

LSC Use Only
Number: _____
Submission Date: _____
Action-Date: _____

UWUCC USE Only
Number: 96-23
Submission Date: 3-18-97
Action-Date: 4-1-97

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262
Department English Email: Jim Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE African-American Lit
Suggested 20 character title

New Course* _____
Course Number and Full Title

Course Revision EN 348 African-American Literature
Course Number and Full Title

Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

Course Deletion _____
Course Number and Full Title

Number and/or Title Change _____
Old Number and/or Full Old Title

New Number and/or Full New Title

Course or Catalog Description Change _____
Course Number and Full Title

PROGRAM: Major Minor Track

New Program* _____
Program Name

Program Revision* _____
Program Name

Program Deletion* _____
Program Name

Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Kardue May 6 1996
Department Curriculum Committee

Dr. M. Clure 5/10/96
Department Chair

[Signature] 10/30/96
College Curriculum Committee

[Signature] 10/30/96
College Dean

Mark Slaughter 11/1/96
+ Director of Liberal Studies (where applicable)

Mark Slaughter 11/1/96
*Provost (where applicable)

Course Revision of
EN 348 African-American Literature

Part II. Description of the Curriculum Change

1. New syllabus of record--attached next.
2. The revisions here are as follows:
 - a. EN 121 or 122 has been added as an additional prerequisite.
 - b. The content and bibliography of the course syllabus have been updated.
 - c. The old catalog description has been changed. It was as follows: Analyzes significant African-American literature of a variety of types--autobiography, essay, fiction, poetry.
3. Rationale: Students need EN 121 or 122 as preparation for this course. We have also taken the opportunity to update the content and bibliography for this course in light of recent relevant research in the field.
4. Old syllabus of record--attached after the new syllabus of record.
5. This course revision is not part of Liberal Studies nor does it affect those requirements, so no LS approval form or checklist is included.

Part III. No other departments are affected by this course revision, so no letters of support are attached.

Course Syllabus

I. CATALOG DESCRIPTION

EN 348 African-American Literature

3 credits
3 lecture hours
0 lab hours
(3c-0l-3sh)

Prerequisites: EN 121 or 122 and 202

Primarily 19th- and 20th-century African-American literature (poetry, fiction, non-fiction): includes works by Frederick Douglass, W. E. B. Du Bois, spirituals and folk poetry, Harriet B. Wilson, Jean Toomer, Richard Wright, Audrey Lorde, and Toni Morrison. Emphasis on historical context and an Afrocentric approach.

II. COURSE OBJECTIVES

1. Students will gain an appreciation of the social contexts in which these writers worked and to which they reacted, as well as their strategies for gaining authority as writers.

2. Students will learn to recognize and appreciate the cultural and aesthetic traditions from which these writers drew.

3. As related to objective "2" above, students will learn about the cultural and political contexts of 19th- and 20th-century America.

III. COURSE OUTLINE: AFRICAN-AMERICAN LITERATURE

A. Introduction: 19th-century Beginnings	5%
B. Spirituals and Folk Poetry	5%
C. Slave Narratives: Douglass, Jacobs, Wilson	20%
D. W. E. B. DuBois	10%
E. The 20th century: Jean Toomer's <u>Cane</u>	10%
F. The Harlem Renaissance	10%
G. Richard Wright and James Baldwin	20%
H. Contemporary Writers: Audre Lorde	10%
I. Toni Morrison, <u>Jazz</u>	10%

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Completion of assigned readings in textbooks.

Participation in class discussion and activities.

A 5-10-page paper (open genre) with revisions.*

A 7-10-page literary critical paper with revisions.*

A 1-minute oral presentation.

Short in-class writings.

A final comprehensive exam.

* Topics for these papers must be approved by the instructor in conference.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

20% class participation

20% oral presentations

20% open-genre paper

20% literary critical paper

20% comprehensive final exam

Grading scale:

A 90-100 total points

B 80-89 total points

C 70-79 total points

D 60-69 total points

F 0-59 total points

VI. REQUIRED TEXTBOOKS

Anthony Appiah, Early American Classics

Harriet E. Wilson, Our Nig: Sketches from The Life....

Jean Toomer, Cane

Nella Larsen, Quicksand/Passing

Richard Wright, Native Son

James Baldwin, Another Country

Audre Lorde, Zami: A New Spelling of My Name

Toni Morrison, Jazz

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/notetaking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

Awkward, Michael. "'The Inaudible Voice of It All': Silence, Voice, and Action in Their Eyes Were Watching God." In Inspiring Differences: Tradition, Revision, and Afro-American Women's Novels. Ed. Barbara Christian. Boston: South End Press, 1988.

Baker Jr., Houston A. "Generational Shifts and The Recent Criticism of Afro-American Literature." Black American Literature Forum 15.11 (Spring 1981): 3-21.

_____. Workings of The Spirit. Princeton: Princeton University Press, 1982.

Banyiwa-Horne, Naana. "The Scary Face of The Self: An Analysis of The Character of Sula in Toni Morrison's Sula." Sage 2.1 (Spring 1985): 28-31.

Christian, Barbara. "The Race for Theory." Feminist Studies 14.1 (Spring 1988): 67-69.

Collins. Patricia Hill. "The Social Construction of Black Feminist Thought." Signs 14.4 (1989): 745-773.

Cone, James. The Spiritual and The Blues. New York: Seabury Press, 1972.

Ellis Trey. "The New Black Aesthetic." Before Columbus Review 15 May 1989: 4-5, 20-23.

Erickson, Peter B. "Images of Nurturance in Toni Morrison's Tar Baby." College Language Assoc. Journal 28 (1984): 11-32.

Gates, Henry Louis. "The Hungry Icon: Langston Hughes Rides a Blue Note." 76 Voice Literary Supplement (July 1989): 8-13.

_____. The Signifying Monkey. New York: Oxford University

Press, 1988.

_____, et. al. Reading Black, Reading Feminist. New York: Meridian Books, 1980.

Hooks, bell. Talking Back: Thinking Feminist, Thinking Black. Boston: South End Press, 1989.

Hooks, bell. Yearning. Boston: South End Press, 1990.

Joyce, Joyce A. "The Black Canon: Reconstructing Black American Literary Criticism." New Literary History 18.2 (Winter 1987): 335-344.

Lee, Dorothy H. "The Quest for Self: Triumph and Faire in The Works of Toni Morrison." Black Women Writers (1950-1980: A Critical Evaluation). Ed. Mari Evans. Garden City, NY: Anchor Press, 1984: 346-60.

Lepow, Karen. "Paradise Lost and Found: Dualism and Edenic Myth in Toni Morrison's Tar Baby." Contemporary Literature 28.3 (1987): 363-377.

Lowell, John. Black Song: The Forge and The Flame. New York: Meridian Press, 1979.

Troupe, Quincy, ed. James Baldwin: The Legacy. New York: Simon and Schuster: 1989.

Washington, Mary Helen. "An Essay on Alice Walker." In Sturdy Black Bridges: Visions of Black Women in Literature. Ed. Roseann Bell, Bettye Parker, and Beverly Guy-Sheftall. New York: Feminist Press, 1987.

Dr. Cecilia Rodriguez Milanes

African American Literature

Course description:

This section of EN 348 will focus primarily on 19th and 20th century African American literature (poetry, fiction, non-fiction). We will start with the 19th classics (writing by at least three of the following in Appiah's collection: Frederick Douglass*, Harriet Jacobs, Booker T. Washington, W.E.B. Du Bois or James Welton Johnson) as well as handouts for spirituals and folk poetry. The first novel published by a Black woman, Harriet E. Wilson's Our Nig (1859) will follow reading of Douglass*. After Wilson, we will read Jean Toomer's Cane and the Harlem Renaissance (Larsen's Quicksand or Passing) through to Wright and Baldwin. The last phase of class will be devoted to contemporary writers such as Lorde et al in the 1980's and 1993 Nobel Prize winning author Toni Morrison.

We will read the texts within context, noting the historical conditions under which they were written and reviewed. An Afrocentric approach will be used to analyze the work in class discussions and in written critiques.

Students will be responsible for one formal oral presentation on poetry (more below) as well as extensive in class writings, two papers and a final exam.

Course conduct:

Class and group participation will be essential for the success of the course. All papers except those written in class and/or specifically noted by me must be typed using the style of the MLA Handbook for Writers of Research Papers (3rd edition) by Joseph Gibaldi and Walter S. Achter (1988).

When using a computer printer, please see to it that the print is legible; likewise, typewriter ribbon must be dark. All of your papers must have their topics approved by me in conference. No papers are to be left with the English Department staff or in my mailbox. Students are expected to read all the assigned work (books/stories/poems etc.) before the class meeting even if the previous day's reading was not covered at the last meeting. Plagiarism, for example, cheating, copying material and passing it off as one's own and failing to attribute/cite sources etc. will not be tolerated and will result in failure.

Required Texts:

Anthony Appiah's	<u>Early African American Classics</u>
Harriet E. Wilson	<u>Our Nig: Sketches from the Life ...</u>
Toomer, Jean	<u>Cane</u>
Larsen, Nella	<u>Quicksand/Passing</u>
Wright, Richard	<u>Native Son</u>
Baldwin, James	<u>Another Country</u>
Lorde, Audre	<u>Zami: A New Spelling of my Name</u>
Morrison, Toni	<u>Jazz</u>

Semester Grading System:

Grading of written assignments will be determined by a holistic grading rubric. In addition to two graded papers with required revisions constituting 40% of students' total grade, there will be a comprehensive final essay exam worth 20 points of the final grade. No makeup exam will be given. Since writing is central to my pedagogy and teaching philosophy (and this is designated writing intensive course), there will be much of it in this class; some will be ungraded though "checked" for points. Some will go uncollected. In class writings will account for 10 points of your final grade. Active class participation and regular attendance will make up another 10 points. Finally, all students will prepare and present an oral report on an African American poet; this will be worth 10 points. The final exam will be comprehensive and will be collaboratively made up with questions you and your classmates suggest as well as my own questions.

Students will prepare a ten minute oral presentation; I will divide the class up into two groups--the first group, whose reports will be due before midterm, will focus on poetry written by the end of the 19th century. The second group will present before finals and will focus on any 20th century poet. The oral presentations may be done collaboratively in small groups (up to three persons) and will be peer-evaluated.

- 5-10 p. *paper with revision (open genre)----- 20 pts.
- 7-10 p. *literary critical paper with revision---- 20 pts.
- 10 min. oral presentation----- 10 pts.
- in class writings----- 20 pts.
- active class participation----- 10 pts.
- final comprehensive exam----- 20 pts.

*topics must be approved by me in conference; you should come to my regular office hours to discuss suggestions or your ideas.

- Grading Scale:
- A = 90-100 pts.
 - B = 80-89 pts.
 - C = 70-79 pts.
 - D = 60-69 pts.
 - F = 59 pts. and below

Please note that the last date to drop the class is Oct. 18. Students who are failing the course on or before this date will be notified and encouraged to withdraw. Students who miss class when notices are distributed are left to their own devices.

Tentative Bibliography on African American literary Criticism
compiled by Cecilia Rodriguez Milanes

Awkward, Michael. "'The Inaudible Voice of It All': Silence, Voice, and Action in Their Eyes Were Watching God." Inspiring Influences: Tradition, Revision, and Afro-American Women's Novels.

Baker Jr., Houston A. "Generational Shifts and the Recent Criticism of Afro-American Literature." Black American Literature Forum 15.11 (Spring 1981): 3-21.

----- . Workings of the Spirit.

Banyiwa-Horne, Naana. "The Scary Face of the Self: An Analysis of the Character of Sula in Toni Morrison's Sula." Sage 2.1 (Spring 1985): 28-31.

Christian, Barbara. "The Race for Theory." Feminist Studies 14.1 (Spring 1988): 67-79. Interesting critique of new New Criticism, i.e. writing by Western Philosophers. Attacks linguistically convoluted critical theory.

Collins, Patricia Hill. "The Social Construction of Black Feminist Thought." Signs 14.4 (1989): 745-773. Discusses the contours of an Afrocentric feminist epistemology.

Cone, James. The Sprititual and the Blues. (1972).

Ellis, Trey. "The New Black Aesthetic." Before Columbus Review 15 May 1989: 4-5, 20-23. Briefly discusses Morrison's Song of Solomon.

Erickson, Peter B. "Images of Nurturance in Toni Morrison's Tar Baby." College Language Assoc. Journal 28 (1984): 11- 32.

Gates, Henry Louis. "The Hungry Icon: Langston Hughes Rides a Blue Note." 76 Voice Literary Supplement (July 1989): 8-13. This issue of the VLS includes an article by Joe Wood on Baldwin.

---. The Signifying Monkey. Significant literary critical text outlining an Afrocentric literary critical approach; treats the work of Zora Neale Hurston, Ishmael Reed et al.

--- ed. Reading Black, Reading Feminist. A collection of essays on and of Black Feminist Criticism--significant contributors include Hortense Spillers, Michele Wallace, Zora Neale Hurston, Elizabeth Fox Genevese et al.

hooks, bell. Talking Back: Thinking Feminist, Thinking Black. Boston: South End Press, 1989. Includes chapters on pedagogy, radical feminist theory, ethics in feminist scholarship and her personal reflections of graduate school.

hooks, bell. Yearning. Black Feminist Cultural Criticism-- includes critiques of contemporary films by Spike Lee and cultural icons such as Malcolm X.

---. Black Looks. More of hooks characteristically personal yet profoundly intellectual cultural criticism. Last essay in the collection treats Native American cultural influences in African American culture.

Joyce, Joyce A. "The Black Canon: Reconstructing Black American Literary Criticism." New Literary History 18.2 (Winter 1987) 335-344. Critiques black critics who use post-structuralist sensibility (sign independent of reality) because of dangerous irresponsibility. Doesn't deal with gender at all; refers to Baldwin et al.

Lee, Dorothy H. "The Quest for Self: Triumph and Failure in the Works of Toni Morrison." Black Women Writers (1950-1980): A Critical Evaluation. Ed. Mari Evans. Garden City, NY: Anchor Press/Doubleday, 1984. 346-60. Also included are articles on Toni Cade Bambara, Alice Walker et al.

Lepow, Lauren. "Paradise Lost and Found: Dualism and Edenic Myth in Toni Morrison's Tar Baby." Contemporary Literature 28.3 (1987): 363-377.

Lowell, John. Black Song: The Forge and the Flame. (1972).

Rothstein, Mervyn. "Toni Morrison, In Her Novel, Defends Women." The New York Times 26 August 1987: Arts/Entertainment Section.

Troupe, Quincy, ed. James Baldwin: The Legacy. New York: Simon and Schuster, Inc.: 1989. Articles by Toni Morrison, Chinua Achebe and many others; includes a bibliography on Baldwin.

Washington, Mary Helen. "An Essay on Alice Walker." Sturdy Black Bridges: Visions of Black Women in Literature. Ed. Roseann Bell, Bettye Parker and Beverly Guy-Sheftall. Also included are an interview with Toni Cade Bambara and an essay on Voodoo in Zora Neale Hurston's work.

Smith, Valerie. "Gender and Afro-Americanist Literary Theory and Criticism." pages 56-57. Discusses A. Bloom's "Anxiety of Influence" and Gilbert and Gubar's "Anxiety of Authority."

Some journals that regularly publish criticism on African American literature include: MELUS, CLA Journal and The African American Literature Forum. Many of the journals treating American Literature now often publish essays discussing works by African American authors.