

Representing HIV/AIDS in Literature & Pop Culture

ENGL 384:9E (Spring 2020)

W 6-8:55 pm

Kiernan Hall 112

Contact Information

Dr. Shannon Draucker
(pronouns: she/her/hers)
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Office Location: Kiernan Hall #226
Office Hours: MWF 11:30 am-12:30 pm
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& by appointment



Images: Broadway, FX, Google Books

Course Description

On June 5, 1981, the U.S. Centers for Disease Control and Prevention released its Morbidity and Mortality Weekly Report, which detailed the rare occurrence of Pneumocystis pneumonia (PCP) in otherwise healthy, young, “homosexual” men in Los Angeles. On July 3, 1981, *The New York Times* declared a “Rare Cancer Seen in 41 Homosexuals.” However, infections caused by HIV and AIDS had been steadily increasing in the states as well as in Central Africa, Haiti, Canada, and Europe for almost a decade before these reports. AIDS activists sharply criticized the mainstream media, the federal government, and the medical community for their belated acknowledgment of and slow response to the disease.

While the lack of engagement with HIV/AIDS by the media, government, and medical world would long be (and still is) a common theme in discourses about the pandemic, HIV/AIDS immediately captured the passions of artists, poet, playwrights, novelists, filmmakers, and musicians. This semester, we will explore representations of HIV/AIDS in literature and pop culture from the last 40 years. From Larry Kramer’s 1985 play *The Normal Heart*, which related some of the earliest activist efforts by the Gay Men’s Health Crisis in New York, to Danez Smith’s 2017 poetry collection *Don’t Call Us Dead*, which explores what it means to be black, queer, and HIV-positive in America today, the works we read will allow us to consider HIV/AIDS from a variety of intersectional perspectives. We will explore the linguistic, visual, and sonic tools that artists use to portray an illness that few understand and many stigmatize, consider how creators respond to threats from outside of – and fissures within – activist movements, and

discuss the difficulties – and perhaps impossibilities – of fully “representing” an enduring global pandemic.

While we will read some “canonical” works of AIDS literature (*The Normal Heart*, Tony Kushner’s *Angels in America*, Susan Sontag’s *AIDS and Its Metaphors*), we will also use an intersectional lens to discuss representations of HIV/AIDS outside the spheres of white, middle- or upper-class gay men in U.S. contexts. We will read works by female, trans, and non-binary writers of color from across the globe, including Sapphire’s *Push*, Jamaica Kincaid’s *My Brother*, Yan Lianke’s *Dreams of Ding Village*, and Masande Ntshanga’s *The Reactive*. We will also consider the “here and now” of HIV/AIDS as they affect people in our own community; a major component of our course will include work with Albany’s Damien Center, supported by Siena’s Center for Academic and Community Engagement (ACE).

Learning Goals

Our consideration of the above questions will require us to draw upon our most fundamental close reading, critical thinking, and communication skills. Successful completion of this course means you will:

- Develop a thorough, nuanced, and intersectional understanding of literature surrounding the global HIV/AIDS pandemic.
- Improve your abilities as a close reader of texts from a variety of genres, including novels, short stories, poems, plays, television episodes, songs, and critical theory, among others.
- Hone your voice as a scholar who enters critical conversations about literature, culture, and social justice.
- Think intersectionally about the relationships among gender, race, class, sexuality, and other vectors of identity.
- Become an active participant in class discussions by respectfully listening to and engaging with your peers’ ideas.
- Develop as a writer who recognizes the importance of revision and engages meaningfully with feedback.
- Ponder deeply the connections between the material in this course and the “real world.”
- Work with our community partner, the Damien Center, to produce work that contributes to their mission and vision.

This class holds the Academic Community Engagement (ACOM) attribute. This means that we will be working with a community partner as part of the coursework in this class and completing service projects that directly benefit that organization. This semester, we will be working with the Damien Center of Albany on two projects (see “Course Requirements” below). As part of this project you will be expected to visit the site twice during class time, work directly with clients in that organization, and reflect on your work. We will be discussing the details of this community-engaged work in class.

Required Texts

The following course texts are available at the Siena Bookstore, online retailers, and local independent bookstores such as the Book House of Stuyvesant Plaza or Market Block Books in Troy (<https://www.bhny.com/>). **You are required to use *these editions of the texts and bring them to class on the days we are discussing them.*** If you do not bring the correct edition of the book to class on the day we are discussing it, you will be marked absent for the day. You may search for the correct editions of the books online by using the ISBN-13 numbers provided below. Please consult with me if you have difficulty accessing any of these course texts.

Larry Kramer, *The Normal Heart* (Samuel French / ISBN-13: 978-0573619939)

Tony Kushner, *Angels in America* (Theatre Communications Group / ISBN-13: 978-1559363846)

Sapphire, *Push: A Novel* (Vintage / ISBN-13: 978-0679766759)

Jamaica Kincaid, *My Brother* (Farrar, Straus and Giroux / ISBN-13: 978-0374525620)

Danez Smith, *Don't Call Us Dead* (Graywolf Press / ISBN-13: 978-1555977856)

Film: *Rent*, dir. Chris Columbus. 2006. Available on Amazon Prime or other online sources. DVD version available on reserve at Standish Library.

TV episode: *Pose*, Season 2 Episode 1 ("Acting Up"). Available on Amazon Prime or other online sources.

Canvas

On our Canvas site, you will find a copy of this syllabus, links to the readings (those marked "C" on the syllabus), and prompts for your assignments (which I will also hand out in hard copy in class).

Meeting with/contacting me

Office hours (listed at the top of the syllabus) are periods of time each week when I am in my office and available to meet with anyone who stops by. You are welcome to come to office hours at any time (no appointment needed!) to ask questions, go over a paper draft, talk about the reading, or just chat. This is *your* time, so please take advantage! If you'd like to meet with me outside of office hours, please email me, and we can set up a mutually convenient time.

Our primary mode of communication outside of class and office hours will be email, so please check your email regularly for updates from me. Feel free to email me at sdraucker@siena.edu at any time. I will respond within 24 hours during the week and 48 hours on weekends.

Course Requirements

In order to make the most out of this course, you will do a good deal of reading and writing, engage in a variety of class activities, and complete work with the Damien Center. Specific course requirements include:

- **Reading:** In order to participate fully in this class, you must complete the assigned reading *before* the class meeting. I will expect you to *study*, not just read, the assigned texts. *Studying* can include, but is not limited to: re-reading key passages, annotating your books, taking notes, and jotting down questions. **NOTE: As our course meets only once a week, you will have a significant amount of reading to complete before each class period. Do NOT save the reading for the day or night before class; you will not be able to complete it thoroughly. This class will ask you to manage your time throughout the week and plan your work accordingly. Don't hesitate to contact me if you need help developing reading or time management strategies.**
- **Discussion:** You should come to class prepared to discuss the works we read, share your ideas, and/or participate in small group activities. Active, thoughtful, and respectful participation is the cornerstone of our course.
- **Writing:** You will complete a variety of low- and high-stakes writing assignments throughout the semester. These are designed to help you practice analyzing texts, crafting arguments, organizing your ideas, engaging with primary and secondary sources, and revising your prose. To this end, you will complete the following: **two close reading papers** (2 and 3 pages) and a **final paper** (4-5 pages). Our cwork with the Damien Center (see below) will also involve a good deal of writing. You will receive detailed handouts for all of these assignments as the time approaches.
- **Community work:** A major component of our class this semester will be working with the Albany Damien Center. Founded in 1988, the Albany Damien Center was one of the first AIDS centers in the nation and continues to offer programming and residence to those living with HIV/AIDS in our area. You can learn more here: You can learn more here: <http://www.albanydamiencenter.org/our-history.html>. The Damien Center has graciously agreed to work with our class this semester and collaborate on two projects:
 - 1) Our first project with the Damien Center will be to **conduct interviews with current members at the Damien Center** who wish to tell their stories and to transcribe these interviews for the Center. You will receive a detailed assignment sheet about all of the components of this project, but here are the major tasks:
 - Completing mandatory confidentiality training with a member of the Damien Center staff
 - Generating thoughtful, appropriate, and respectful interview questions (in collaboration with your team partners)

- Completing an interview (between 30 mins. & 1 hour) with a member of the Damien Center, which you will record if given permission
- Creating a transcript of your interview with your team members to deliver to the Damien Center
- Writing a two-page reflection essay
- 2) Our second project with the Damien Center will be to **host a film night** at the center for members and staff (film TBD). Your task will be to watch the film ahead of time and prepare questions for a short discussion session following the film.

Extra Credit

I believe that some of the most exciting and generative intellectual experiences occur when we are able to connect what we are learning in the classroom with the wider world. To that end, I would like to encourage you to attend events on campus and in the community, particularly those that have to do with gender, race, equity, and social justice. These can include (but are certainly not limited to) performances, lectures, discussion groups, gallery exhibits, protests, and community service events. If you have a question about whether an event is appropriate for this assignment, please check with me.

This semester, you may write a **two-paragraph reflection/response** to **up to three of such events**. You may earn **up to three points of extra credit for each response you complete**. In your response (which should be in the form of a **Word .doc or .docx**), you should:

- a) Include a picture that proves your attendance at the event (this can be a photo of a ticket stub, a picture from the event, or a “selfie” of you at the event – have fun with this! Kudos for especially creative photos 😊)
- b) Give a brief summary of the event
- c) Reflect on how the content of the event may (or may not) intersect with something we have read or discussed in this class.

You may **email me** your reflections at any time throughout the semester; you must turn in all extra credit work to me **before class on Monday 5/4 (the last day of classes)**.

I will try to let you know of events as I hear of them as the semester progresses. I will keep a **shared Google Doc for all of my classes (on Canvas under “Files”)** with a list of events; please add to the list if you hear of a great opportunity on or off campus – or if you are involved in a group that is performing or sponsoring an event!

Please note: While the point of this exercise is meant for you to be out in the Siena and wider communities, I know that life circumstances (work, families, etc.) may prevent some of you from committing to events outside of class. If this is a problem for you but you still wish to earn some extra credit points, please talk to me; we will likely arrange for you to attend an “event” virtually in lieu of attending an event in-person.

Grading

I will outline specific grading criteria for each graded project on individual assignment sheets. Here is the overall points breakdown for the course requirements:

- Close reading #1: 50 points
- Close reading #2: 75 points
- Damien Center Project: 125 points
- Final Paper: 150 points
- Attendance, Participation, and Engagement: 50 points
- =450 points total

Here are the letter grade conversions based on a 450-point scale:

- >=423 = A
- 405-422 = A-
- 392-404 = B+
- 378-391 = B
- 360-377 = B-
- 347-359 = C+
- 333-346 = C
- 315-332 = C-
- 302-314 = D+
- 288-301 = D
- 270-287 = D-
- <=269 = F

Attendance Policy

As this is a seminar-style course that meets only once a week, your regular attendance and active participation are essential to your success in the course *and* your classmates' learning experiences. It is especially important that you are present and active in class on the days when we are doing work with members of the Damien Center; they have graciously agreed to work with us, so to not show up or be late would be disrespectful to their time and efforts. Missing **more than one class session** will lower your final grade. This "free" absence can be used for anything from oversleeping to illnesses, holiday travel, religious/cultural observances, extracurricular commitments, or emergencies. For each additional day missed (day 2 and beyond), your final grade will be lowered **by three percent (rounded to the nearest whole point)**. **Missing three or more classes will automatically result in a failing grade for the course.** If a long-term illness or family emergency arises, contact me and the VPAA Office (academicaffairs@siena.edu), and we will work it out.

Please also note that **three late arrivals** (10 minutes late to class or more) will constitute an absence. I take attendance at the beginning of class, so if you arrive late, it is your responsibility to see me when class is over so that I record your attendance.

Participation and Engagement

Discussion is the cornerstone of any literature class. I expect everyone in this class to come to each meeting prepared and eager to participate in the conversation. However, I am aware that “participation” and “engagement” can take many forms. Talking more than everyone else does not guarantee you an “A” participation grade. In my classroom, listening attentively and responding to your classmates’ ideas is just as important as sharing your own. I am aware that everyone participates differently and that some are more comfortable than others talking in class. To this end, I will incorporate a variety of small-group discussions, written responses, and other in-class activities to reward multiple forms of participation. Please contact me if there are ways I can help you engage more actively in class.

A word about technology: It is crucial that our classroom feels like a community in which we all contribute thoughtfully, think critically, and listen carefully to each other’s ideas. This is extremely difficult to do if we are all behind our laptop screens. Moreover, recent studies* have shown that we listen best and recall information most effectively when we take notes by hand. However, I am also committed to practices that foster sustainability and accessibility. For these reasons, I permit laptops in class on days when I assign readings posted to our course Canvas site. There are also days when I will invite you to bring your laptops for in-class work or peer review. I expect that on these days, you will use your laptops *only* for course-related activities. I ask that you close out of email, Facebook, Instagram, Apple Messenger, WhatsApp, and the like for the duration of our class period; you might even consider downloading the readings and turning off the WiFi on your device entirely. ***Students who use technology for other purposes during class may be marked absent for the day.*** Note that there will be “closed-laptop days” when I specifically ask you to put away your computers for discussion, so please always be prepared with a pen/pencil and paper for note-taking purposes. *Phones must be kept on silent and out of sight at all times.* Please discuss any specific accessibility needs regarding technology with me at the beginning of the semester (see “Accessibility Statement” below).

*See, for example: Mueller, Pam A. and Daniel M. Oppenheimer, “The Pen is Mightier Than the Keyboard: Advantages of Longhand over Laptop Note Taking.” *Psychological Science*, 2014, pp. 1-10.

As this is a three-hour evening class, I invite you to bring water, snacks, meals, and anything else you need to stay alert and attentive throughout the period. Please make sure your snacks are not too disruptive (e.g. smelly, noisy, or requiring a lot of assembly), and let me know if you have an allergy or sensitivity to particular food smells. I will offer a short break in the middle of each class period. **Be prepared to stay the entire time period.**

Academic Citizenship

Siena College's Mission Statement reads, "Siena fosters the rigorous intellectual development of its students through a healthy exchange of ideas both inside and outside the classroom...It develops in each individual an appreciation for the richness of exploring knowledge from a variety of perspectives and disciplines." To this end, my expectation is that we will work together to make this classroom a safe, supportive, and inclusive space for the dynamic and respectful exchange of ideas. I ask that we all approach the diverse perspectives offered by our authors and each other with respect, sensitivity, interest, and engagement. The ability to engage in healthy intellectual debate and disagreement is one of the greatest affordances of a liberal arts education, but such debates should never consist of disrespectful comments, hurtful remarks, hostile actions, or personal attacks.

Many of our course texts deal with topics such as gender discrimination, sexual violence, racism, xenophobia, illness, suicide, and death. Much of this material can be emotionally and intellectually challenging. I will do my best to offer a "heads up" about particularly graphic or intense content so that we can all engage safely, carefully, and thoughtfully with the material. If you have any concerns, please do not hesitate to contact me.

Late and Missed Assignments

Unless you have extenuating circumstances and make specific arrangements with me in advance, graded assignments (signaled with an asterisk[*] on the syllabus) will be penalized **by five percent (rounded to the nearest whole point)** for each 24-hour period they are late. If you are habitually late with your assignments, you will be unable to engage fully in the class, and this will also affect your participation and attendance grade.

Submitting Written Work

You will submit all of your written work on our course Canvas site (under "Assignments"). Please note: I will **ONLY** accept papers as **Microsoft Word .doc or .docx attachments** (NOT Google Docs, Pages, or other formats – Canvas should restrict the file type). This will facilitate my full engagement with your work, specifically, my ability to include in-text comments. Siena has a campus agreement with Microsoft for the Office Suite, which makes Office 365 available to our community at no cost. Please see the following site to download Microsoft Office:

<https://itsfaq.siena.edu/display/XenFAQ/Microsoft+Office>

Here's your Easter egg: before next class, send me an email with the subject line "Hazel" (the name of my brand-new puppy) and any questions you might have about the syllabus after your careful read-through.

Papers must be written in **12-pt. font** (Arial, Times New Roman, or Garamond), be **double-spaced**, and have **1” margins**. All papers must adhere to **MLA-style citations (8th edition)**. Here are my favorite resources to consult for MLA citations:

-Purdue Owl MLA Formatting and Style Guide:

https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_formatting_and_style_guide.html

-MLA Handbook, 8th Edition (available at Standish Library)

Plagiarism & Academic Integrity

According to Siena’s Statement on Academic Integrity, “The concept of academic integrity lies at the heart of any college. This is particularly true of Siena with its strong Franciscan tradition and its dedication to fostering sound moral growth. In such an environment, academic dishonesty cannot be tolerated. Students who commit such acts subject themselves to sanctions as severe as dishonorable dismissal from the College. Academic dishonesty can take different forms, including, but not limited to: cheating [dishonesty in a test situation], plagiarism [dishonesty in the presentation of materials in a paper or report], and failure to report known instances of academic dishonesty.”

Please note that academic dishonesty and plagiarism are serious offenses and can result in failure of the assignment and/or course as well as disciplinary action at the college level. Cases of plagiarism will be handled in accordance with the disciplinary procedures described in Siena College’s Academic Integrity Policy, the full version of which can be found online:

<https://www.siena.edu/offices/academics/academic-policies-and-procedures/academic-integrity-policy/>

In this class, we will discuss conventions for using and citing sources in academic papers. If you have any questions about plagiarism or academic dishonesty, I invite you to speak with me.

The Writing Center

The Writing Center, located in Library 09, provides free one-on-one writing support to all members of the Siena College community. Trained peer consultants assist students at all levels with writing assignments in a variety of subjects. Professional tutoring services and English language support are also available, as well as a long-term Mentor Program for weekly meetings. The Writing Center consultants work with writers from all levels of experience, ability, and expertise. I encourage you to make use of this invaluable resource at least once for each major paper this semester. To learn more and make an appointment, please visit:

<https://www.siena.edu/offices/writing-center/>

Chosen Name and Gender Pronouns

I aim to create an inclusive learning community that supports all students, including students of all gender expressions and identities. I will invite you early in the semester to tell me which set of pronouns (she/her/hers, he/him/his, they/their/theirs, etc.) you feel best fits your identity, if you wish to share. If you have any questions or concerns, please do not hesitate to contact me.

Accessibility Statement

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Siena College is committed to fostering an accessible learning environment for all students. Students with particular needs should also contact the Office of Accessibility (Foy Hall 109), which is responsible for providing accommodations to students with disabilities. All information disclosed is private and will not be released without your written permission. More information can be found here:

<https://www.siena.edu/offices/accessibility/>

We all learn in different ways, and I am committed to supporting your learning needs. If you have specific accommodations, please let me know at the beginning of the semester so that I can help you get the most out of this class. Any information about your accessibility needs will be treated with the utmost discretion.

Many difficulties (medical, emotional, financial, cultural, and familial) can affect our abilities to perform academically. Siena provides several support services that are available to all students, including the Office of the Dean of Students, Student Academic Success and Engagement (SASE), Health Services, the Counseling Center, the Title IX Office, and the Department of Public Safety. I am happy to provide more information or connect you with these services throughout the semester.

Office of the Dean of Students: <https://www.siena.edu/offices/dean-of-students/>

Student Academic Success and Engagement (SASE):

<https://www.siena.edu/offices/student-academic-success-and-engagement/>

Health Services: <https://www.siena.edu/offices/health-services/>

Counseling Center: <https://www.siena.edu/offices/counseling-center/>

Title IX/EEO Office: <https://www.siena.edu/offices/title-ix-eeo/>

Department of Public Safety: <https://www.siena.edu/offices/public-safety/>

Please do not hesitate to contact me with ideas or suggestions for making this class more inclusive and accessible. I am committed to supporting your learning in any way I can.

Pandemic & Emergency Preparedness

You are instructed to bring all texts and a copy of the syllabus/course schedule home with you in the event of a College Closure. If your situation permits, you should continue with readings and assignments to the best of your ability, per the course schedule. I will give you instructions via email regarding how to deal with assignments and deadlines. If possible, I will set up online office hours so that you can “check-in” with any questions you may have. If you do not have internet, we will find another method of communication. Stay connected with information regarding the College’s status and reopening schedule by monitoring the Siena website.

Course Schedule

Please note: readings are listed on the day they are due. Items marked “C” are available on our course Canvas site. Items listed in **bold** are things that you need to do in advance of or bring to class (other than the reading); these are shorter assignments that will count towards your participation and engagement grades. **Items listed in bold with an asterisk (*) are formal, graded assignments, which are to be submitted via Canvas in .doc or .docx format (see “Submitting Written Work” above).**

You must bring the reading (correct editions only) to class on the day it is assigned, or you will be marked absent for the day.

This schedule is subject to change as needed. I will provide updates in class and via email.

What is AIDS – and who defines it?

W 1/22: Watch Kimberlé Crenshaw, “The urgency of intersectionality”
 In class: introductions & syllabus
 In class: generate HIV/AIDS Timeline
 In class: watch & discuss excerpts from *Philadelphia*,
Straight Outta Compton, *How to Get Away with Murder*, *Ru Paul’s Drag Race*, and “Gay, black and HIV positive: America’s hidden epidemic”

SUN 1/26: Post one-paragraph summary of (or detailed question about) Sontag OR Treichler on Canvas (under “Discussions”)

W 1/29: Read syllabus carefully & send email to Dr. D
 Read Susan Sontag, from *AIDS and its Metaphors / Illness as Metaphor* (C)
 Read Paula Treichler, from “AIDS, Homophobia, and Biomedical Discourse: An Epidemic of Signification” (C)
 Read Larry Kramer, *The Normal Heart*

Elegies, Eulogies – AIDS Poetry

W 2/5: Read AIDS poetry packet (C):
 Assotto Saint, “De Profundis: for eleven gay men in my building”
 Melvin Dixon, “One by One”
 Melvin Dixon, “Heartbeats”
 Melvin Dixon, “Aunt Ida Pieces a Quilt”
 Melvin Dixon, “And These Are Just a Few”
 Rafael Campo, “The Gift of AIDS”
 Rafael Campo, from *The Changing Face of AIDS* (V: “Elegy for the AIDS Virus”)

Essex Hemphill, "American Wedding"
 Essex Hemphill, "When My Brother Fell"
 Justin Chin, "Undetectable"

Close reading #1 due* (before class, submit via Canvas)

SHORTENED CLASS this evening so that we can all attend the MLK LECTURE at 7 pm (required)

Here and Now: AIDS in Our Community

W 2/12: ***Suzanne Beattie from the Damien Center will be visiting our class today to conduct our confidentiality training***

Read Tania D. Mitchell, "Traditional vs. Critical Service-Learning: Engaging the Literature to Differentiate Two Models" (C)

Read Tania D. Mitchell, "Service Learning as a Pedagogy of Whiteness" (C)

Read from Voice of Witness, *Say it Forward: A Guide to Social Justice Storytelling* (C)

Read or watch one interview from the ACT UP Oral History Project (C)

Watch one interview from "Faces of HIV" (C)

Research Damien Center & **prepare two interview questions**

SUN 2/16: Turn in interview questions to Dr. D (submit via Canvas by 11:59 pm EST) – one set of questions per group

W 2/19: **Interviews at Damien Center, Day 1**
(stay tuned for transportation details from Dr. D)

AIDS on Stage

W 2/26: **Class visit from Dr. Scott Greenhalgh (Mathematics)**
 Read Tony Kushner, *Angels in America*, part 1
 Begin watching Chris Columbus, *Rent*

W 3/4: **Interviews at Damien Center, Day 2**
 Finish *Rent*
Close reading #2 due* (before class, via Canvas)

W 3/11: **NO CLASS – SPRING BREAK**

W 3/18: Watch *Pose*, Season 2 Episode 1 ("Acting Up")

HIV in Her Words

W 3/25: **"Comments on Comments" for Close Reading #2 due* (before class, submit via Canvas)**

Read Sapphire, *Push*

**SUN 3/29: Damien Center interview transcript and reflection due*
(by 11:59 pm, submit via Canvas)**

A Global Pandemic

W 4/1: Read Jamaica Kincaid, from *My Brother* (pp. 3-83, 146-end)

W 4/8: Read from *Nobody Ever Said AIDS: Stories and Poems from Southern Africa* (C):
 Eddie Vulani Maluleke, "Nobody Ever Said AIDS"
 Leila Hall, "Girls in the Rear-view Mirror"
 Dambudzo Macherera, "Which One of You Bastards is Death?"
 Teboho Raboko, "Sefela – Migrant Worker's Poem"
 Khaya Gqibitole, "Fresh Scars"
 Jenny Robson and Nomthandazo Zondo, "Baba's Gifts"
 Nape-a Motana, "Arise Afrika, Arise!"
 Nasabanji E. Phiri, "Not at All!"
 Michael Cope, "From the Air"
 Roshila Nair, "Fanon's Island"
Paper proposal due* (before class, via Canvas)

TUES 4/14: Watch Damien Center film (TBD)
Post two questions on Canvas (under "Discussions")

W 4/15: **Movie night & discussion at Damien Center**
 (Review questions on Google Doc ahead of time)

W 4/22: Read Yan Lianke, from *Dreams of Ding Village* (C)
 Read Masande Ntshanga, from *The Reactive* (C)

HIV/AIDS Today

WEEK OF 4/27: MEET WITH DR. D ABOUT FINAL PAPERS (sign ups in class)

W 4/29: Read Danez Smith, from *Don't Call Us Dead*:
 "it won't be a bullet" (28)
 "bare" (37)
 "recklessly" (41)
 "litany with blood all over" (49)
 "1 in 2" (61)
 "every day is a funeral and a miracle" (64)
 "strange dowry" (78)
 & Author's Notes (85)

- W 5/6:** **FINAL PAPER DUE*** (by 11:59 pm EST, submit via Canvas)
All extra credit for this class must be turned in via email by 11:59 pm EST today
- F 5/8:** ***Last day to turn in late work for this class. I will not give any credit to work submitted after 11:59 pm EST.***