

SYLLABUS

African American Literature

ENG 249.PSI1

Fall Semester, 2021

Number of Credits: 3 credits

Location/Venue: Central Michigan Correctional Facility

Instructor: Dale Wood

Contact Email: JPAY

Tentative Course Meeting Dates: Sept. 24, Oct. 8, Oct. 22, Nov. 5, Nov. 19, Dec. 3, Dec. 17

Course Description

ENG 249 AFRICAN-AMERICAN LITERATURE (3 CR) Survey of the literature of African-American writers. Emphasis is on the major writers in narrative, poetry, fiction, essay, and drama.

Prerequisite(s)

Prerequisite: ENG 131

Course Goals

You will read literature from a variety of genres and time periods, and work with historical primary sources to learn and understand the culture, social structure, and political forces that helped shape the writers we study. I will share what I have learned about the African American experience and the writers who worked diligently to bring the suffering, strength, and achievements of their people to light. Each text we read contributes to the American experience through the written word; their voices provide insight into the political, social, and cultural struggles our country has experienced.

Students will learn about the historical situations that drive the literature, the social impacts these works provide the reader, and the rich cultural contributions each piece provides.

Students will study topics that require careful reading and insight. All readings and discussions require respect and consideration for both the work and for the insights of others in our class.

This class will focus on several themes found throughout African American Literature: the Great Awakening, the Transatlantic Slave Trade, Slave Narratives, Resistance, the Harlem Renaissance, the Civil Rights Movements, the Black Arts Movement, Womanism, etc...

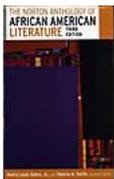
Course Objectives

- To increase the student's understanding of the ideological and philosophical basis of African-American literary thought.
- To develop the student's ability to approach all literary works with greater critical understanding.
- To give the student a partial understanding of the nature of early, middle and late African-American literary periods.
- To make students more familiar with some important figures in American literary history.

The course goals and objectives incorporate specific General Education Outcomes (GEOs) established by the JC Board of Trustees, administration, and faculty. These goals are in concert with four-year colleges and universities and reflect input from the professional communities we serve. GEOs guarantee students achieve goals necessary for graduation credit, transferability, and professional skills needed in many certification programs. The GEOs and course objectives addressed in this class include the following:

GEO 7 - Understand and respect the diversity and interdependence of the world's peoples and cultures.

Textbook



Norton Anthology of African Amer Literature (Vs1 & 2). 3rd edition.
Gates. WW Norton. ISBN: 9780393911558. 2014

Overview of Major Assignments

Short Writing Assignments and Critical Reading Assignments

Throughout the semester, you will be working on several writing assignments. Some of these, most of which I will refer to as "short writings" or "journals" (answering a series of questions in complete sentences, writing responses to an overall question, etc.) and "critical reading assignments" (which require you to annotate assigned readings and

formulate paragraphs supported by those annotations) will be graded as part of classwork (see Grading Procedure)

You will also complete a Comparative Essay (due Nov. 19, 2021) and a Final Project (due Dec. 3, 2021). Detailed instructions for these assignments are at the end of this syllabus.

Friendly reminder: Remember to always write your name on every page of work you turn in to Jackson College!

Grading Procedure

Your semester grade will be calculated based on your performance on the following assessments:

60%-Classwork: Journals, critical readings, discourse analysis assignments, participation (in class discussions, if applicable) and engagement (as measured in weekly JPAY messages)

15%- Creative Project (REQUIRED ASSIGNMENT: due Nov. 19) (see instructions at the end of this syllabus)

25%- Comparative Essay (REQUIRED ASSIGNMENT: due Dec. 3) (see instructions at the end of this syllabus)

Grading Scale

GPA	GRADE RANGE
4.0	94-100%
3.5	89-93%
3.0	84-88%
2.5	78-83%
2.0	72-77%
1.5	66-71%
1.0	60-65%
0.5	55-59%
0.0	0-54%

Failure

Failure to complete any of the three required portfolio essays will result in your receiving a failing grade in the course. Cheating and/or plagiarism (see below) can result in consequences up to and including dismissal from the college, including receiving a failing grade in this course. Repeated absences can result in your removal from the course, or in your receiving a failing grade in this course.

Academic Honesty Policy

Academic Honesty is defined as ethical behavior that includes student production of their own work and not representing others' work as their own, by cheating or by helping others to do so.

Plagiarism

Plagiarism is defined as the failure to give credit for the use of material from outside sources.

Plagiarism includes but is not limited to:

- Submitting other's work as your own
- Using data, illustrations, pictures, quotations, or paraphrases from other sources without adequate documentation
- Reusing significant, identical or nearly identical portions of one's own prior work without acknowledging that one is doing so or without citing this original work (self-plagiarism)

Cheating

Cheating is defined as obtaining answers/material from an outside source without authorization.

Cheating includes, but is not limited to:

- Plagiarizing in any form
- Using notes/books/electronic material without authorization
- Copying
- Submitting others' work as your own or submitting your work for others
- Altering graded work
- Falsifying data
- Exhibiting other behaviors generally considered unethical
- Allowing your work to be submitted by others

Accessibility

Jackson College understands that cultivating a broadly diverse community is crucial to our educational mission and to our foundational commitment to leadership and service. Jackson College

is fully committed to ensuring our courses are accessible to everyone including those with disabilities. We are currently working to increase accessibility and usability of our course materials in order to meet or exceed the requirements of Section 508 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1991 and Web Content Accessibility Guidelines (WCAG) 2.0. For more information about Jackson College's efforts to ensure accessibility please visit the [Jackson College accessibility web page](#).

If you have an accessibility need in any of our classes please e-mail the Center for Student Success at JCCSS@jccmi.edu or visit the [Center for Student Success web page](#).

At the Center for Student Success (CSS), we are committed to providing all students the opportunity to achieve academic success by providing a variety of support services free of charge to Jackson College students. This includes, but is not limited to, peer and faculty tutoring, mental health referral, temporary assistance with transportation, various workshops/seminars, and the TRIO program.

In addition, the CSS staff is committed to adapting the College's general services to meet the individual needs of otherwise qualified students with disabilities, for the purpose of providing equal access to all programs and facilities.

Makeup Policy

My general policy on late work is that it is not accepted. If truly extenuating circumstances exist, please discuss them with me and I may be willing to make arrangements for you to make up missed assignments.

Help

Available learning services or opportunities for students seeking help with their course work. May include information about tutors, learning centers, reserved library materials, counseling services.

Student Responsibilities

Regular communication with me via JPAY is very important for keeping you enrolled in this course and on track. If you don't respond to my weekly messages by Wednesday night of each week, you put yourself at risk of being marked absent for the week, which can result in your withdrawal from the course.

Attendance- Participation Policy

Responses to weekly JPAY messages are one way attendance is recorded in this course. Please make sure you are in contact with me over JPAY at least once a week.

Regular class participation and keeping up on the reading and assignments is strongly correlated with survival in college. It is my recommendation that you plan to do your assignments and take your exams BEFORE the last day they are due. If problems occur, there is time to fix them before the deadline.

In compliance with Federal Title IV funding requirements, as well as college initiatives, I will be monitoring student participation on a regular basis and officially reporting student activity throughout the term to assure compliance with college policy and federal regulations. It is imperative that you log in to the course and actively participate within the first couple of days of the term to validate your enrollment in the course. After that, not actively participating in class may result in you being withdrawn from the course. Being withdrawn from a course can have an impact on financial aid, billing, athletic eligibility, and housing status. As a college student you are responsible for how your participation impacts your academic progress; the accountability lies with you.

Caveat

Please note: The format and timing of this course may need to change due to unforeseen circumstances. In particular: school closings, instructor illness, weather, or other situations that may arise. If you are taking an in -person class, you will be required to complete a Reintegration Video Training course in JetNet prior to being admitted to campus. All COVID safety protocols in place are based on current guidelines and will be enforced while students are on campus.

Calendar

**The following dates are subject to revision as needed due to instructor discretion, COVID-related issues, MDOC policy and procedure, and any number of other circumstances beyond my control. I will make every effort to announce or communicate all changes to the course calendar over JPAY.*

IN THE EVENT THAT FACE TO FACE COURSE MEETINGS ARE NOT AN OPTION FOR ALL OR PART OF THE SEMESTER, THE FOLLOWING TENTATIVE ASSIGNMENT PICKUP DATES HAVE BEEN SET. IF COURSES ARE MEETING FACE TO FACE, WHICH IS PREFERABLE, YOU WILL BE SUBMITTING ASSIGNMENTS DIRECTLY TO ME AT THOSE COURSE MEETINGS:

TENTATIVE PICKUP DATES (ONLY IF COURSES ARENT MEETING FACE TO FACE):
 OCTOBER 8 & 22; NOVEMBER 5 & 19; DECEMBER 3 & 10.

<p>Module One: Transatlantic Slave Trade</p>	<p><i>Olaudah Equiano:</i></p> <ul style="list-style-type: none"> <i>Interesting Narrative in the Life of Olaudah Equiano</i> <p>ASSIGNMENTS: Journals #1 and #2, Discourse Analysis (all explained in coursepack)</p>
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<p>Module Two:</p> <p>Slave Narratives and The Great Awakening</p>	<p>Jupiter Hammon:</p> <ul style="list-style-type: none"> • “An Evening Thought” p. 89 • “An Address to Miss Phillis Wheatley <p>Phillis Wheatley:</p> <ul style="list-style-type: none"> • “On being Brought from Africa to America” p. 143 • “To S.M. A Young African Painter . . .” p. 148 • “To Samson Occom” p. 148 • “To His Excellency Gen Washington” p. 149 <p>ASSIGNMENTS: Journal #3- Annotate three of Wheatley’s poems (of your choosing) and Hammon’s poem “An Evening Thought” using the chart in your coursepack. Discourse Analysis: Annotate “An address to Miss Phillis Wheatley by Hammon (in your course pack) for messages related to the Great Awakening, and write 2 paragraphs (detailed instructions in coursepack) Define terms and answer questions on the last slide (explained in your coursepack)</p>
<p>Module Three:</p> <p>Slave Narratives</p>	<p>Frederick Douglass</p> <ul style="list-style-type: none"> • “Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself. (pp. 326-393) <p>Fountain Hughes</p> <ul style="list-style-type: none"> • WPA Interview Transcript (in course pack) <p>ASSIGNMENTS: Journal #4 (see course pack) on Frederick Douglass and Fountain Hughes transcript Discourse Analysis (see course pack)</p>
<p>Module Four:</p> <p>Black Nationalism and Resistance</p>	<p>David Walker:</p> <ul style="list-style-type: none"> • “The Appeal” (pp. 159-171) <p>Ida B. Wells Barnett:</p> <ul style="list-style-type: none"> • “A Red Record” (pp. 669-679) <p>ASSIGNMENTS: Journal #5 on David Walker’s “Appeal” and Ida B. Wells Barnett’s excerpts from “A Red Record” Discourse Analysis- Billie Holiday’s Strange Fruit (see course pack)</p> <p>NOTE: Now is a good time to start thinking about what you’d like to do for your creative project.</p>

<p>Module Five:</p> <p>Competing Theorists</p>	<p>Paul Lawrence Dunbar:</p> <ul style="list-style-type: none"> • “Sympathy” • “We Wear the Mask” • “The Poet” <p>W.E.B. Du Bois:</p> <ul style="list-style-type: none"> • “Souls of Black Folk” (pp. 679-683; 687-703) <p>Booker T. Washington:</p> <ul style="list-style-type: none"> • <i>Up From Slavery</i> pp. 550-564 <p>Marcus Garvey:</p> <ul style="list-style-type: none"> • “Africa for Africans” pp. 984-992 • <i>Declaration of the Rights of the Negro People of the World</i> (in course packet) <p>ASSIGNMENTS: Journal #6 DuBois, Washington and Garvey (see coursepack) Discourse Analysis: Dunbar’s “Sympathy” (in course pack)</p>
<p>Module Six:</p> <p>Harlem Renaissance</p>	<p>Alain Locke:</p> <ul style="list-style-type: none"> • “The New Negro” (pp. 967-68; 973-976) <p>Langston Hughes poems:</p> <ul style="list-style-type: none"> • ‘Negro speaks of Rivers’; ‘Mother to Son’ • ‘The Weary Blues’ • ‘I, Too’ • ‘Song for Billie Holiday’ • Billy Holiday “Strange Fruit” song lyrics in course pack <p>Zora Neale Hurston:</p> <ul style="list-style-type: none"> • “Sweat” pp. 1032-1040 • “How it feels to be colored me” pp. 1040-1042 • <i>Their Eyes were watching God</i> pp. 1070-1079 <p>ASSIGNMENTS: Journal #7- Langston Hughes Discourse Analysis- Zora Neale Hurston (see coursepack)</p> <p><i>It’s also time to start working on your creative assignment.</i></p>
<p>Module Seven:</p> <p>Realism, Modernism and Naturalism</p>	<p>Robert Hayden</p> <ul style="list-style-type: none"> • pp. 225-243 <p>Gwendolyn Brooks:</p> <ul style="list-style-type: none"> • (pp. 324-326; p. 337); <p>ASSIGNMENTS: Journal #8 on Robert Hayden’s “Those Winter Sundays”</p>

	Discourse Analysis:Gwendolyn Brooks. “A Bronzeville Mother Loiters in Mississippi. Meanwhile, a Mississippi Mother Burns Bacon.”
Module Eight: Civil Rights Movements	Dr. Martin Luther King, Jr.: <ul style="list-style-type: none"> • “Letter from the Birmingham Jail” pp. 592-607 Malcolm X: <ul style="list-style-type: none"> • Excerpt from “The Autobiography of Malcolm X” pp. 565-587 ASSIGNMENTS: Journal #9 on “Letter from a Birmingham Jail” and written response to “Autobiography” (see coursepack)
Module Nine: Womanism	Alice Walker (pp. 1176-1194) <ul style="list-style-type: none"> • “Our Mother’s Gardens” • “Everyday Use” Maya Angelou : (pp. 944-957) <ul style="list-style-type: none"> • “Still I Rise” • “My Arkansas” • “I Know why the Caged Bird Sings” (excerpts of Ch15-16) Toni Morrison (pp. 985-1010) <ul style="list-style-type: none"> • <i>Excerpts from part 1 of Sula (through 1922)</i> ASSIGNMENTS: Journal #10 (on all three writers—see coursepack)
Module Ten: Contemporary	Edwidge Danticat <ul style="list-style-type: none"> • Breathe, Eyes, Memory, pp. 1475-1490 Colson Whitehead: <ul style="list-style-type: none"> • John Henry Days, pp. 1490-1507

Important Dates:

Nov 19, 2021: Creative Project Due (REQUIRED ASSIGNMENT)

Dec 3, 2021: Comparative Essay Due (REQUIRED ASSIGNMENT)

Note on Modules and Pick-Up Dates:

The course is organized into 10 modules, which can be seen in the above calendar. The assigned reading and assignments for each module should be completed before you move on to the next module. In the event that we are able to meet face-to-face, you will submit your written work to me at those meetings, and I will return graded work to

you directly at those course meetings. However, if meeting face to face isn't possible, the college will be picking up your coursework on designated dates, which happen to line up with our course meeting dates. Every effort should be made to have work ready for those pickup dates. If you fall behind, it's going to be very hard to catch up, so don't fall behind. For the Fall, 2021 semester, these are the tentatively scheduled dates designated for coursework pickup: Oct 8, Oct 22, Nov 5, Nov 19, Dec 3 and Dec 10.

Please note that no work can be accepted after the Dec. 10 pickup. Also note, the aforementioned dates may be subject to revision by Jackson College or MDOC.

INSTRUCTIONS FOR THE CREATIVE PROJECT

(This is a required assignment which is due on Nov. 19, 2021)

This is a creative piece, and the criteria for the assignment is broad, to allow you as much creative freedom as possible.

PART 1- CREATIVE WRITING

In this assignment, your task is to “try on” one of the themes or styles we have studied in this course, and to write your own piece of literature. It can be a poem or series of poems, or a narrative, or a short story. Feel free to discuss this with me in class, or in your JPAY messages.

Here are some topic ideas:

Write a poem or poems reflecting your own response to the Great Awakening, possibly one that responds directly to something you read by Phillis Wheatley or Jupiter Hammon

Write a narrative reflecting your response to one of the black nationalists we have read.

Create a work of literature (a short story, creative non-fiction narrative, poem or poems, or short one-act drama) that responds to or reflects the ideas expressed in literature you’ve read from the Harlem Renaissance, or the Womanist movement.

PART 2-EXPLANATION AND RATIONALE

Write 2-3 paragraphs, explaining your choices, being sure to clarify the connections between your creative work and the literary work, period or theme that was your inspiration. Include quotes of any passages you feel closely reflect your own writing, and explain the connections.

ASSIGNMENT REQUIREMENTS:

MLA manuscript format (MLA 4 line heading on first page, title, last name and page # in upper right corner of every page, MLA in-text citations of quotes in part 2, Works Cited page.

PART 1-The literary work you create should have a title, and be a minimum of 500 words of prose, or 50 lines of poetry. It needs to have a clear tie you can explain (in part 2) to a theme, time period, or author we have studied in the assigned readings for this course.

PART 2- This should be 2-3 paragraphs (250-300 words) in length and should explain the connections between your creative project and the literary work, theme, time period or author that you point to as inspiration. You should quote (and cite) the connected literature where appropriate to show the connections between your creative work and the literature it reflects.

INSTRUCTIONS FOR THE COMPARATIVE ESSAY

(This is a required assignment which is due on Dec 3, 2021)

Your task is to select one of the following themes and write an essay examining the works of two authors and comparing how the works of those authors treat that theme in their writing. How are they similar? How are they different? Where do they agree and disagree? What tones and styles does each author use they use to make his or her points?

You will integrate and cite quotes from the authors' works to illustrate your points, and cite the works on an MLA Works Cited page (see examples below)

TOPIC CHOICES:

- The Great Awakening: Phillis Wheatley and Jupiter Hammon
- Black Nationalist Movements: David Walker, Marcus Garvey, Booker T. Washington and W.E.B. DuBois (select any two...your choice)
- The Civil Rights Movement: Malcolm X and Martin Luther King, Jr.

ESSAY REQUIREMENTS:

- Length: 750-1,000 words
- An organized essay with a clear introduction, main body and conclusion.
- Integrates and cites multiple quotes from each author compared
- MLA in-text citations and Works Cited page
- Thorough proofreading and editing

A NOTE ON MLA DOCUMENTATION AND MANUSCRIPT FORMAT:

Set your essay up in MLA manuscript format. Your last name and page number should be written in the upper right-hand corner of each page of your essay including the Works Cited page. On the first page of the essay, use the 4 line heading (your name, professor's name, course number and date, formatted day Month year (9 August 2021)).

Your essay's title, then, (and you need a title specific to your essay's content, "Comparative Essay" is an assignment label, not a title) should be centered on the next line, and then you begin your essay.

You will be citing works from your textbook. When citing works in-text, introduce the quote using the author's name and the title of the work you're citing. At the end of the cited material, include a parenthetical citation with the page number in the textbook where the passage or material you are citing can be located... The academic norm for literary writing is to use present tense verbs in signal phrases when writing about authors, even if those authors have been dead for centuries.

For example:

In The Invisible Man, Ralph Ellison writes "a hibernation is a covert preparation for a more overt action." (263)

For the MLA Works Cited page... list the works you quote. If you quote more than one work from an author, list each work of literature separately. Remember to alphabetize your entries by author's last name, and use hanging indents. Note, that in the following sample Works Cited entry, I have put the parts you will need to change (author, title of work, volume # and page numbers) to reflect the bibliographic information specific to your selected works, in bold, for your reference. (These parts do not need to be in bold on your Works Cited page.)

Ellison, Ralph. "The Invisible Man." The Norton Anthology of African American

Literature. Eds. Henry Louis Gates, Jr. and Valerie A. Smith. **Vol. 2**, New York:

W.W. Norton & Co, Inc. 2014. **258-279**. Print.