

#BlackLivesMatter:
US Blacks in Religious History, Society, and Culture
Fall 2020
SR 633/HC 633/SOC 389

Instructor: Nichole Renèe Phillips, PhD

Teaching Assistant: Shaina Turner Franklin, MA, MDiv, ThM, PhD Student
(Fordham University)

Session Meeting Time: Mondays, 4:00 – 6:00 PM

Class Location:

<https://emory.zoom.us/j/94467305669?pwd=WW92cDQ1SkpwUkJRM01ReTlpdnNOQT09>

Meeting ID: 944 6730 5669

Passcode: 000434

Office Hours: 2-4 PM, Thursdays and by Appointment

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Jerry Jordan

Course Objectives: This interdisciplinary course, based in religious history, sociology of religion and cultural studies, offers a panoramic view of cultural practices that have been the social glue for African Americans, historically and in contemporary times. We will move through the ways ecclesial and nonecclesial religious belief and practice have intersected with black folk tradition, ritual, music, art, literature and other material and nonmaterial cultural forms to give rise to a vibrant and enduring black social, political, and economic life in America. In this cultural history and sociology course, we will also wrestle with ethical subjects and issues that despite the strength of black religion and spiritual still possess the potential to contribute to black social death.

The Mutiny of the Amistad, 1939



Hale Aspacio Woodruff

Course Description: The Black Church is “a multitudinous community of churches, which are diversified by origin, denomination, doctrine, worshipping culture, spiritual expression, class, size, and other less obvious factors. Despite variation, all black churches share a “special history, culture, and role in black life, all of which attest to their collective identity as the Black Church.”¹ As *one* institutional representation of black religion, the Black Church has played a pivotal role in American social movements, anchoring an active and ever evolving black group identity and consciousness. While the birth of African American culture contravened antebellum slavery (*irony*); Reconstruction destabilized the black codes even as lynching increased (*paradox*); and the “creed of desegregation” contested Jim Crow, African Americans continuously employed Christianity to both affirm black identity and to challenge brutal treatment and subjugation.

From slave insurrections to the Harlem Renaissance, from Civil Rights to Black Power, from post-colonialism to post-racial and from an imperialistic even to a color-blind society, African Americans have used Christian text and tradition to speak *of, to and for* a raced, sexed, gendered, religious, historical, classed, cultural and nationalistic group of people. The Black Church served as the first institutional space where #blacklivesmattered.

The black and Christian experience offers resources for social, economic, political advancement and empowerment of American blacks through non-material, material and aesthetic forms of rich culture

¹ Kelly Brown Douglas and Ronald E. Hopson, “Understanding the Black Church: The Dynamics of Change,” *Journal of Religious Thought*, 56/57.1 (2001): 96.

reflected in literature, song, dance, story, film, and hip hop music. African America has applied these resources to American and black conscious raising efforts about social, political, and economic issues that affect and matter most to them. Nevertheless, “while Christianity theoretically asks African Americans to transcend their bodies, American culture and its insistence on racial categorizations continue to reduce black men, [women, and children] to their bodies.”² That identifies the *problem, the paradox, and the irony* of black Christian identity in the American experience.

That also prompts six questions to be explored in this course, many orbiting around *politics and protest*:

- How has black religious history and experience functioned to heighten the social consciousness of African Americans?
- Does institutional black religion have a role in the social activism of contemporary America?
- What is the role of [Christian] religion in political progress and in raising American consciousness through highlighting issues that affect African America?
- Is there room within African America’s contemporary conscious raising campaigns for recognition of the democratic protest presently practiced by black millennials and Generation Z’ers?
- Can such alternative protest traditions *and* spiritualities exist where the Black Church has historically been America’s social conscience and the provocateur of institutional change?
- How is black religious experience being appropriated by the African American community to address the *problems, paradoxes, and irony* of being black and Christian?

As we wrestle with such questions, we will study a historically religious African America to identify black cultural and religious practices that positively contribute to the making of the American black body politic. Conversely, we will evaluate the effectiveness of black Christian religion and the Black Church in addressing the cultural incongruities of the African American experience.

The course is designed for learners who have an interest in studying African American religious and cultural development at the intersection of contemporary American public life. Informed by sociological theories about black religion, these theories are placed into conversation with African American history and culture. Readings will start: by identifying a methodology for the study of black social experience and religion in this course, move into the birth of African American culture, through the institutionalization of Black religion, the Black Church and black family, and end with death’s impact and meaning on the healthy construction of an African American and democratic body politic.

² Stacy C. Boyd, *Black Men Worshipping: Intersecting Anxieties of Race, Gender, and Christian Embodiment* (New York: Palgrave MacMillan, 2011) 9.

Learning Outcomes:

Course design serves to promote:

1. Exposure to key theories about the origins and development of African American religion and culture.

Student Learning Assessment: See Assignments 2, 4 & 5.

Candler's curricular goal: Grounding in Christian contexts, traditions, theologies and practices.

2. Formation of conscientious and critically engaged public thought leaders on black life.

Student Learning Assessment: See Assignments 2, 3, 4 & 5.

Candler's curricular goal: Create practitioners, leaders, and public theologians who will be generative of positive change and new possibilities for the church and world.

3. Attention to the religious portrait of African America emerging through cultural practices, rooted in history, heightening the consciousness of this social group and applicable to its contemporary progress.

Student Learning Assessment: See Assignments 2, 4 & 5.

Candler's curricular goal: Knowledge and experience of a multi-ethnic, intercultural, ecumenical, and religiously diverse world.

4. Identification of the incongruities within and comprehension of the import of black institutional life (e.g., black church and black family) as relevant to the survival of the American black community.

Student Learning Assessment: See Assignments 2, 4 & 5.

Candler's curricular goals: An informed sense of one's self and one's ministerial vocation through appropriation and integration.

5. Contemplation about the cultural ambivalences emerging from the American experience of black Christianity as well as action towards addressing such experiences when revealed through gendered perspectives (i.e., men, women, and children).

Student Learning Assessment: See Assignments 2, 3, 4 & 5.

Candler's curricular goal: Skills in critical and imaginative thinking, responsible interpretation, and effective communication; Proficiency in the application and analysis of theological and social scientific knowledge for the practice of ministry

Course Format

Required Texts:

Some available as e-books through Pitts Library

Baldwin, Lewis V. and Victor Anderson. Revives My Soul Again: The Spirituality of Martin Luther King, Jr.

Boyd, Stacy C. Black Men Worshipping: Intersecting Anxieties of Race, Gender and Christian Embodiment

Callahan, Allan Dwight. The Talking Book: African Americans and The Bible

Cone, James. The Cross and the Lynching Tree

Frazier, E. Franklin and C. Eric Lincoln. The Negro Church in America & The Black Church since Frazier

Miller, Monica R. and Anthony B. Pinn. The Hip Hop and Religion Reader

Mintz, Sidney W. and Richard Price. The Birth of African American Culture: An Anthropological Perspective

Phillips, Nichole R. Patriotism Black and White: The Color of American Exceptionalism

Savage, Barbara Dianne. Your Spirits Walk Beside Us: The Politics of Black Religion

Townsend-Gilkes, Cheryl. If it Wasn't for the Women

Recommended Texts:

Frazier, E. Franklin. The Negro Family in the United States

Holloway, Karla FC. Passed On: African American Mourning Stories

Herskovits, Melville. The Myth of the Negro Past, with a new introduction by Sidney W. Mintz

Raboteau, Albert J. Slave Religion: The "Invisible Institution" in the Antebellum South

Ware, Frederick L. Methodologies of Black Theology

Yukich, Grace and Penny Edgell, Religion is Raced: Understanding American Religion in the 21st Century

Course Assessment and Expectations

teaching methodology

the virtual teaching and learning environment will be shaped by lectures supplemented by visual representations of black culture (e.g., art, film, music, language, etc.) in the *asynchronous learning* portion of this virtual course. *Synchronous meeting times* will involve large and small group discussion about the lectures, visual representations of material and nonmaterial black culture, written assignments, and with guest speakers. Material black culture adds another dimension to the course, facilitating comprehension of the reading material. Students will be responsible for completing teaching and learning activities, such as *Discussion Board posts*, when assigned, and before class meeting times.

Instructor(s) will regularly pose questions to engage virtual learning participants. On some days, review of assigned material will be heavily focused on lectures. While on other days, the focus of learning will be on small and large group discussions of reading material, visual representations, written assignments and/or guest lectures. Reading with an evaluative eye and raising thoughtful questions and comments during group discussions is a course requirement. Students will attend class prepared with answers, comments, and their own questions from the reading.

On another note, I want our classroom community to thrive despite the course being taught remotely. I cannot guarantee an identical experience for students who cannot be physically in the classroom or an experience that is identical to pre-pandemic semesters, but my goal is to treat all students equitably and to ensure grading is clear, consistent, and fair for all of you.

My goal is for all students to receive a high-quality experience to the extent possible. To that end, during the summer I participated in Candler School of Theology workshops on online teaching methods, and I am prepared to teach this class, with the assistance of a Teaching Fellow, remotely as needed.

learning and assessment methods

Students will be responsible for “T” *verse reading notes* - “*Twitterverse*” *interactive reading notes* and *three written and graded assignments* in the semester:

- ❖ **a critical religious and cultural autobiography**, 5-7 pages, *due Monday, October 12, 2020*
- ❖ **black cultural art and media analysis essay**, 8-10 pages, *due Monday, November 2, 2020*
- ❖ **black religious history, society and culture paper**, 12-15 pages, *due Friday, December 4, 2020*

1. class preparation and participation

15% of the final grade

Delivery Mode: on-line, virtual format

synchronous meetings (2 hrs), asynchronous (1/2-1hr)

we will meet for 15 active class sessions this semester

This course meets Monday, August 24, 2020 – Monday, November 23, 2020, 4:00-6:00 pm.

Students are expected to attend each class session and to prepare for class meetings by being on-time and through critical reading of texts and participation in class discussions via active listening, raising questions and speaking. The learning process is activated and enhanced when students attend class sessions and are involved in creative exchanges with one another and the professor.

Due to the pandemic, some students might be sick or will need to go into isolation or quarantine. If you are sick and/or in quarantine, understand that I will be flexible about attendance. Please make sure to email me so that we can discuss your individual circumstances.

Because of the unusual nature of the semester, communication is important. I commit to responding to emails within 48 hours of receipt. I will likely be slower on weekends. Likewise, if your situation changes regarding health, housing, or in any other regard with respect to your ability to participate in the class, it will be easier for me to address your needs if I know about them as soon as they arise. This does not mean I can successfully respond to every request for consideration, but my goal is to do what I can to help you succeed in this course.

Otherwise, if you remain in good health but do not communicate with me, more than **three absences** will be an automatic *final grade* reduction (e.g., A- to B+). In the case of excessive absences [i.e., more than *four absences*, ~30% of class sessions], students will be asked to withdraw from the course without penalty as long as coursework up to the point of withdrawal is satisfactorily completed. Evaluation for ***the final class participation grade*** will be based on students': attendance, contribution to class conversation, weekly and course assignments.

2. Class Session Recording

Our class sessions on Zoom will be audio and visually recorded for students in the class to refer back to the information, and for enrolled students who are unable to attend live.

Lectures and other classroom presentations presented through video conferencing and other materials posted on Canvas are for the sole purpose of educating the students enrolled in the course. The release of such information (including but not limited to directly sharing, screen capturing, or recording content) is strictly prohibited, unless the instructor states otherwise. Doing so without the permission of the instructor will be considered an Honor Code violation and may also be a violation of other state and federal laws, such as the Copyright Act.

3. Virtual Presence Policy

Treat the synchronous class sessions with the same level of attention and respect that you would an in-person class.

- Technical Considerations
 - Find as quiet a space as possible, with minimal background noise.
 - Barring technical difficulties and/or extenuating circumstances, **please have your camera on.** This provides a more complete interactive experience for the class session.
 - When not speaking, make sure your audio is muted. This will prevent inadvertent noises, such as coughs, rattling papers, or chair squeaks, from interrupting others.
 - Except in the case of emergencies, **do not** join the class session while lying down or while driving a vehicle of any kind.

- Communication
 - Remember that the lack of visual cues in written and audio-only online communication makes it especially important to be attentive to possible misinterpretation
 - For instance, shouting (i.e., use of all caps,) is no more acceptable in a virtual environment than it would be face to face.
 - Also unacceptable are any conversations or comments (via chat, for example) not pertaining to our class.
 - When you ask a question or request information, allow time for slightly delayed responses because the system may experience slight transmission delays.
 - When possible, avoid interrupting others as they are speaking. Interrupting another speaker may confuse the voice activation.

Course Evaluation

a. “T”- verse interactive reading notes “Twitterverse” reading notes

students are expected to critically reflect on assigned reading, which will be evidenced by the writing of *“T” verse interactive reading notes*. Notes are for your personal study and will also aid fellow class members in focusing on points and information that might not seem as obvious in your reading of the material. However, they should demonstrate students are attending to and are actively engaging the reading.

the learning goals for the *reading notes* are: 1) to assess student comprehension and critical reflection on the assigned reading; 2) to synthesize the material read by identifying and articulating the author’s primary points; 3) to analyze the author’s argumentation by expressing your opinions about the material; and 4) to determine the value of material for learning about African American religion, society, history, and culture. Student(s) are to prepare a **1 page** set of interactive reading notes (*single spaced*, 12 point, Times New Roman font). Notes will comprise of at least a *one-to-three paragraph summary*, a *“tweet,”* and *one-to-two questions* about the reading for discussion by the professor, teaching fellow, and

classmates. The “tweet” is meant to provide a space for students to offer brief social OR historical OR cultural commentary on any aspect of the reading material (1-2 sentences).

Students will be responsible for using notes to prepare for discussion on assigned readings.

All “tweets” and/or questions will not be addressed in class sessions, however, selected “tweets” and/or questions will be used to spur class discussion. I require submission of ten “T”- verse interactive reading notes. “Twitterverse” reading notes will be counted towards the class participation grade.

Please post notes to Canvas by Saturday 11:59:59 PM.

b. critical religious and cultural autobiography

20% of the final grade

a *critical religio-cultural autobiography* urges learners to evaluate history, religion, and culture in shaping a person’s black religious and social group consciousness. The autobiography asks students to engage familial and/or communal history, religious narrative, and cultural practices (i.e., material or non-material) in order to assess how their own family dynamics and African American cultural history has informed their socio-political views on race, religion, class (i.e., economics) and cultural development.

As students write their religious and cultural biographies prisms to consider are: gender, race relations, education, international experiences, the role of young people and the black family—*your social experiences*—in *birthing and forming* your thought life, religious convictions, cultural activities and social activism. The autobiography aims to detail how history, religion, culture, race, and regional affiliation (e.g., South, North, East, West) influences your worldview and shapes the values, principles, and beliefs you currently espouse, including the formation of your religious identity and your participation in social group behavior.

c. black cultural art and media analysis essay

35% of the final grade

the *black cultural art and media analysis essay* encourages students to engage diverse forms of material and non-material culture. Students are expected to examine a black cultural artifact (e.g., photograph, literature, music, film, visual art, narrative, poetry, speech, story, sayings radio programs, sculpture, television shows, newspaper and magazine articles, videos), to describe and explain how it portrays black religious and social experience while framing it within one of the three tropes (i.e., exile, exodus, emmanuel) in Allen Callahan’s *The Talking Book*. What drives this essay is the focus on a cultural artifact embodying black religious experience and social consciousness. The artifact can represent either African American historical experience (s) or contemporary practices and activities.

Students might think about the origins (i.e., development) and history of a particular object or belief; its context (e.g., how is it being used by this social group) and what ways does it *positively contribute to, inhibit or both* African America’s social group progress. Students will apply knowledge garnered from class readings and outside literature (i.e., scholarly articles, readings, magazine/newspaper articles, essays, etc.) to critically engage the cultural form.

d. black religious history, society and culture paper

30% of the final grade

the *black religious history, society, and culture paper* is the final paper for this course. Based on *research*, it is an in-depth treatment of one stages of black social, historical and cultural development, demonstrating the relationship between black religion, history, culture and American social life. The focus of the paper is a *contemporary social issue* in African America and argues for an appropriate black (Christian) religious or Black Church response to the issue. Students will also analyze the ways in which this contemporary black social issue and the black religious (Christian) response to this issue either serves to *reinforce*, *negate* or *reinforce and negate* the problem, paradox and/or ironies of being black and Christian in America.

the black religious history, society, and culture paper will be a summary of your efforts in this *sociology, religion, history, and cultural studies* course. Final paper topics will be selected in consultation with the professor. Students will submit a brief reflection on their topic of interest in advance of the semester’s end.

*****Students are expected to submit double-spaced, single sided, written assignments in**

12 point, Times New Roman font, with a title page and page numbers.

Course Evaluation

reading and class participation	15%
critical religious and cultural autobiography	20%
black cultural art and media analysis essay	35%
black religious history, society, and culture	30%

Office of Accessibility Services

The Office of Accessibility Services (DAS) works with students who have disabilities to provide reasonable accommodations. It is your responsibility to request accommodations. In order to receive consideration for reasonable accommodations, you must register with the DAS at <http://accessibility.emory.edu/students/>. Accommodations cannot be retroactively applied so you need to contact DAS as early as possible and contact me as early as possible in the semester to discuss the plan for implementation of your accommodations.

Inclusivity, Student Conduct and the Honor Code

In recognition of **emory university’s affirmative action and anti-discrimination policy** and commitments as well as our present national moment, we will foster critical engagement and a learning environment respectful of diverse voices, positions, and opinions, and stations in career and life. Further, school policies on academic and behavioral conduct will dictate virtual classroom etiquette. Therefore, plagiarism of any kind will be subject to the rules governing student conduct on Emory University’s and Candler School of Theology campuses. Visit the *CST Writing Center* (see *Catalog and Handbook 2020-*

21) for assistance with writing skills. ***Quality of writing will be evaluated on written assignments.*** Kate L. Turabian's, *A Manual for Writers of Term Papers, Theses, and Dissertations*, the *Chicago Manual of Style* (CMS), *Modern Language Association* (MLA) are recognized *citation styles*. Be consistent and uniform with citation styles. Do not confuse footnote format with bibliographic format. Sloppy and false citations can result in lower grades and/or disciplinary conduct.

Support Routes

- Office of Accessibility Services: <http://accessibility.emory.edu/students/index.html>
- Canvas: Sarah Bogue, Director of Digital Learning, sbogue@emory.edu
- General IT and Emory login support (including DUO issues): Emory IT (404-727-7777)
- Hardware/wifi access issues: csthelphelp@emory.edu
- Library/course e-reserves: theologyref@emory.edu
- Add/drop and grading basis questions: candlerregistrar@emory.edu
- Scholarship questions: ashly.frances.cargle@emory.edu
- Federal aid questions: finaid@emory.edu



Pledge

Somie Joi Thompson-Ruffin
Textiles, Author, Advocate

Week #1: Monday, August 24, 2020

Class Topic:

#BlackLivesMatter: US Blacks in Religious History, Society and Culture

Learning Outcomes

- Introduction and Review of Syllabus
- Study of the African American body politic by identifying and discussing religious and social beliefs, historical themes, and cultural practices that emerge in film

Scheduled events

- Live Session: 4:00 PM-6:00 PM

Preparation for Session (to be done prior to class)

- **Review** course syllabus
- **View** film: Beloved starring Oprah Winfrey and Danny Glover
- **Film Purchase Options:** YouTube - \$2.99; Amazon Prime Video - \$3.99
- **Large Group Discussion:**
 - ✓ Identify the religious, social and historical themes that emerged.
 - ✓ What cultural practices were evident and what did such practices communicate about African American history? and social life?
 - ✓ Did the film capture the problem, paradox and irony of being black and Christian in America? In what ways?

Post-Class Assignments/Activities (to be done prior to the next live session)

- **Read** Frederick Ware, Methodologies in Black Theology, chs. 1-2, 4.
- **Discussion Board (to be completed by Saturday, August 29 at 11:59:59 PM)**
 - a. Ware categorizes African American religious scholarship into three Schools of Thought, how is each distinct?
 - b. In what ways does James Cones differ from Charles Long?
 - c. Applying Ware's categories, how would *this course* be classified?
 - d. Which of the category(ies) of religious scholarship resonate most with you?

<p style="text-align: center;">Week #2: Monday, August 31, 2020</p> <p>Class Topic: <i>Studying African American Culture: Methodological Perspectives</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Exploring Ware’s categories for African American religious scholarship and cultural studies <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM <p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Sidney W. Mintz and Richard Price, <u>The Birth of African American Culture</u>, pp. Intro – 42. ▪ Focus on M&P and Herskovits Theories ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, September 5 at 11:59:59 PM) <p>Guiding Question(s)</p> <ul style="list-style-type: none"> ✓ Is Herskovits’ approach to the birth of African American society and culture <i>similar to or different from</i> Mintz and Price’s model?
<p style="text-align: center;">Week #3: Monday, September 7, 2020</p> <p>Class Topic: <i>Birthing African American Culture: Cultural Production and Identity Formation of a Social Group</i></p> <p>2 Theories – Herskovits, Mintz & Price</p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Exposure to key theories about the origins and development of African American religion and culture (in the Americas) <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM <p>Post-Class Assignments/Activities (to be done prior to the next day’s live session)</p> <ul style="list-style-type: none"> ▪ Read Sidney W. Mintz and Richard Price, <u>The Birth of African American Culture</u>, pp. 43-84 ▪ Focus on M&P, E. Franklin Frazier, Albert Raboteau ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, September 12 at 11:59:59 PM)

	<p>Guiding Question(s)</p> <ul style="list-style-type: none"> ✓ Is Frazier’s approach to the birth of African American religion, society, and culture <i>similar to</i> or <i>different from</i> Mintz and Price’s model? ✓ Where does Raboteau’s model fit? ✓ How would you classify these theorists models, methodologically? In other words, what disciplinary areas does each represent?
<p style="text-align: center;">Week #4: Monday, September 14, 2020</p> <p>Class Topic: <i>Birthing African American Culture: Cultural Production and Identity Formation of a Social Group</i></p> <p>3 Theories – Herskovits, Mintz & Price, Raboteau</p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Exposure to key theories about the origins and development of African American religion and culture (in the Americas) <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM <p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Sidney W. Mintz and Richard Price, <u>The Birth of African American Culture</u>, pp. Intro-84 ▪ Focus on Herskovits, M&P, E. Franklin Frazier, Albert Raboteau ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, September 19 at 11:59:59 PM) <p>Guiding Question(s)</p> <ul style="list-style-type: none"> ✓ Is Frazier’s approach to the birth of African American religion, society, and culture <i>similar to</i> or <i>different from</i> Mintz and Price’s model? ✓ Where does Raboteau’s and Herskovits’ model fit? ✓ How would you classify these theorists models, methodologically? In other words, what disciplinary areas does each represent?

<p style="text-align: center;">Week #5: Monday, September 21, 2020</p> <p>Class Topic: <i>Birth of African American Culture: Cultural Production and Identity Formation of a Social Group</i></p> <p style="text-align: center;">4 Theories – Herskovits, Mintz & Price, Raboteau, Frazier</p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Exposure to key theories about the origins and development of African American religion and culture (in the Americas) <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM <p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Prepare for <i>The Inquisition</i>: Debating the social and cultural theories of Mintz & Price, Frazier, Herskovits, and Raboteau – <p style="text-align: center;">***Graded Class Exercise***</p> <ul style="list-style-type: none"> ▪ Read Callahan, <i>Talking Book</i>, chs. 1-3 ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, September 26 at 11:59:59 PM) ▪ Prepare for Small-Large Group Exercise <p>Guiding Question(s)</p> <ul style="list-style-type: none"> ✓ Why is the Bible identified as the “talking book”? ✓ Is the Bible a “poison book”? ✓ How does the Bible function as the “good book”?
<p style="text-align: center;">Week #6: Monday, September 28, 2020</p> <p>Class Topic: <i>The birth of African American culture: the “talking book” in slave religion and in early African America</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Attending to a religious portrait of African America emerging through cultural practices, rooted in history, heightening the consciousness of this social group and applicable to its contemporary progress <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ <i>The Inquisition</i>: Debating the social and cultural theories of Mintz & Price, Frazier, Herskovits, and Raboteau – <p style="text-align: center;">***Graded Class Exercise***</p>

Post-Class Assignments/Activities (to be done prior to the next live session)

- **Read** Callahan, Talking Book, ch. 4
- **Prepare** “Twitterverse” Reading Interactive Notes (**to be completed by Saturday, October 3 at 11:59:59 PM**)

Prepare for Large Group Discussion

*****YouTube*****

- **Watch (on YouTube)** Delta Rhythm Boys, Dem Dry Bones
- **Watch (on YouTube)** Dr. James A Forbes, Jr., The Ministry of Raising the Dead, May 12, 2014, Ezekiel 37: 1-14 and Romans 8:8-17
- **Watch (on Youtube)** September 29, 2019 “When Hope is Gone,” Rev. Dr. Marcus D. Cosby – Alfred Street Baptist Church Revival

Large Group Discussion Questions

The black preaching tradition is a cultural artifact possessing the potential to address historical and contemporary subjects and moments in American society. After listening to the three sermons, can we connect the past to the present? *In other words, how does each religious leader relate a history of African American exile to contemporary times, meaning:*

- In what ways does Dr. James A. Forbes, Jr. interpret the text?
- How does Rev. Dr. Marcus Cosby preach the text?
- Does Rev. Dr. Teresa Fry Brown work the Ezekiel text?
- Are his and her respective and contemporary interpretations of the Ezekiel text, resonant with the hermeneutic of a historic African American past? Why or why not?
- Where do you find *the message of exile* in each message? How is it revealed?
- What social problems and/or social conditions do each of these homileticians address?

<p style="text-align: center;">Week #7: Monday, October 5, 2020</p> <p>Class Topic: <i>The birth of African American culture: the “talking book” in slave religion and in early African America</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Attending to a religious portrait of African America emerging through cultural practices, rooted in history, heightening the consciousness of this social group and applicable to its contemporary progress <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Watch (in Session) Dr. Teresa Fry-Brown, Valley of Dry Bones, Ezekiel 37 – ▪ Participate in Large Group Exercise <p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Callahan, <u>Talking Book</u>, ch. 5 ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, October 10 at 11:59:59 PM) <p style="text-align: center;">*** Youtube***</p> <ul style="list-style-type: none"> ▪ Watch Paul Robeson - Go Down Moses (Let My People Go) ▪ Listen to Louis Armstrong – Go Down, Moses <p>Guiding Question for Large Group Discussion</p> <p>✓ Why is the Exodus an <i>ambiguous</i> biblical paradigm for African Americans?</p>
<p style="text-align: center;">Week #8: Monday, October 12, 2020</p> <p>Class Topic: <i>The birth of African American culture: the “talking book” in slave religion and in early African America</i></p> <p style="text-align: center;">***DUE: Critical Religious and Cultural Autobiography**</p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Attending to a religious portrait of African America emerging through cultural practices, rooted in history, heightening the consciousness of this social group and applicable to its contemporary progress <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Large Group Discussion

	<p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Callahan, <u>Talking Book</u>, ch. 7 & postscript ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, October 17 at 11:59:59 PM) ▪ <i>Prepare for Small Group Discussion – Part 1</i> <ol style="list-style-type: none"> a. Explain ‘Jesusology’ and its diverse meanings. b. How was Jesus understood in anthropomorphic terms like a “brother”? c. Explain ‘thug theology’ and ‘thug theodicy’ and its diverse meanings – [Is there a heaven for a gangsta?] <p>***Youtube***</p> <ul style="list-style-type: none"> ▪ Watch T.I.’s <i>I Believe</i> ▪ Watch Kendrick Lamar’s <i>Faith</i> ▪ Watch <i>Bones, Thugs, & Harmony Tha Crossroads</i> <p>Guiding Question(s) for Large Group Discussion – Part 2</p> <ul style="list-style-type: none"> ▪ After viewing T.I.’s <i>I Believe</i> and Kendrick Lamar’s <i>Faith</i> and <i>Tha Crossroads</i>, how do these artists employ <i>the religion of Jesus</i> and the ecclesiology of the black Church in their “street” lyricism? ▪ What stor(ies) are the lyrics and videos communicating? ▪ In what ways do the rap lyrics draw attention to <i>thug theology, theodicy, and a sociology of hip hop</i> (i.e., what social conditions are revealed and cultural issues emerge)?

<p style="text-align: center;">Week #9: Monday, October 19, 2020</p> <p>Class Topic:</p> <p><i>The birth of African American culture: the “talking book” in slave religion and in early African America</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Attending to a religious portrait of African America emerging through cultural practices, rooted in history, heightening the consciousness of this social group and applicable to its contemporary progress <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Large Group Discussion <p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read E. Franklin Frazier, <u>The Negro Church in America</u>, Intro., chs. 1-5, conclusion ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, October 24 at 11:59:59 PM) <p>Discussion Board (to be completed by Sunday, October 25, by noon)</p> <ol style="list-style-type: none"> a. Christianity became the 'social glue' for the enslaved community in America, according to Frazier. In what ways and how? b. Give me examples of how this “invisible institution took root.” c. Explain why this is the case and give examples of how the Negro Church became a <i>nation within a nation</i>.
<p>Week #10: Monday, October 26, 2020</p> <p>Class Topic:</p> <p><i>Religion in african american social institutions: the black church</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Identifying the incongruities within and comprehending the import of black institutional life (e.g., black church and black family) as relevant to the survival of the American black community <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Large Group Discussion

	<p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Barbara Dianne Savage, <i>Your Spirit Walks Beside Us</i>, chs. 2; Read James Cone, <u><i>The Cross and the Lynching Tree</i></u>, intro, 1, conclusion <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> ▪ Read James Cone, <u><i>The Cross and the Lynching Tree</i></u>, intro, chs., 1-3 & conclusion ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, October 31 at 11:59:59 PM) ▪ Watch PBS Video: God in America, Soul of a Nation <p>Guiding Question(s)</p> <ul style="list-style-type: none"> ✓ If we consider the “black” church as the foundation for #blacklivesmatter-ing, how has history unfolded such that the black church addresses the paradoxes/ironies/problems of being black and Christian in America? ✓ Is the “black church” an instrument of freedom or a symbol of freedom? ✓ Does the black Church have the resources to mount a credible and sustainable response to the “crucifying” of the black body? ✓ Should black church(es) tackle social issues or not? and which ones?
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<p>Week #11: Monday, November 2, 2020</p> <p>Class Topic: <i>Religion in african american social institutions: the black church</i></p> <p style="text-align: center;">***DUE: Black Cultural Art and Media Analysis Essay***</p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Identifying the incongruities within and comprehending the import of black institutional life (e.g., black church and black family) as relevant to the survival of the American black community <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Guest Lecturer/Large Group Discussion
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	<p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Cheryl Townsend Gilkes, <i>If It Wasn't For the Women...</i> chs. 1-2, 4, 6-7, 9 ▪ Read Cheryl Townsend Gilkes, <i>Religion News Service</i>, How Kamala Harris Delivers on 150 Years of Black Women's Political History, August 13, 2020 ▪ Prepare "Twitterverse" Reading Interactive Notes (to be completed by Saturday, November 9 at 11:59:59 PM) ▪ Watch Nina Simone's <i>Four Women</i>, Ledisi, Kelly Price, Jill Scott, Marsha Ambrosious – Black Girls Rock – Youtube OR Soulbounce http://www.soulbounce.com/2010/11/
<p style="text-align: center;">Week #12: Monday, November 9, 2020</p> <p>Class Topic: <i>Black Women, family, church: community service and social change</i></p> <p><i>*due: black religious history, society and culture paper topic*</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Contemplation about the cultural ambivalences emerging from the American experience of black Christianity and action towards addressing such experiences when revealed through gendered perspectives <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Lecturer: Shaina Turner Franklin, MA, MDiv, ThM, Phd Student (Fordham University) <p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Stacy C. Boyd, <u><i>Black Men Worshipping</i></u>, intro., chs. 1-3 ▪ Prepare "Twitterverse" Reading Interactive Notes (to be completed by Saturday, November 14 at 11:59:59 PM)

	<p><i>Young Thug</i></p> <ul style="list-style-type: none"> ▪ https://www.complex.com/style/2016/08/young-thug-jeffery-dress-story; ▪ https://www.youtube.com/watch?v=o5sfUQZw-r4; ▪ Young Thug Is In A Full Dress On His 'Jeffery' Album Cover, https://www.youtube.com/watch?v=qaitCRngsdY; <p><i>Bishop TD Jakes</i></p> <ul style="list-style-type: none"> ▪ Bishop TD Jakes, DeTours to Destiny – Manpower 98, https://www.youtube.com/watch?v=210c1SfiHk&t=665s <p>Discussion Board (to be completed by Sunday, November 15 by noon)</p> <ul style="list-style-type: none"> ▪ In what ways does Boyd <i>define and represent</i> black, male Christian masculinity? ▪ What are the distinctions between T.D. Jakes,' Donnie McClurkin's and Young Thug's black (and Christian) masculinities? ▪ Do they wrestle with black (and Christian) masculinity? In other words, do any of them <i>disrupt conventional ideas about</i> black male and Christian masculinity or not?
<p>Week #13: Monday, November 16, 2020</p> <p>Class Topic: <i>Religion in stabilizing the American Black Family: black, male and Christian</i></p>	<p>Learning Outcomes</p> <ol style="list-style-type: none"> a. Contemplation about the cultural ambivalences emerging from the American experience of black Christianity and action towards addressing such experiences when revealed through gendered perspectives <p>Scheduled events</p> <ol style="list-style-type: none"> b. Live Session: 4:00 PM-6:00 PM c. Small-Large Group Discussion

	<p>Post-Class Assignments/Activities (to be done prior to the next live session)</p> <ul style="list-style-type: none"> ▪ Read Monica R. Miller and Anthony B. Pinn, <u>The Hip Hop and Religion Reader</u>, chs. 1 & 2 ▪ Read Lewis V. Baldwin and Victor Anderson, <u>Revives My Soul Again</u>, chs. 8 & 11 ▪ Read Nichole R. Phillips, <u>Patriotism Black and White</u>, chs. 4 & 7 ▪ Prepare “Twitterverse” Reading Interactive Notes (to be completed by Saturday, November 21 at 11:59:59 PM) <p>Discussion Board (to be completed by Sunday, November 22 by noon. Choose three of five to answer).</p> <ol style="list-style-type: none"> a. #blacklivesmatter-ing has been the clarion call of the historic black church, yet we have been considering that paradox, problem and irony marks the black (and Christian) experience in America, how is the “new spirit” of millennials and Z’ers connected to this legacy? b. The institutional black church has historically been the seedbed for social, religious, cultural and the conscious-raising movements for #blacklivesmattering in the USA, Can the “new spirit” of millennials and Z’ers with their diverse religiosities and spiritual non-conformity be the seedbed for enduring American social movements (without being coopted by other causes)? c. How should we understand millennial and Generation Z protests alongside a black church history of protest in America? Does their form of protest intersect with a black church history of influencing social and political processes OR not? d. Are millennials and Z’ers patriotic? meaning what does #blacklivesmattering have to do with American democracy?

<p>Week #14: Monday, November 23, 2020</p> <p>Class Topic: <i>The black church and Hip Hop Culture: millennials, generation Z and the democratic protest tradition</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Contemplation about the cultural ambivalences emerging from the American experience of black Christianity and action towards addressing such experiences when revealed through gendered perspectives <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Guest Lecturer/Large Group Discussion <p>Post-Class Assignments/Activities (to be done prior to the live session)</p> <ul style="list-style-type: none"> ▪ Review semester’s material ▪ Prepare to ask questions about final project/paper
<p>Week #15 : Monday, November 30, 2020</p> <p>Class Topic: <i>The end of our days: black death</i></p>	<p>Learning Outcomes</p> <ul style="list-style-type: none"> ▪ Formation of conscientious and critically engaged public thought leaders on black life (in America). <p>Scheduled events</p> <ul style="list-style-type: none"> ▪ Live Session: 4:00 PM-6:00 PM ▪ Closing Conversation
<p>***Friday, December 4, 2020***</p>	<p><i>Due: black religious history, society, and culture Paper</i></p>



Vote
Charly Palmer