AFRICAN AMERICAN ETHNOGRAPHY/FOLKLORE

- Hurston: How It Feels to Be Colored Me [in RDR]
- Hurston: Court Order Can’t Make the Races Mix [in RDR]
- Gwaltney: Introduction; A Nation within a Nation [in [Drylongso](#)]
- Jacobs: The Natives Are Gazing and Talking Back [*Optional*; in RDR]
- Smith: Neither Victim nor Villain [in RDR]
- Film: [The Deadly Deception](#) (1993; 60 minutes)

SITUATING ZORA NEALE HURSTON

Week 3: THE POLITICS OF REPRESENTATION AND *MULES & MEN*

- 9/4 **No Class**
- 9/6
- Boyd: Mules, Men, and Maroons [in RDR]
- Boyd: A Glance from God [in RDR]
- Hurston: Mules & Men Part I
- Reviews, Mules & Men [1935] [in RDR]
- Film/Clips: [Zora Neale Hurston: *Jump at The Sun*](#) (2008, 84 minutes)

Week 4: FOLKTALES, THE “DOZENS, AND WIT-LARGE IN *MULES & MEN*

- 9/11
- 9/13
- Gwaltney: More than Mere Survival [*Optional*; in Drylongso]
- Hughes: Jokes Negroes Tell on Themselves [in RDR]
- Jacobs: Introduction, From the Kitchen to the Parlor [*Optional*; in RDR]
- Jacobs: Gender, Authenticity, and Hair in AfAm Stand-up Comedy [in RDR]
- **NEW** Film: [Phat Tuesday: The Era of Hip Hop Comedy, S1Ep1: “Hood to Hollywood”](#) (2022; 55 minutes)

EXCAVATING “BLACK LOVE” IN ZORA NEALE HURSTON’S SEMINAL TEXT (TEWWG)

Week 5: READING “BLACK LOVE” IN *THEIR EYES WERE WATCHING GOD*

- 9/18
- 9/20
- Hurston: Their Eyes Were Watching God
- 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” IN *THEIR EYES WERE WATCHING GOD*

- 9/25
- 9/27
- **NEW** Lorde: Eye to Eye: Black Women, Hatred, and Anger [*Optional*; in RDR]
- Marks: Sex, Violence, and Organic Consciousness in ZNH’s *TEWWG* [in RDR]
- 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)

Week 7: MIDTERM

- 10/2 **No Class**
- 10/4 **Midterm**
- No Class (Wellness and Study Day)
- Midterm on Wednesday in class

EXAMINING HURSTONIAN IMPERATIVES IN THE PRESENT

Week 8: “BE REAL BLACK FOR ME”: THE POLITICS OF RACIAL AUTHENTICITY

- 10/9
- 10/11
- 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, 88 min.); [Alice Walker Talks about Self Perception and Love in Zora Neale Hurston’s Work](#)

EXAMINING HURSTONIAN IMPERATIVES IN THE PRESENT

Week 9: “DEEPER”: QUEERING BLACK LOVE

- 10/16 • [Isfahani-Hammond: Horses and Humans: On and Off the Track \[Optional\]](#)
- 10/18 • Holland: (Queer) (Black) Love [in RDR]
- Ford: What’s Queer about Race [in RDR]
- hooks: For Women Only: Lesbian Love [in RDR]
- Film/Clips: [Killer of Sheep](#) (1979; 83 minutes)

Week 10: “WHO DO YOU LOVE?”: HAIR, SKIN COLOR, AND OTHER MARKERS OF LOVABILITY

- 10/23 • Gwaltney: The Many Shades of Black [in [Drylongso](#)]
- 10/25 • Jacobs: [To Be Announced](#)
- Madenga: [What Love Taught Me About Blackness](#)
- Film/Clips: [A Question of Color](#) (1993; 57 minutes)

Week 11: “TOUGH” [BLACK] LOVE – OR DISCIPLINING BLACK LOVE

- 10/30 • Banks: Beyond Race [in RDR]
- 11/1 • Charleston: Act Like a Lady, Think Like a Man [in RDR]
- Harvey: Our Love Is Not Like Your Love [in RDR]
- Kipnis: The Manly Man; Cheaters [*Optional*; in RDR; see “Kipnis – Men”]
- Murray: Black Marriage, White People, Red Herrings [in RDR]
- Perry et al.: “You Ain’t No Denzel”:... [*Optional*; in RDR]
- **NEW** Film/Clips: [Losing Ground](#) (1982; 86 minutes)

Week 12: “RESPECT YOURSELF”: INTERROGATING THE POLITICS OF RESPECTABILITY

- 11/6 • Griffin: Black Feminists and Du Bois [*Optional*; in RDR]
- 11/8 • Harris: The Rise of Respectability Politics [in RDR]
- Essays Due** • Joshi: Respectable Queerness [*Optional*; in RDR]
- Rose: Introduction and Epilogue of [Longing to Tell](#) [*Optional*; in RDR]
- **NEW** *Optional* Film: [Cane River](#) (1982; 1 hr. 44 mins.)
- **Essays Due on Friday, Nov. 10, 2023, before midnight in Blackboard** (click “Assignments” tab)

OUR “SOMETHING IN THE [NOT QUITE] MIDDLE”

Week 13: UNDERGRADUATE ENRICHMENT WEEK

- 11/13 • [Virtual Library Orientation](#) (peruse at your leisure)
- 11/15 • [The Writing Center](#) – A Brief Overview (peruse at your leisure)
- [Undergraduate Research Opportunities](#) (peruse at your leisure)
- [Service-Learning & Community Engagement in a Virtual World](#) (peruse at your leisure)
- [USC Campus Resources](#) (peruse at your leisure)
- [Together Apart: Freshman Colloquium – Fall 2020](#) (peruse at your leisure)

Week 14: NO CLASS (WELLNESS DAY + THANKSGIVING BREAK) - REFLECT ON BLACK LOVE

- 11/20 • This may also be a good week to post a reflection or two in Blackboard’s Discussion
- 11/22 • Board and/or comment on a peer’s posts

- Week 15: READING *DUST TRACKS ON A ROAD***
- 11/27
- 11/29
- Boxwell: “Sis Cat” as Ethnographer:... [in RDR]
 - Hurston: *Dust Tracks on a Road*
 - Hurston: *Drenched in Light* [*Optional*; 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]
 - **NEW** Film: [Zora Neale Hurston: *Claiming A Space* \(2023; 1 hr. 52+ mins.\)](#)

FINAL EXAM: WED. DEC. 6TH, 4:30-6:30PM (PST) IN KAP 138

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.
- Boxwell, D.A. 1992. “Sis Cat” as Ethnographer: Self-Presentation and Self-Inscription in Zora Neale Hurston’s *Mules and Men*. *African American Review* 26(4): 605-617.
- 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.
- 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.
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- 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. For Women Only: Lesbian Love. *In* Communion: The Female Search for Love (193-205). New York: William Morrow.
- 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. 1995 [1924]. *Drenched in Light*. *In* Zora Neale Hurston: The Complete Stories (17-25). Introduction by Henry Louis Gates, Jr. and Sieglinde Lemke. New York: HarperCollins Publishers.

- Hurston, Zora Neale. 1998 [1937]. *Their Eyes Were Watching God*; with a foreword by Mary Helen Washington. New York: HarperCollins.**
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- 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.
- Isfahani-Hammond, Alexandra. 2019. Horses and Humans: On and Off the Track. *Counterpunch* (November 4); <https://www.counterpunch.org/2019/11/04/horses-and-humans-on-and-off-the-track/>
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- 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. (Excerpts assigned)
- Lorde, Audre. 1984. Eye to Eye: Black Women, Hatred, and Anger. In *Sister Outsider: Essays and Speeches* (145-175). Trumansburg, NY: Crossing Press.
- Madenga, Florence. 2014. [What Love Taught Me About Blackness](#). BuzzFeed. October 19.
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- Murray, Melissa. 2013. Black Marriage, White People, Red Herrings. *Michigan Law Review* 111(6): 977-1000.
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