

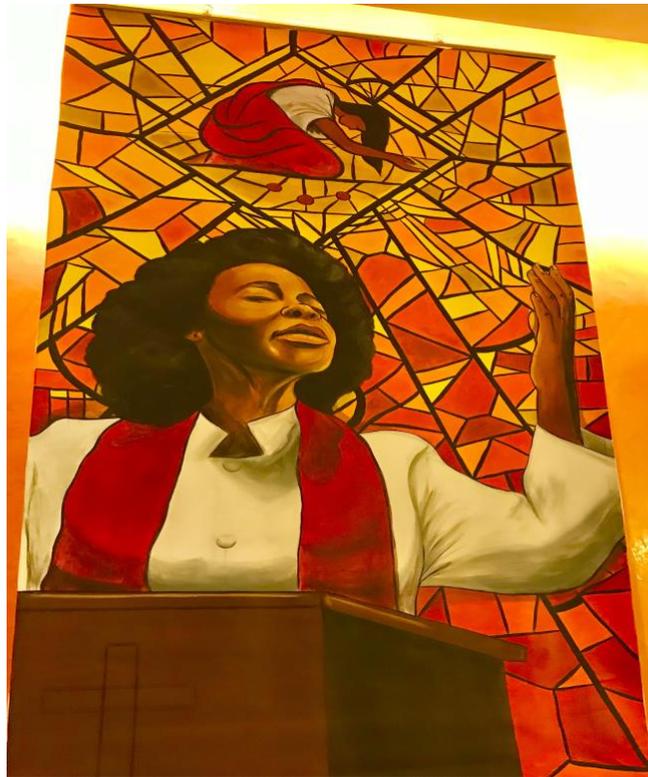
Course Syllabus:

“Womanist Work:” Black Women Preachers and Social Justice

Spring 2023

Rutgers University, Newark

Thursday: 5:30 pm-8:10 pm



Professor: Dr. Melanie R. Hill

Virtual Coffee Office Hours via Zoom with Dr. Hill: Thursdays from 12:30 pm-2:00 pm

Zoom links for Virtual Coffee Office Hours will be available each week via Canvas.

(www.canvas.rutgers.edu)

Location:

Life Sciences Center Room 130

Email: mrh197@english.rutgers.edu

Course Overview:

“In the absence of vaulted ceilings, stained glass windows and other pleasures of the eyes the Black [woman] preacher’s spoken word becomes the vehicle through which insurgent and dispossessed listeners encounter the sublime.”

-Rev. Dr. Crystal J. Lucky

In literary studies, both scholars and students examine various genres of literature from drama, fiction, non-fiction, and poetry. Using James Weldon Johnson’s 1927 text as a foundation, this course centers the figures of contemporary Black women preachers as artists of oration who use their sermonic pens to assert political and social freedom in African American literature and sound. Amalgamating both sermon and song, this course examines twentieth and twenty-first century literary representations of Black women preachers in the oeuvres of Langston Hughes, James Baldwin, Ann Allen Shockley, Zora Neale Hurston, Alice Walker, Rev. Dr. Katie G. Cannon, and other writers who efficaciously mark the voices of Black women preachers in African American literature. Each writer’s work also establishes definitive ground not only in African American literary theory and womanist theology, but this course is also designed to show how these texts take an interdisciplinary path in literature, music, and religious studies. This seminar intends to evince the sermonic in literature and music as a necessary element by which we as scholars continue to develop our understanding of the beautiful complexities of the sacred Black literary canon.

In addition, we will examine the sermons and sounds of Black women preachers within the current freedom and social justice movements, as well as analyze the indelible effects of Black sacred music performances from Gospel to Soul within the compositions of contemporary Black women musicians. Our sonic reflections will culminate at the end of the semester into a “Womanist Work” playlist. As both text and performance, prose and poetry, literature and music, the sermons of the Black woman preacher in African American literature offer an excellent resource for our investigation of various research methods in literary, musicological, and religious studies.

This seminar is designed to give students a profound examination of writing through the voices of Black writers themselves, and involve students in the kinds of research that the discipline of literary studies currently demands, including: working with primary sources and archival materials; reviewing the critical literature; using online databases of historical newspapers, periodicals, and other cultural materials; exploring relevant contexts in literary, linguistic, and cultural history; studying the etymological history and changing meanings of words; experimenting with new methods of computational analysis of texts; and other methodologies. This course typically involves several main texts that are studied intensively from a variety of approaches. Research exercises throughout the semester will enable and culminate in a final paper project (a scholarly essay of 15-20 pages double-spaced), coupled with a creative, digital in-class presentation: The final project must emerge out of each student's intensive, independent research agenda. At the end of the semester, students will also present their final paper project idea in a creative form (i.e. Power Point/Prezi presentation, et al.). Make this presentation *creative!*

Womanist Work can be cross-listed with English, African American Studies, Music, Religion, and Women/Gender/Sexuality Studies.

Course Goals:

- ✦ Recognize and comprehend the significance of the portrayal of Black women preachers in African American literature and social justice.
- ✦ How each canonical work read during the semester reflects the current cultures of African American literary and musicological studies.
- ✦ Understand the concept of womanism in African American literature, womanist theology, theory, and its application to Black literary studies.
- ✦ Class discussions, reading responses (think pieces), formal essays, and in-class assignments will help carry students to a higher level of literary analyses of assigned texts.
- ✦ Students will trace, through assigned literary and historical texts, the development of African American consciousness, attitudes, and ideals.
- ✦ Recognize in literary and historical texts themes that continue to challenge America (i.e. class, gender and race consciousness, violence, social justice, religious values).
- ✦ Develop and express, formally and informally, perspectives on said African American themes to increase critical thinking.
- ✦ Use research to augment understanding and to develop analytical papers that demonstrate students' deep investment in assigned texts and writing responses over the course of the semester.

You can purchase the following required texts at the *Rutgers University Bookstore*; 42 Halsey Street.

Hahne's Bldg; Newark, NJ 07102

Phone: (973) 353-2200

Books can also be purchased via Amazon.

If there is an asterisk next to a reading assignment, the class article will be scanned and provided online for student access.

Required Texts:

Zora Neale Hurston, *Their Eyes Were Watching God*

*Dolan Hubbard, *The Sermon and the African American Literary Imagination**

Alice Walker, *In Love & Trouble*

*Alice Walker, *In Search of Our Mothers' Gardens**

*Katie Geneva Cannon, *Katie's Canon: Womanism and the Soul of the Black Community**

James Baldwin, *The Amen Corner*

Langston Hughes, *Tambourines to Glory*

James Weldon Johnson, *God's Trombones*

*Teresa Fry Brown, *Weary Throats and New Songs: Black Women Proclaiming God's Word**

*Ntozake Shange, *Lost in Language and Sound**

Mitzi J .Smith, *Womanist Sass and Talk-Back*

Courtney Pace, *Freedom Faith: The Womanist Vision of Prathia Hall*

Tricia Hersey, *Rest is Resistance: A Manifesto*

Candice Benbow, *Red Lip Theology*

Renita Weems, *Just a Sister Away*

Additional Notes: (*any texts marked with an asterisk under "Required Readings" will **not** have to be purchased. These texts will be scanned and placed under "Files" on Canvas for student access)

(*any short stories that are assigned will be distributed in .pdf files via email to all students*)

(*some texts are recommended reading that will help you throughout the semester;

recommended/supplemental readings noted in the course calendar are **not** required readings to purchase*)

(for texts that have an asterisk (*), students will read excerpts Dr. Hill will assign, not the whole book-most article excerpts will be scanned)

Some of our Featured Music for the Music-Making Poetics Section of our seminar:

Jill Scott, *Woman* (2015)

Jill Scott, *The Light of the Sun* (2011)

Beyoncé, *Lemonade* (2016)

Solange Knowles, *A Seat at the Table* (2016)

Ms. Lauryn Hill, *MTV Unplugged* (2001)

Ms. Lauryn Hill, *The Mis-education of Lauryn Hill* (1998)

India Arie, *Acoustic Soul* (2001)

India Arie, *Songversation* (2013)

India Arie, *Testimony Vol. 1, Life and Relationship* (2006)

India Arie, *Testimony Vol. 2, Love and Politics* (2009)

Albums by:

Sade

Abbey Lincoln

Nina Simone

Aretha Franklin

Recommended Texts:

Cheryl A. Wall, Ph.D., *On Freedom and the Will to Adorn: The Art of the African American Essay*

William L. Andrews, *Sisters of the Spirit: Three Black Women's Autobiographies of the Nineteenth Century*

Meri Nana-Ama Danquah, *Shaking the Tree: A Collection of New Fiction and Memoir by Black Women* (2003)

Zora N. Hurston, *The Sanctified Church: The Folklore Writings of Zora Neale Hurston*

Gerald L. Thomas, *African-American Preaching: The Contribution of Dr. Gardner C. Taylor*

Dolan Hubbard, *The Sermon and the African-American Literary Imagination*

Richard J. Douglass-Chin, *Preacher Woman Sings the Blues*

Kelly Brown Douglass, *Stand Your Ground: Black Bodies and the Justice of God*

Alice Walker, *In Search of Our Mothers' Gardens*

Henry Louis Gates, Jr., *The Signifying Monkey: A Theory of African-American Literary Theory*

Angela Davis, *Blues Legacies and Black Feminisms: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*

Toni Cade Bambara, *The Black Woman: An Anthology*

Imani Perry, *May We Forever Stand: A History of the Black National Anthem*

Eboni Marshall Turman, *Toward a Womanist Ethic of Incarnation: Black Bodies, the Black Church, and the Council of Chalcedon*

Houston A. Baker, *Blues, Ideology, and Afro-American Literature*

Donyelle McCray, *The Censored Pulpit: Julian of Norwich as Preacher*

Beverly Guy-Sheftall, Editor—*Words of Fire: An Anthology of African-American Feminist Thought*

Martha Simmons and Frank A. Thomas, Eds. *Preaching with Sacred Fire: An Anthology of African American Sermons, 1750 to the Present*

Estrela Y. Alexander, *Black Fire: One Hundred Years of African American Pentecostalism*

Otis Moss, III, *Blue Note Preaching in a Post-Soul World*

Gerald L. Davis, *I Got the Word in Me and I Can Sing It, You Know: A Study of the Performed African American Sermon*

Cleophus J. LaRue, *I Believe I'll Testify: The Art of African American Preaching*

Cecelia W. Bryant, *Kiamsha: A Spiritual Discipline for African American Women & I Dance With God: A Journey in Prayer*

Cheryl Townsend Gilkes, *If It Wasn't for the Women*

Marla F. Frederick, *Between Sundays: Black Women and Everyday Struggles of Faith*

Ella Pearson Mitchell and Jacqueline B. Glass, Eds. *Those Preaching Women: Volume 4*

Toni Cade Bambara, *The Black Woman*

Renita Weems, *Just a Sister Away: A Womanist Vision of Women's Relationships in the Bible*

Katie Geneva Cannon, *Katie's Canon: Womanism and the Soul of the Black Community*

Hayes and Williams, *Black Women and Music*

Ntozake Shange, *Lost in Language and Sound*

Trudier Harris—*Saints, Sinners, Saviors: Strong Black Women in African-American Literature*

Thomas F. DeFrantz and Anita Gonzalez, Editors—*Black Performance Theory Aisha Durham, Home with Hip Hop Feminism: Performances in Communication and Culture*

Brittany Cooper, Susanna M. Morris, Robin M. Boylorn, *The Crunk Feminist Collection*

Chanta M. Haywood, *Prophesying Daughters: Black Women Preachers and the Word, 1823-1913*

Bettye Collier-Thomas, *Daughters of Thunder: Black Women Preachers and Their Sermons, 1850-1979*

Lisa L. Thompson, *Ingenuity: Preaching as an Outsider*

Ann Allen Shockley, *Say Jesus and Come to Me*
Charlotte Watson Sherman, *Sisterfire: Black Womanist Fiction and Poetry*
Daphne Brooks: *Liner Notes for the Revolution*

Email: Please check your email regularly. For mass communication messages, I will communicate with all students via Canvas/Microsoft Office. Feel free to discuss any questions you have regarding the material we flesh out during class with me after class or during Coffee Office Hours.

Class Attendance Policy: I expect all students to attend *each* class meeting on time. Students who are absent for two or more course meetings for any reason cannot pass the course except in cases of documented extenuating circumstances.

Assignments: You are expected to read all of the texts and attend class prepared. Class attendance and participation are **essential** to each student's full development in this course. Please come to class **on time!** I expect each student to attend class ready to delve into each text and discuss the materials in an engaging manner. Attendance is **mandatory**. **Any unexcused absences will result in a lowering of your final grade by 1/3 of a grade for each unexcused absence (e.g. from A to A- to B+, et. al).** If you cannot attend class due to an illness or *extreme* emergency, it is *important* that you email me in advance.

Evaluation Percentages:

Think Piece Discussion Board Posts (at least three paragraphs single-spaced): 20%

Attendance/ Class Participation/Virtual Think Piece Journal Posts: 20%

In-Class Presentations/Assignments: 20%

Final Paper/Project Presentation: 40%

Assignments this Semester:

- **In-class presentations/assignments** will involve one-two students per week submitting a *creative* Power Point/digital presentation that includes 4-5 discussion questions about concepts you thought were most engaging about the readings for the particular week. This work will be submitted online via email. All in-class presentation assignments must be submitted online before our scheduled class (Thursday) **no later** than 12:00 PM. Think Piece discussion board posts (i.e. think piece journal writings) must be submitted online **no later** than the designated day and time noted on the course calendar. In the course calendar, you may notice the subheading "supplemental readings." Supplemental readings are for your developmental thought process only. These are not required readings for our seminar, but these texts will help provide a foundation for you as you think through the discussion board posts/recordings contingent upon the required readings for the week.
- **Virtual Think Piece Journal Writings/Recordings:** Each week, students will record/write their reflections in their virtual journals on Canvas. This activity will help students reflect on discussion points/questions they've written for each class session throughout the semester. To access the virtual think piece journal online to submit reading reflections each week, students can

either write their written thoughts online in the discussion board portal or record their written thoughts via the media library on Canvas. Each reflection should be at least one-half page to one-full paged single-spaced if written and at least 8-10 minutes if recorded and uploaded to the media library. Audio/Video *Panopto Capture* via Canvas will be used for student recordings. If students choose to upload their digital recordings via the media library for each week's readings, please keep in mind that these recordings are coherent and organized reflections. Each post/journal recording should briefly evince your thoughts on a particular theme for the week, based on the readings. Those who are presenting in-class presentations on Thursday will **not** have to post/write in the Virtual Think Piece journal that week. Posts will count towards each student's participation grade. All journal posts are due the day before our scheduled class by 5:00 pm.

- The writing assignment rubric is also available on Canvas under the "Files" tab.

In-Class Work: You should come to class **fully prepared to participate** in small and large group discussions. Please be respectful of everyone's opinions, presence, and person in this course. A primary purpose of our discussion is to give you the opportunity to practice developing interpretations of the texts. While you are encouraged to offer differing interpretations, you should do so in a respectful and thoughtful manner.

Final Paper Project Options:

1. At the end of the semester, each student will give a creative presentation on his or her final paper topic (you can present this in Power Point, Prezi, video, et al; you can be *creative* with this presentation!). To help think through final paper topics, students have the **option** of turning in a formal proposal stating the project, its goals, and the research that will underlie via email by March 23rd. Your proposal should be as clear and specific as possible, as this will form part of the basis on which I evaluate your final project/paper. In the proposal, you must pay equal attention to the paper project and to the research that scaffolds it.
 - **For the critical essay, here are a couple of ideas to use as you're planning your final paper topic:**
2. A literature review analyzing and synthesizing the current scholarly conversation about your topic. Your literature review should not simply be a summary of others' arguments. Rather, you must make clear the intervention that your essay will make in the field and the thesis of your own argument.
3. A close reading of three non-consecutive passages from the major text you will be analyzing in the final project. These passages should be central to the argument you want to make about that text; that is, rather than selecting random quotations, make sure to choose passages that can help you develop a strong argument about the text. As with option two, your final paper should make the thesis and structure of your essay clear. This option is also a representation of how midterm Think Piece papers should be structured.

Seminar Evaluation Rubric

A = Exemplary

A paper earning the grade of Honors will likely be characterized by:

- excellent writing marred by very few or no syntactical, grammatical, or spelling errors
- an original thesis that may build on the insights of others but does not simply restate what others have said
- clear, compelling argumentation that anticipates potential objections and takes account of alternative positions as may be necessary for comprehensiveness
- an effective rhetorical structure, which normally will include an introduction that clearly lays out the interpretive problem or analytical issue to be addressed and a conclusion that synthesizes the preceding arguments with grace and clarity
- outstanding fulfillment of other stated parameters for the assignment
- formatting that conforms to the specifications in the syllabus

A- = Excellent

A paper earning the grade of Honors Minus will likely be characterized by:

- excellent or very good writing marred by few syntactical, grammatical, or spelling errors
- an original thesis that may build on the insights of others but does not simply restate what others have said
- argumentation that is, in the main, clear and persuasive
- an effective rhetorical structure, which normally will include an introduction that clearly lays out the interpretive problem or analytical issue to be addressed and a conclusion that synthesizes the preceding arguments with grace and clarity
- excellent fulfillment of other stated parameters for the assignment
- formatting that conforms to the specifications in the syllabus

B+ = Very Good

A paper earning the grade of High Pass Plus may be characterized by:

- clear writing with only a few syntactical, grammatical, or spelling errors
- a reasonably clear thesis, perhaps not articulated as forcefully as it might have been or lacking in originality even though well expressed
- solid argumentation that is reasonable but unnuanced, not very complex, or mainly descriptive (whether of the biblical text or relevant scholarly literature) rather than analytical
- a fair rhetorical structure, normally including an introduction that goes some distance toward laying the groundwork for the arguments that follow and a conclusion that synthesizes the preceding arguments with reasonable adeptness
- reasonably good fulfillment of other stated parameters for the assignment
- formatting that conforms to the specifications in the syllabus

B = Good or B- = Satisfactory

A paper earning High Pass or High Pass Minus may be characterized by:

- significant problems in logic or flow of argument
- unclear writing marred by a significant number of syntactical, grammatical, and/or spelling errors
- ineffective or poor rhetorical structure
- inadequate fulfillment or ignoring of other stated parameters for the assignment
- formatting that fails to conform to the specifications in the syllabus

If a student has four absences or more, the student's course grade will be reduced by 1/3 of a grade (for example, an earned H- would become an HP+) and in any case will not be higher than HP+.

Credit/No Credit: Per vote of the RU faculty, work must be at the level of HP minus or better to earn a grade of Credit for the course. All assignments must be completed for you to earn Credit in a class of

mine. Even if a zero for a particular assignment might not give you a course grade of LP or F in mathematical terms, I will not give course credit if any assignments are left incomplete.

Rutgers University Academic Integrity

• Academic integrity is a core value of the Rutgers University community. It includes honesty and fairness in our scholarship and research, respect for each other, and responsibility for our conduct. These are commitments that govern us as a community of learning. Excellent scholarship rests on honest originality, and this honesty takes many forms. It means, among other things, truth in presentation, diligence and precision in citing works and ideas we have used, and acknowledging our collaborations with others.

Plagiarism, whether deliberate or through negligence or ignorance, is a serious violation of conduct at Rutgers University. **Plagiarism is defined** as “the use of another’s work, words, or ideas without attribution.” Because cultural norms vary, it is important for all students to understand that plagiarism is considered a form of academic dishonesty and a serious violation of academic integrity.

Other forms of academic dishonesty include the following:

- -unauthorized collaboration
- -falsifying data
- -submitting the same or a similar paper for multiple classes without explicit permission from all of the instructors involved
- -submitting for a course material previously published (electronically or in print)
- -quoting from a paper you have written for another context
- -copying from another student on exams or assignments
- -the use of unauthorized materials during examinations.

The prohibition on plagiarism and other forms of academic dishonesty applies to all kinds of academic and scholarly work, such as:

- -short classroom assignments
- -papers
- -exams
- -class presentations
- -conference presentations
- -publications, whether print or online.

Failing to acknowledge sources and credit influence is considered a form of theft. Material drawn from the Internet is no different from other sources and must also be cited appropriately. Most faculty at RU prefer that students cite using the Chicago Manual of Style or MLA style.

Scholarly work often involves **collaboration**. However, collaboration on an assignment is appropriate only if explicitly authorized by the instructor of the course. The fact that an instructor has authorized collaboration of a specific kind on a specific assignment does not mean that other forms of collaboration, or collaboration on other assignments, is also authorized. If students are uncertain about whether collaboration is permissible, and of what sort, they should consult with the course instructor.

Course Calendar

Spring 2023

Week One

January 19th:

First Day of Class

Preaching Grace Notes

- ✦ Popcorn Introductions/Icebreaker
- ✦ Course Overview
- ✦ Liberatory Black Women Preachers (short film)
- ✦ Introduction to Womanist Work: Black Women Preachers and Social Justice
- ✦ Begin thinking about Womanist Work Anthem playlist

Week Two:

January 26th:

Preaching Grace Notes, cont'd

- ✦ **First Hour:** Discussion of Chapter Two: **Singing in the Key of G-O-D** by Rev. Dr. Teresa Fry Brown in *Weary Throats and New Songs* (2003) pp. 53-88
- ✦ Discussion of Assigned Excerpts from **SISTERFIRE: Black Womanist Fiction and Poetry** (*Introduction, Chant to the Ancestors, and 21st Century Black Warrior Wimmins Chant*)
- ✦ Discussion of article, *Black Women Preachers: A Literary View* by Betty J. Overton in *Southern Quarterly* vol. 23 issue 3 (1985)
all scanned excerpts can be found under **Files or Course Reserves on Canvas**
- ✦ **Womanist Work:** Walker, Alice. In Search of Our Mothers' Gardens." (1982) pp. 231-243
- ✦ Representations of Black Womanism in Music:
Sounds and Sermons of the Freedom Movement (Second Hour)
- ✦ For discussion, choose a most memorable sermon by a Black woman preacher and a sacred song that accompanies the sermon. You can bring in the title/text or an audio/visual example. This will formulate the grounds of our seminar discussions in the coming weeks. Examples can include sermons from Bishop Dr. Barbara M. Amos, Rev. Dr. Renita J. Weems, Bishop Yvette Flunder, Rev. Dr. Leslie Callahan, Bishop Vashti McKenzie, et al. We will add to this song list as the semester progresses. By the end of the semester, this seminar will have compiled a **Sacred Womanist Work Anthem Playlist**.
- ✦ **Supplemental Readings:**
*Simmons, Martha. "Whooping: The Musicality of African American Preaching Past and Present." in *Preaching with Sacred Fire* pp. 864-884*
- ✦ Julia A.J. Foote. "Women in the Gospel." *Words of Fire*. (1995) pp.52-53 *

Week Three:

February 2nd:

The Sermon in African American Literature

- ✦ The following excerpts will lead our seminar discussion:
- ✦ Walker, Alice. “The Welcome Table (for sister Clara Ward) from *In Love & Trouble*. (1973) pp. 81-87
- ✦ Walker, Alice. “Roselily.” From *In Love & Trouble*. (1973) pp. 3-9
- ✦ Cheryl Townsend Gilkes, “The Black Church as a Therapeutic Community.” (article found under Files on Canvas)

Supplemental Reading:

- ✦ Dolan Hubbard. “Toward a Definition of the African American Sermon” in *The Sermon and the African American Literary Imagination* (1994) pp. 1-25 *
- ✦ Cannon, Katie Geneva. “Moral Wisdom in the Black Women’s Literary Tradition.” In *Katie’s Canon: Womanism and the Soul of the Black Community* pp. 57-68.

Supplemental Readings:

- ✦ Pauli Murray. “The Liberation of Black Women.” *Words of Fire*. (1995) pp. 185-197 *
- ✦ Jacquelyn Grant. “Black Theology and the Black Woman.” *Words of Fire*. (1995) pp. 319-333 *

Week Four:

February 9th:

“I Found God in Myself, and I Loved Her Fiercely”: In Search of Zora

Zora Neale Hurston, *Their Eyes Were Watching God*

Supplemental Readings:

- Daphne Brooks. “Sister, Can You Line it Out?”: Zora Neale Hurston Notes the Sound.” *Liner Notes for the Revolution*. (2021) pp. 125-160
- Cannon, Katie Geneva. “Resources for a Constructive Ethic: The Life and Work of Zora Neale Hurston.” *Katie’s Canon*. Pp. 77-90
- Dolan Hubbard, “Recontextualizing the Sermon to tell (Her)story: Their Eyes Were Watching God.” pp. 47-63 *
- Emilie M. Townes, “Womanist Theology.” pp. 159-176 www.ir.vanderbilt.edu.
- Article of *The History of Womanist Thought* found under Files on Canvas
- Womanist Playlist Additions: Walker’s Song*
- Wall, Cheryl. *Their Eyes Were Watching God: A Casebook*

Week Five:

February 16th:

James Weldon Johnson, “God’s Trombones: Seven Negro Sermons in Verse (1927) pp. 1-98

Week Six:

February 23rd:

Zeze of God

Reimagining the Black Woman Preacher in African American Literature Part I

Langston Hughes, *Tambourines to Glory*

Hughes's Song

Week Seven:

March 2nd:

Reimagining the Black Women Preacher in African American Literature Part II (continued)

James Baldwin, *The Amen Corner*

Baldwin's Song

Week Eight:

March 9th:

Ebony Minds, Black Voices

Sawyer Seminar Week

Candice M. Benbow, *Red Lip Theology*

In addition to reading Benbow's 2022 book, *Red Lip Theology*, this class session, will also encompass examining various artists from sacred music to soul who through the lenses of social justice, women/gender/sexuality lenses encompass musicological aspects of the Black sacred preaching tradition through song. Supplemental texts will be extant from *Sonia Sanchez's text, 'Shake Loose My Skin' to Ntozake Shange's 'Lost in Language and Sound': My Pen is a Machete.*

Lauryn Hill

Aretha Franklin

Jill Scott

Rosetta Tharpe

Shirley Caesar

Dorinda Clark-Cole

Karen Clark-Sheard

Abbey Lincoln

Ursula Rucker

March 8th Sawyer Seminar on Black Citizenship and Religion. Each student is required to attend at least one Sawyer Seminar session on Black Citizenship 2023 (March 8th). Each student will submit a discussion board post Thursday, March 9th by 3:00 pm based on the epistemologies they discovered during said session. The seminar on Black Religion and Black Citizenship is of particular interest to this graduate course, *Womanist Work: Black Women Preachers and Social Justice.*

SPRING BREAK: March 11th-March 19th

Week Nine:

March 23rd:

Renita Weems, *Chapters One & Two of Just A Sister Away: A Womanist Vision of Women's Relationships in the Bible* (1988) pp. 1-23 and pp. 24-38

Literature and Film Week: *Those Preachin' Women* Part II

Supplemental Reading:

Ann Allen Shockley, *Say Jesus and Come to Me*

Marginal Black Feminist Religiosity: Ann Shockley's Construction of the Divine Heroine in 'Say Jesus and Come to Me' by Tomeiko R. Ashford (2005)

Week Ten:

March 30th:

Mitzi J. Smith, *Womanist Sass and Talk-Back: Social (In)justice, Intersectionality, and Biblical Interpretation*

Stacey M. Floyd-Thomas, Ed., *Deeper Shades of Purple: Womanism in Religion and Society*

Week Eleven:

April 6th:

Reimagining the Black Woman Preacher in Literature Part III

Courtney Pace, *Freedom Faith: The Womanist Vision of Prathia Hall*

Week Twelve:

April 13th:

Freedom's Highway

Tricia Hersey, *Rest is Resistance*

April 20th: Womanist Work Summit 2023

April 27th: Womanist Work Summit Projects Due 2023

Reading Period begins, May 2nd and ends May 3rd, 2023

Final Exam Period: May 4th-May 10th

