

RLST 3142/DIV 6764/REL 6764
Slave Religion and Culture in the American South
Vanderbilt University
Professor Alexis Wells-Oghoghomeh

“Until the lions have their own historians, the history of the hunt will always glorify the hunter.”
-Chinua Achebe

Course Description

More than 150 years after the Emancipation Proclamation, slavery—its histories and legacies—remains the subject of heated debate among the institution’s descendants and the millions of others who live in its wake. As a global institution predicated upon the exchange of human bodies, slavery helped to forge political and economic empires, divided nations, and crystallized racialized caste hierarchies that persist into the present. Yet, the politically and emotionally charged nature of conversations about slavery has obscured the lives of the women, men, and children who bore the legal status of “slave.” In this course, we will explore the meanings of enslavement from the perspectives of those who experienced it, and in doing so, interrogate broader questions of the relationship between slavery and the construction of racialized group identities. Using autobiographical narratives, eyewitness accounts, slaveholder diaries, images, and archeological evidence from the United States, we will examine the religious, philosophical, and experiential orientations that grounded the enslaved psyche and found expression in bondspeople’s music, movement, foodways, dress, and institutions. Although the United States South will be our primary region for interrogation, we will analyze the thought and culture formations of U.S. bondspeople in light of the discursive and aesthetic productions of African-descended peoples throughout the diaspora. In this way, we will endeavor to know the people who helped birth American culture.

Course Objectives

The purpose of this course is to:

- Explore the foundations of Black religious consciousness in the United States through an examination of the origins, experiences, and cultures of enslaved Africans and African-Americans in the South.
- Introduce select methodological issues in the study of enslaved, African-descended peoples’ cultures
- Invite critical thought and questions regarding the cultural formations subsumed under the category of “slave religion” and its connection to contemporary race politics

Required Texts

Print

Chireau, Yvonne. *Black Magic: Religion and the African-American Conjuring Tradition*.

Levine, Lawrence. *Black Culture and Black Consciousness: African-American Folk Thought From Slavery to Freedom*.

Rediker, Marcus. *The Slave Ship: A Human History*.

White, Deborah Gray. *Ar'n't I A Woman?: Female Slaves in the Plantation South*, Revised Edition.

E-Texts

Clarke, Erskine. *Dwelling Place: A Plantation Epic*.

Faust, Drew Giplin (ed.), *Ideology of Slavery: Proslavery Thought in the Antebellum South, 1830-1860*.

Jacobs, Harriet. *Incidents in the Life of a Slave Girl*.

Contact Information and Office Hours

Office hours with the professor will be held primarily on Mondays and by appointment only. In order to ensure a mutually helpful meeting, please schedule an appointment with me at least **48 hours** prior to the desired appointment time. At different moments during the semester, I will hold additional office hours.

Alexis Wells-Oghoghomeh
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A Word About Our Learning Community

In order to accomplish the course objectives, the classroom must be a safe space for dialogue about important, and sometimes sensitive, topics. As we establish our learning community, it is imperative that we function with a communal ethic that promotes engagement from every participant and respects every tradition examined in the course. Although we will continue to add to the class covenant throughout the semester, it is helpful to keep the following 4 R's of classroom engagement in mind:

Respect: Respect the course by reading and coming to class prepared. Respect each religious culture by bracketing suspicion and suspending judgment. Respect your peers by listening to and engaging their ideas.

Reflect: Prior to coming to class, take time to reflect upon the central ideas and concerns of our interlocutors for the day. Take notes and construct questions to contribute to the learning community. During classroom discussion, reflect upon the statements and positions of your peers prior to responding. Strive to frame your comments and questions respectfully. Finally, reflect upon your individual learning needs at intervals throughout the semester. If at any point you feel that the learning space is not conducive to your needs, communicate with the instructor.

Repeat: When discussing sensitive topics, it is natural to respond viscerally to disagreeable statements in the readings or in class. The objective of scholarly spaces is not to banish disagreement, but rather, to create platforms for meaningful dialogue. When engaging an interlocutor, it is often helpful to first repeat his/her position to ensure that you have adequately grasped the components of the argument and to identify the seat of your disagreement prior to responding.

Reply: Finally, speak! Your voice is an important contribution to the learning space.

Course Requirements

- 1) **Attendance and Participation** - The classroom is an interactive learning space and it is vital that you engage in class discussions and activities. Your individual contributions are essential to the overall success of the course. Therefore, attendance and participation are integral to your final grade. Given the online format of the course, attendance and participation will be measured through completion of the reading assignments and engagement with the material via synchronous and asynchronous class discussions. If you are unable to participate in synchronous class discussions, then you will be required to offer a paragraph response to the weekly reading assignment submissions of at least four (4) classmates. Your final grade will include an assessment of your **attentiveness** in the course, demonstration of **engagement with the readings**, and **participation** in class discussions.
- 2) **Weekly Assignments:** The purpose of the weekly assignments is to aid you with grasping the central concepts of the course and to facilitate discussion in class. It is imperative that you **complete all readings and assignments on time and come to class prepared for discussion**. Preparedness includes having a digital and/or printed copy of the assigned reading at synchronous meetings, as well as any additional assigned materials. Your responses should offer thoughtful reflection on the question and demonstrate your critical engagement with the readings. Each Thursday you will receive a weekly assignment to begin our discussion digitally. The weekly assignments are due by 9 a.m. on the Monday following the Thursday on which they are assigned. For instance, the assignment posted under Thursday, September 3rd will be due by 9 a.m. on Monday September 7th. I will not accept late assignments, however I will drop the two lowest grades at the end of the semester. Thus, if you are experiencing difficulty completing an assignment on time, you may opt to use one of your two “drop” assignments. Your assignments will be graded based on the following:
 - a. **Demonstration of Reading Knowledge:** Your responses should demonstrate your knowledge of the central themes and/or main points of the prior week’s readings. For this component, you do not need to memorize dates and other minutia. However, you will need to offer evidence using events, ideas, and themes in the readings in order to successfully respond to the week’s prompt.
 - b. **Thoughtfulness and Clarity of Argument:** Your responses should be presented clearly and concisely. For instance, for a Flipgrid response, you might choose to open with your “thesis”—or an articulation of your stance on the question—offer

evidence of or justification for your stance—and conclude with a reiteration of your stance.

c. Mechanics: Proofread!

- 3) Final Project: Documenting the Religion and Culture of Enslaved People in the American South (Undergraduate and Master’s) One of the purposes of higher education is to form good citizens through critical engagement with diverse ideas and the cultivation of independent thought. Your final project will offer you the opportunity to curate your own exhibit on a topic related to the histories and cultures of enslaved people in the United States South. You may choose to curate a page that addresses a research question of your choice. As curator, you can select the subject matter, locate the artifacts to be included in the exhibit, and develop the narrative arc. The project should include the following:
- a. Research Topic/Question: A clearly defined, well-articulated topic that is appropriate for the scope of the project. For instance, an exhibit on “Family Structures in Slavery” would be too broad. A more appropriate topic, or research question, would be “What was the organization of enslaved household on the Hermitage Plantation?” Remember, your exhibit must include primary source documents that help to answer the proposed research question. Therefore, your research question should emerge out of your exploration of available sources. Please review the research tutorials on Brightspace prior to choosing your topic. **Your research question is due by September 28th at 9 a.m.**
 - b. Midterm: An Annotated Bibliography: The purpose of the annotated bibliography is to train you in historical methods and provide some of the narrative material for the exhibit and introduction. You will collect and annotate at least five (5) primary sources and five (5) secondary sources for the bibliography (Master’s: seven (7) primary sources and seven (7) secondary sources). For each primary source, you should provide a description of the source, its origins (author, date of creation, any relevant historical context) and its connection to your topic. Each of these descriptions should be approximately ½ -1 page, double-spaced, 12-point font, typed pages. Your secondary sources should cover the major literature on the topic. For each secondary source, you should summarize the author’s argument and how it relates to the topic. Each annotation should be 1-1 ½ pages. The majority of your secondary sources should be books (at least three for undergraduates and four for graduates). For both primary and secondary sources, your annotations should include how you plan to use the source in the exhibit and/or how the source contributes to the narrative arc of the exhibit. **The annotated bibliography is due by 11:59 p.m. on October 24th.**
 - c. Introduction: A 5-7 page introduction (Times New Roman, double-spaced, 12 point font, 1 inch margins), in which you briefly contextualize your research topic, discuss the significant scholarly conversations relating to your topic (literature review), and explain your documentary selections and narrative arc. Graduate student papers should be 8-10 pages. The point of the introduction is to explain your methodological approach to the exhibit—how and why you made particular choices in the exhibit. The introduction should cite the secondary sources you used in your annotated bibliography, as well as an additional five secondary sources for undergraduates (a total of at least ten (10) secondary

sources) and seven additional secondary sources for Master's students (a total of fourteen (14) secondary sources). **The introduction is due on December 9th at 9 a.m.**

- d. **Exhibit/Presentation:** We will use the Omeka software for your online exhibit. Although the software is fairly intuitive, you will receive a tutorial on how to use it from our research librarian. The exhibit should consist of ten (10) artifacts for undergraduates and fifteen (15) for Master's students. Each artifact should be accompanied by a brief (no more than five (5) sentence) caption contextualizing the artifact and locating it in the narrative arc of the exhibit (i.e. connecting it to the research question). You will present your exhibit in small groups at the end of the semester. **The exhibit portion of the final should be completed by your presentation day, although you are allowed to make changes until the final due date.**
- 4) **Précis (Ph.D. only):** For each supplementary reading, you will complete a précis of approximately two (2) to three (3) pages. The précis will be submitted in accordance with a template provided by the professor. As illustrated in the example, all major references to the text should include in-text page numbers. Since the purpose of the précis is to facilitate our conversations during one-on-one meetings, footnotes and/or endnotes are unnecessary. The précis are due by **November 27th at 11:59 p.m.** As specified on the template, the précis must include the following components:
- Thesis of the work: This section should explore the author's main point(s), as well as supporting points that are pertinent to the overall objective of the work. In addition to offering the points, you should also document the evidence that the author uses to support his/her argument(s).
 - Method/Methodology: **Though related, an author's method and his/her methodology are not one in the same.** The following questions concern method: What type of evidence does the author marshal to support his/her thesis? Is it primarily historical? Anthropological? Sociological? To address methodology, you must ask: what assumptions, ideas, and principles govern his/her application of the method? For instance, though Albert Raboteau's method is historical, methodologically he assumes that Christian Protestantism is the primary, traceable expression of religiosity among enslaved African-Americans; hence his emphasis upon sources from religious institutions.
 - Sources and Interlocutors: What sources is the author using to make his/her point, and who are his/her primary interlocutors? In this section, you might also take the opportunity to name other scholars with whom the author's work converses, and explore the intersection of concepts and ideas. Think through the historiography of the subject(s) explored in the text and situate the work in light of similar texts.
 - Contribution: What is the primary contribution of the work to the author's field? In what ways do ideas explored in the work contribute to your own field and/or work?
 - Axe to Grind: Is there a particular idea and/or scholar against which the author is writing?
 - Failures/Critiques: Are there any weaknesses in the author's argument? What, if anything, does she/he fail to consider? What questions remain?

- 5) Final Project (Ph.D. only): In preparation for your comprehensive exams, your final project will consist of a detailed outline responding to a historiographical, methodological, and/or method question about religion and slavery. Your response should engage no less than ten (10) secondary sources. You are not limited to texts covered in class. The outline should include three parts:
- a. Proposed Question(s): Although you may choose to pose multiple questions, it is advisable that you propose no more than two (2) questions. Remember, the outline should be sufficient to offer a preliminary response to the question(s). The question proposal is due by **September 28th at 9 a.m.**
 - b. Five (5) Annotations: Choose the five (5) most significant and/or useful works for answering the proposed question, and write a one to two page précis exploring the main points of the work, its contribution to the field, and its pertinence to the question. This should be the second part of the outline, and arranged alphabetically. Unlike the above précis, this should be written in typical essay form.
 - c. The third and final section should be the outline. The outline should be divided into two or three parts and integrate the remaining bibliographic works. Each section header should make clear the perceived connection between the question and the citations, and function almost like the prongs of a thesis. The final is due on **December 9 at 9 a.m.**

*** Style Note:** All assignments should be submitted using 12 point, Times New Roman font, and the Chicago footnote-bibliography citation style.

Grading Policies

Assignment	Percentage:
Attendance/Participation	10%
Weekly Assignments	20%
Midterm	20%
Final Project	50%
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Total Possible Points/Percentage	100%

Grading Rubric: The grades you receive on assignments/projects will be based on the following scale and your overall grade will be weighted based on the percentage allotted for each component of the course.

93-100 A	83-86 B	73-76 C	60-66 D
90-92 A-	80-82 B-	70-72 C-	0-59 F
87-89 B+	77-79 C+	67-69 D+	

Grade Changes: Unless in the event of an obvious error or oversight, grades on assignments are final. **Grades will not be discussed before, during, or after class.** If you would like to discuss a grade, please email me to schedule an appointment during my office hours.

Late work: Late assignments will be accepted only under communicated extenuating circumstances. If you predict that an assignment will be late, you should make arrangements with me **at least 48 hours prior to** the assignment deadline. Assignments that are submitted more than twenty-four (24) hours after the original due date, without any previous arrangement, **will receive a zero (0) grade.** I realize that we are all attending class under unusual circumstances, please make every effort to submit your assignments on time.

Important Student Information

Academic Integrity & Student Honor Code: Academic integrity is central to any intellectual exercise. Consequently, plagiarism or academic dishonesty in any form will not be tolerated. Plagiarism is the presentation of another's ideas as your own. Academic dishonesty includes unauthorized collaboration on assignments and the inappropriate use of course materials. Any work that violates the Honor Code will result in a zero (0) grade and be reported to the Honor Council. You are expected to conduct yourself with academic integrity and honesty at all times.

Support & Disabilities: The Office of Equal Opportunity, Affirmative Action, and Disability Services provides a variety of important and useful services for students who need additional assistance in the classroom. If you have a disability that affects your ability to fulfill select requirements in the course, please contact the Office to learn your options:
www.vanderbilt.edu/ead.

Counseling and Psychological Distress: The Vanderbilt University Psychological and Counseling Center is available to offer counseling and other forms of support to students experiencing psychological and/or emotional distress. To make an appointment, call: (615) 322-2571, or 2-2571 on campus.

Class Schedule

S = Synchronous class, please join us on zoom.

A = Asynchronous, please read and complete the weekly assignment.

G = Assignment for Master's level students only.

Ph.D. = Reading assignment for Ph.D. level students only. Please read the text, in addition to the assigned undergraduate reading.

August 25: Introductions. **S**

August 27: Assignment: Reflect upon "slavery," "religion," and "slave religion." What do these terms mean to you and how does your understanding of them, or lack thereof, inform your decision to take this course? Post a written, artistic, or representative response of no more than 100 words on the discussion board in Brightspace. **S**

I. Of Retentions and Syncretism: Methodological Trajectories in the Study of Enslaved People's Religious Cultures

September 1: W.E.B. DuBois, "Of the Faith of the Fathers," in *The Souls of Black Folk: Essays and Sketches*, 189-206. Zora Neale Hurston, "Shouting," and "The Sanctified Church," in *The Sanctified Church*, 91-94, 103-107. **S**

September 3: E. Franklin Frazier, "The Religion of the Slaves," in *The Negro Church in America*, 9-25. Melville Herskovits, "Africanisms in Religious Life," in *The Myth of the Negro Past*, 224-228, 232-235. **A**

G: J. Lorand Matory, "Surpassing 'Survival: On the Urbanity of 'Traditional Religion' in the Afro-Atlantic World," *The Black Scholar*, 36-43.

Ph.D.: Dianne M. Stewart-Diakite and Tracey E. Hucks, "Africana Religious Studies: Towards a Transdisciplinary Agenda in an Emerging Field," *Journal of Africana Religions*: 28-77.

Weekly Assignment: Based on your readings of DuBois, Hurston, Frazier, Herskovits, Raboteau, and (for graduate students) Matory, Stewart, and Hucks, whose theory of African-American cultural development seems most plausible to you? Use Flipgrid to post a one-minute response outlining your choice and rationale.

September 8: Albert J. Raboteau, excerpts from "Death of the Gods" in *Slave Religion: The "Invisible Institution" in the Antebellum South*, 55-75, 86-92. **S**

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

II. From African Captive to Negro Slave: The Historical Foundations of Religion and Culture

September 10: Excerpts from *Women and Slavery in America: A Documentary History*, Documents 2, 3, 8, 11. (available online via the library) **A**

Weekly Assignment: Post one to three questions for clarification about the reading or slavery in early America to the Discussion Board

September 15: Marcus Rediker, "African Paths to the Middle Passage," and "From Captives to Shipmates," in *The Slave Ship: A Human History*, 73-107, 263-307. **S**

G: Jennifer L. Morgan, "'Some Could Suckle over Their Shoulder,': Male Travelers, Female Bodies, and the Gendering of Racial Ideology" in *Laboring Women*, 12-49.

September 17: Thornton Stringfellow, excerpt from "A Brief Examination of Scripture Testimony on the Institution of Slavery," in *Ideology of Slavery: Proslavery Thought in the Antebellum South, 1830-1860*, 136-141, 165-167. **A**

Ph.D.: Michael A. Gomez, *Exchanging our Country Marks: The Transformation of African Identities in the Colonial and Antebellum South*.

Weekly Assignment: Post one critical question about the week's readings. A critical question is not necessarily a criticism of the week's readings, but rather a question that engages and/or contemplates important themes, points, and questions posed by the reading. The question may also connect the week's readings to current events or other public discourses. In contrast to a clarifying or informational question, a critical question invites discussion and may move the conversation beyond the reading alone.

September 22: Erskine Clarke, *Dwelling Place: A Plantation Epic*, ix-43. **A**

September 24: Erskine Clarke, *Dwelling Place: A Plantation Epic*, 55-73. **S**

Ph.D.: Ras Michael Brown, *African-Atlantic Cultures and the South Carolina Lowcountry*

Weekly Assignment: *****RESEARCH QUESTION DUE*****

September 29: Deborah Gray White, "The Nature of Female Slavery" in *Ar'n't I A Woman?: Female Slaves in the Plantation South*, 62-90. **S**

October 1: H. Mattison, excerpt from *Louisa Piquet, The Octoroon: or Inside Views of Southern Domestic Life*, 5-27, <http://docsouth.unc.edu/neh/picquet/picquet.html>; Erskine Clarke, *Dwelling Place: A Plantation Epic*, 386-388, 397-407. **A**

G: Brenda E. Stevenson, "The Question of the Slave Female Community and Culture in the American South: Methodological and Ideological Approaches," *The Journal of African American History*, Vol. 2, No. 1 (Winter 2007): 74-95.

Ph.D.: Deborah Gray White, *Ar'n't I A Woman?: Female Slaves in the Plantation South*

Weekly Assignment: Reflect upon the conditions of female enslavement. In what ways, if any do you think that women's experiences might have shaped different approaches and manifestations of religiosity (ways of understanding the cosmos, ethics, rituals, etc.)? Use Flipgrid to record a one-minute response.

October 6: Erskine Clarke, *Dwelling Place: A Plantation Epic*, 345-361. Deborah Gray White, "Men, Women, and Families," in *Ar'n't I A Woman?: Female Slaves in the Plantation South*, 142-160. **S**

III. In Their Own Words: Searching for Enslaved People's Consciousness in Narrative

October 8: Research Day. **A**

PH.D.: Erskine Clarke, *Dwelling Place: A Plantation Epic*

Weekly Assignment: Go to the online version of *The American Slave: A Composite Autobiography* available through the library. **Read at least two (2) interviews** of formerly enslaved peoples. The interface is searchable, so you may choose to read by subject, state,

master, etc. **Listen to at least one (1) interview from the Library of Congress:** <https://www.loc.gov/collections/voices-remembering-slavery/>. Note the discrepancies between how formerly enslaved people's speech is recorded by White interviewers and how they actually sound in the interviews. Use Flipgrid to record a 2-minute response. How did their accounts make you feel? Based on what you read and heard, how might the experience of enslavement have shaped how enslaved people understood their existence, mortality, and other "big" questions? You should listen to and comment upon at least two (2) other people's recordings.

October 13: James A. Noel, "Being, Nothingness, and the 'Signification of Silence' in African American Religious Consciousness," in *Black Religion and the Imagination of Matter in the Atlantic World*, 57-75. **S**

G: Charles H. Long, excerpt from "Shadows and Symbols of American Religion," in *Significations: Signs, Symbols, and Images in the Interpretation of Religion*, 176-186.

October 15: Thomas Gray, *The Confessions of Nat Turner, The Leader of the Late Insurrection in South Hampton, VA*. <http://docsouth.unc.edu/neh/turner/turner.html>. **A**

Ph.D.: James A. Noel, *Black Religion and the Imagination of Matter in the Atlantic World*.

Weekly Assignment: In your opinion, was Nat Turner and his accomplices' violence justified? Is violence a defensible response to violent systems? If not, what were bondpeoples' alternatives? Use the Discussion Board on Brightspace to offer a 500-800 word response.

October 20: Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Chapters 1-5. **S**

October 22: Harriet Jacobs, *Incidents in the Life of a Slave Girl*, Chapters 6-7, 9-11, 13-14. **A**

Ph.D.: Harriet Jacobs, *Incidents in the Life of a Slave Girl* **OR** Mechal Sobel, *Trabelin' On: The Slave Journey to an Afro-Baptist faith*.

*****MIDTERMS DUE BY 11:59 PM ON SATURDAY, OCTOBER 24 *****

IV. The Art of Survival: Expressions of Consciousness in Religion and Culture

Weekly Assignment: Reader's Choice: Go to the *Documenting the American South* webpage (www.docsouth.unc.edu). Click on the "Collections" tab. Choose either the "The Church in the Southern Black Community" or the "North American Slave Narratives" option on the page. If you choose the latter, navigate to "Guide to Religious Content in Slave Narratives." It will show you a variety of topics with hyperlinks to page numbers in specific narratives of formerly enslaved people. If you choose this option, read accounts of a specific topic in at least 4 narratives. Each narrative generally contains only 1-2 pages of content. If you choose "The Church in the Southern Black Community," there are a number of primary source documents, such as sermons, speeches, convention minutes, and autobiographical accounts within this collection. Although you may search by subject, scrolling through an alphabetical list of the documents will give you the author's name, document title, year of creation/publication, and

number of pages. Read through one or two of the available documents, in accordance with your interests. Be sure to note the title and author of what you read. Record a 2 minute response in Flipgrid. What are your impressions of religion among enslaved people? Think of Jacobs's and others' accounts. Do their religious formations reflect their material conditions? If so, how?

October 27: Jason R. Young, *Rituals of Resistance*, excerpts from "Saline Sacraments, Water Ritual, and Spirits of the Deep: Christian Conversion in Kongo and Along the Sea Islands of the Deep South," 50-64, 77-94. **S**

October 29: Erskine Clarke, *Dwelling Place: A Plantation Epic*, 125-166. **A**

G: Brenda E. Stevenson "Marsa Never Sot Aunt Rebecca down': Enslaved Women, Religion, and Social Power in the Antebellum South," *The Journal of African American History* 90, no. 4 (October 1, 2005): 345-367.

Ph.D.: Jason R. Young, *Rituals of Resistance: African Atlantic Religion in Kongo and the Lowcountry South in the Era of Slavery*

Weekly Assignment: Dominant narratives of enslaved religiosity frequently foreground Christianity as either a tool of domination for slaveholders or liberation for enslaved people. Based on your readings, should enslaved people be primarily classified as Christian? If so, why? If not, how would you characterize their religiosity? Use the Discussion Board on Brightspace to record a 150 to 200 word response.

November 3: Yvonne P. Chireau, "'Our Religion and Superstition Was All Mixed Up': Conjure, Christianity, and African American Supernatural Traditions," in *Black Magic: Religion and the African-American Conjuring Tradition*, 11-33. **S**

November 5: Lawrence W. Levine, excerpt from "The Sacred World of Black Slaves," in *Black Culture and Black Consciousness: African-American Folk Thought From Slavery to Freedom*, 30-55. **A**

G: Yvonne P. Chireau, "'Africa Was a Land a' Magic Power Since de Beginnin' a History:' Old World Sources of Conjuring Traditions," in *Black Magic: Religion and the African-American Conjuring Tradition*, 35-57.

Ph.D.: Yvonne P. Chireau, *Black Magic: Religion and the African-American Conjuring Tradition*.

Weekly Assignment: Visit the Library of Congress's article on African-American spirituals (<https://www.loc.gov/item/ihas.200197495/>). Use the hyperlinks to listen to a few recordings. What themes emerge? Record a one-minute response on Flipgrid.

November 10: Yvonne P. Chireau, "'Folks Can Do Yuh Lots of Harm:' African American Supernatural Harming Traditions," in *Black Magic: Religion and the African-American Conjuring Tradition*, 59-89. **S**

G: Sharla Fett, "Spirit and Power," in *Working Cures: Healing, Health, and Power on Slave Plantations*, 36-59.

November 12: Omar Ibn Said, *Autobiography of Omar Ibn Said, Slave in North Carolina, 1831*, <http://docsouth.unc.edu/nc/omarsaid/omarsaid.html>; Read the biographies of at least two people in Richard Brent Turner, excerpt from "Muslims in a Strange Land: African Muslim Slaves in America," in *Islam in the African-American Experience*, Second Edition, 23-46. **A**

Weekly Assignment: Post one representation of one dimension of African-American or southern American culture to the Discussion Board. For instance, you may choose a dance performance, piece of visual/performance art, song, religious performance, etc. In what ways, if any, does it reflect the religious (Conjure, Muslim, Christian, etc.) and/or cultural consciousness of enslaved people?

November 17: Lawrence W. Levine, excerpt from "The Meaning of Slave Tales," in *Black Culture and Black Consciousness: African-American Folk Thought From Slavery to Freedom*, 81-109 (top). Virginia Hamilton, "Mary-Belle and the Mermaid," *Her Stories: African-American Folktales, Fairy Tales, and True Tales*, 33-37. **AND** Read one additional folktale from Arthur Huff Fauset, "Negro Folk Tales from the South. (Alabama, Mississippi, Louisiana)," *The Journal of American Folklore* 40, no. 157 (1927): 213-303. **S**

November 19: Lawrence W. Levine, excerpt from "Black Laughter," in *Black Culture and Black Consciousness: African-American Folk Thought From Slavery to Freedom*, 308-316, 340-344. **A**

Ph.D.: Lawrence W. Levine, *Black Culture and Black Consciousness: African-American Folk Thought From Slavery to Freedom*.

NOVEMBER 24/26 – THANKSGIVING HOLIDAY

V. A Mighty Long Way?: Contemplating the Cultural and Religious Legacies of Slavery in the U.S.

December 1: **PRESENTATION DAY. S**

December 4: **PRESENTATION DAY/LAST DAY OF CLASS. S**

*****FINAL DUE DECEMBER 9TH AT 9 AM****