

Undergraduate Distance Education Proposal

A. Provide a brief narrative rationale for each of the items, A1- A5.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

I participated in a distance education workshop, directed by David Porter, in December 2009. As a result of that training, I successfully requested to teach one of the two distance education courses offered by my department, ENGL 121, and have done so for the last two years. I also have been trained and have worked closely with IUP's IT professionals on course delivery through Moodle. I remain engaged with pedagogical approaches and issues related to distance education delivery by meeting with Mr. Porter for informal discussions.

2. How will each objective in the course be met using distance education technologies?

Course objective #1-Gain appreciation of the social contexts: This objective will be met by required readings from the course text; projects that students complete and submit via Moodle as part of the course requirements; and guided online discussion on course readings and projects.

Course objective #2-Recognize and appreciate the cultural and aesthetic traditions: This objective will be met by instructor-created PowerPoint presentations of relevant content, accessed via Moodle online course management system; required readings from the course text; projects that students complete and submit via Moodle as part of the course requirements; and guided online discussion of course readings and projects.

Course objective #3-Learn about the cultural and political contexts of 19th and 20th century America: This objective will be met by instructor-created PowerPoint presentations of relevant content; projects that students complete as part of the course requirements; and guided discussion on course readings and projects.

3. How will instructor-student and student-student, if applicable, interaction take place?

I utilize Moodle forums to simulate classroom discussion and student-to-student interaction. In these forums I post prompts to which students are required to respond. They are also responsible for responding to 1-3 posts made by their peers. Often these exchanges will exceed the requirements I have outlined as students become invested in answering questions or responding to challenges posed by their peers. The forums allow me to create a space in which students are able to formulate and articulate their understanding of the literature they are reading, and to express those interpretations with the express goal of engaging others in the process of making meaning and deepening their understanding of what they have read. As instructor, I am also able to participate in these asynchronous, threaded discussions at any time, which I often do to push students to deeper reflection on, engagement with, and articulation of their positions and interpretations.

Additional student-student, instructor-student interaction may take place through email as well as online "office hours" that I hold in the Moodle Chat Room and Wimba Classroom. In cases where more interaction or face-to-face interaction would be beneficial, I will contact students

via telephone or Skype.

4. How will student achievement be evaluated?

As is the case in my podium-based classes, I typically employ a number of evaluation measures in an online course. I ensure that they are reading the required assignments through small, regular checks like short reading quizzes (available through the quiz feature of Moodle), as well as their participation in discussion forums. I discern their level of understanding of the material and ability to historicize and contextualize literature through discussion forums as well as specific assignments that require them to utilize these skills. I push them to identify and develop their own reading preferences within African American literature and toward lifelong reading practices/enjoyment by including assignment options in which they read materials not assigned as part of the course. And I evaluate their ability to understand and apply various theoretical approaches through a number of assignments in which they are asked to utilize a particular theoretical lens in their evaluation of a reading.

5. How will academic honesty for tests and assignments be addressed?

Longer written assignments and essays will be checked through TurnItIn software. Exams, when used, are administered through the Moodle exam feature, which requires authentication by each student. I further try to ensure academic honesty by creating timed exams that require a familiarity not only with the readings and content presentation for the course, but also discussions that have occurred in the course. Drawing on a wider range of course interactions and materials helps to ensure that the student completing the course will perform better than someone not familiar with what has happened in the course. It also makes it more difficult to find pre-existing responses that can be purchased or passed off as one's own.

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Course Syllabus

I. CATALOG DESCRIPTION

EN 348 African-American Literature

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

Prerequisites: EN 101, 122, 202, 210, 211, 212, and 213

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: Ardre 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:

10% class participation

10% 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 Failure 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>

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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 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 notify 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.

7 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 Spriritual and the Blues. (1972). NY: *Seabury Press*

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. NY: *OUP* '88

--- 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. NY: *Meridian Books* '80

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. Boston: *South End P* '89

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hooks, bell. Yearning. Black Feminist Cultural Criticism-- includes critiques of contemporary films by Spike Lee and cultural icons such as Malcolm X. *Boston: South End '90*

---. 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. (*same?*)

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.
~~Garden City, NY: Anchor~~

Lepow, Lauren. "Paradise Lost and Found: Dualism and Edenic Myth in Toni Morrison's Tar Baby." Contemporary Literature 28.1 (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 African American literature now often publish essays discussing works by African American authors.

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 twofold:
 - a. EN 213 has been added as an additional prerequisite.
 - b. The content and bibliography of the course syllabus have been updated.
3. Rationale: This is viewed by the UWCC as a course revision because of the additional prerequisite. We have therefore 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.

ENGL 348 African American Literature

Instructor: Dr. Veronica Watson
E-Mail: maat@iup.edu
Online Office Hours: M 12-1 pm, T 9-10 pm
Wimba Virtual Office

REQUIRED TEXTS

Norton Anthology of African American Literature

COURSE DESCRIPTION

Primarily nineteenth- and twentieth-century African-American literature (poetry, fiction, nonfiction): includes works by Frederick Douglass, W.E.B. Du Bois, spirituals and folk poetry, Harriet B. Wilson, Jean Toomer, Richard Wright, Audreya Lorde, and Toni Morrison. Emphasizes historical context and an Afrocentric approach.

COURSE OBJECTIVES

At the end of this course, the student should be able to:

- Use critical reading and thinking skills to develop and evaluate interpretations of literature (short fiction, poetry, and drama).
- Use textual evidence to develop and support interpretations of literature.
- Identify the cultural and aesthetic traditions of African American literature.
- Use relevant historical and contextual information to assist in interpreting literature.
- Appreciate the complexity and richness of African American literature of different periods.
- Engage in dialogue about literature, even when interpretations may vary.

COURSE PARTICIPATION

This five-week course is being delivered via Moodle (<http://moodle.iup.edu/>) and is divided into four modules. Course modules will generally be due on a weekly basis according to the Course Schedule. In each module you are required to read/listen to the assigned literature and media, complete discussion forums, and complete a module evaluation (exam, project, open discussion, etc). You also have the option of completing additional “daily” assignments that will allow you to pursue a higher grade in the course (see the section on Evaluation in this syllabus). To assist your learning, each module also includes a key term review and study guide that you can use to make sure you have mastered the key concepts.

You can work in any order within a module and work ahead to other modules if you wish. Just be sure that you meet any deadlines for individual assignments/ activities that are indicated. Once the deadline for a module has passed, that module will no longer be available for submission of work. All work assigned during the weekly course module(s) must be turned in by the deadline. **Late work will not be accepted.** I suggest that you read through the Assignment Sheet in each module to get a feel what is expected during the course week and to help you plan your time wisely.

You must post to at the discussion forums as required by the weekly course modules. To receive full credit for each forum, you must reply to the discussion prompt in an original post, then offer a substantial reply to the posts of at least 2 of your peers. Each of these original posts must be at

You must post to at the discussion forums as required by the weekly course modules. To receive full credit for each forum, you must reply to the discussion prompt in an original post, then offer a substantial reply to the posts of at least 2 of your peers. Each of these original posts must be at least 500 words in length; the responses to your peers must be at least 250 words. To protect yourself from system failures, timing out before you have posted, and other potential quirks of Moodle, I suggest you complete these responses using your word processor, save them, and then cut and paste them to the forum when you are ready.

Required assignments are available from the main page in this Moodle course. All optional assignments are available through the module Assignment Sheets. Directions for submission of assignments are included at each link, but in most cases you will be creating and saving your documents on your word processor and then submitting them via the upload feature in Moodle.

All assignments that you have to upload should be submitted in RTF format.

STUDENT EVALUATION

There are required and optional activities for each module. You must complete the required activities in each module in order to pass the course. The optional activities are designed to offer you more practice with the key concepts and skills introduced in each module. They also provide you the opportunity to receive feedback from me prior to the module evaluation.

You determine the grade that it is possible for you to earn in this Winter Session course by the number of optional assignments you complete in each module. Completing only the required activities will earn you no more than a C for the module. Completing 2 of the optional activities will allow you to pursue a B for the module. Completing 3 of the optional activities will allow you to pursue an A for the module. Each assignment is graded independently, so it is necessary for you to do your best work to earn the grade that you are shooting for. Each module is graded separately and the final grade is calculated by averaging the letter grades for the 4 modules. If you do not complete the required assignments in each module, you will not pass the course.

Required Activities

Module 1

2 Forums: 50 pts each (original post-30 pts, reply-10 pts each)	100 pts
Module Evaluation	100 pts

Module 2

2 Forums: 50 pts each (original post-30 pts, reply-10 pts each)	100 pts
Module Evaluation	100 pts

Module 3

1 Forum: 100 pts (original post-60 pts, reply-20 pts each)	100 pts
Module Evaluation	100 pts

Module 4

2 Exercises: 50 pts each	100 pts
Module Evaluation	100 pts

Optional Activities

B range = 20 pts each x 2

40 pts

A range = 20 pts each x 3

60 pts

GRADING

The following grading scale will be used for each module:

For A, complete required activities + 3 optional activities

234-260=A

208-233=B

182-207=C

156-206=D

Comment [Q1]: Change this for new scale

For B, complete required activities + 2 optional activities

192-240=B

168-191=C

144-167=D

Comment [Q2]: Change this for new scale

Completing only the required activities will earn you no more than a C for the module. If you do not complete the required assignments in each module, you will not pass the course.

140-200=C

120-139=D

Comment [Q3]: Change this for new scale

The final grade for the course is calculated by averaging the letter grades for the 3 modules.

COURSE SCHEDULE

Prior to course	Module 0: Introduction to ENGL 348
	Module 1: The Literature of Slavery and Reconstruction
	Module 2: Harlem Renaissance - 1960
	Module 3: Black Arts Era - 1999
	Module 4: African American Literature of the 21 st Century

Comment [Q4]: Add dates left side

COMMUNICATING WITH ME

I will hold online office hours on Mondays 12 -1 pm and Tuesdays 9 -10 pm. During this time I will be monitoring the Wimba Virtual Classroom in our Moodle course. Wimba is a powerful tool that allows us to view documents at the same time, chat, and even share documents in real time if needed. The first time you use Wimba on a computer, a wizard will run to check your system and install needed components. During this initialization phase you should click the buttons that allow Wimba features to install to your computer. I suggest you run the set-up wizard prior to my posted office hours so that you can seek assistance from the IUP IT Support Center if you can't get it up and going. It should take no more than a couple of minutes to check and install needed components to your system. I will also try to monitor the Humanities Chat and my IUP email during office hours, in case you simply can't get into the virtual classroom.

Comment [Q5]: Change dates as needed

If you need to contact me during periods when I am not holding office hours, you may email me at maat@iup.edu. Please put this phrase (without the quotation marks) at the beginning of the subject line in your email: "ENGL 348." This will help me to manage course-related inquiries and to respond to you in a timely manner. I will give you a response within 6 hours, Monday through Friday, between the hours of 9 a.m. and 9 p.m. I will not respond between 9 p.m. and 9 a.m. the next morning or over the weekend. If the phrase is not included in your email, I cannot promise that I will see it in time to reply to it as I have indicated.

REQUIRED TECHNOLOGY SKILLS AND SOFTWARE

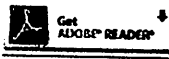
Students enrolled in this course should possess the following technology skills:

- The ability to access information via the Web
- The ability to use Moodle and associated tools, including discussion/chat, quizzing, and assignment submission features
- The ability to use word processing software and to save in Rich Text Format
- The ability to use Internet communication tools, specifically e-mail
- The ability to demonstrate netiquette (appropriate online conduct)

Software

This is a listing of the software required for students to participate in all course activities. This includes software that students must have on their computers to run the learning management system and its components, software needed to open course-related documents and to play course-related media, etc. If you do not have this software currently loaded on your computer or are unsure, you can download the software for free by clicking the following links:

[Adobe Reader](#)



[Flash Player \(or another media player\)](#)



TECHNICAL SUPPORT

To obtain technical support for computer issues related to this course, please contact Indiana University of Pennsylvania's student helpdesk at 724-357-4000 (the hours are restricted during the holidays). You should be prepared to give specific details regarding your technical issue(s), including what you were doing before the error occurred and the exact text of any error messages received. If you experience issues outside of the normal helpdesk hours, you can also submit your error or question via e-mail at it-support-center@iup.edu or via electronic form available online in Moodle. Click the "Contact the IUP IT Help Center" link in the upper right hand corner of any Moodle page.

ONLINE ETIQUETTE

Forums and chat within this course are for class purposes only, unless otherwise stated. Please remember to conduct yourself collegially and professionally. Unlike in the classroom setting, what

you say in the online environment is documented and not easily erased or forgotten. The following guidelines:

- Avoid using ALL CAPS, sarcasm, and language that could come across as strong or offensive.
- Read all postings before posting your responses to discussion topics so as to not repeat information. (This is particularly important in the open forums that you can participate in. In most other cases it will not be possible for you to read the posts of others until you have made your original post, so some duplication may occur.)
- Keep chat comments brief and to the point. If longer comments are necessary, use <more> and <end> to indicate lengthy messages and when you are finished.
- Focus on one topic at a time when chatting or posting to forums.
- Remember that unlike in face-to-face learning environments what you say in discussions and chats is documented and available to be revisited. Choose your words carefully.

ACADEMIC INTEGRITY POLICY

Indiana University of Pennsylvania expects a full commitment to academic integrity from each student. Academic integrity means:

- Providing or receiving unauthorized assistance in coursework, including papers, quizzes, and examinations.
- Using unauthorized materials and resources during quizzes and tests.
- Possessing course examination materials without the prior knowledge of the instructor.
- Plagiarizing, which is the use of papers, dissertations essays, reports, speeches and oral presentations, take-home examinations, computer projects, and other academic exercises or the passing off of ideas or facts beyond common knowledge without attribution to their originators.
- Engaging behaviors that are disruptive or threatening to others.
- Using computer technology in any way other than for the purposes intended for the course.

Violations of academic integrity will be handled per IUP's Academic Integrity Policy and Procedures. IUP's full policy on academic integrity is available in the Undergraduate Catalog under Academic Policies or online at <http://www.iup.edu/registrar/catalog/acapolicy/index.shtm#Academic%20Integrity%20Policy%20and%20Procedures>.

STUDENTS WITH DISABILITIES

If you are a student who has a documented disability and need special accommodations, I will work with you to provide reasonable accommodation to ensure you a fair opportunity to perform in the class. Please advise me in the first two days of the session regarding the disability and the desired accommodations.

READINGS-All are from the required course text unless otherwise indicated. Read the literature itself as well as all of the explanatory material associated with each short story, poem, or play.

The Literature of Slavery and Reconstruction

- The Literature of Slavery and Freedom Section Intro; Reconstruction to The New Negro Renaissance Section Intro
- Venture Smith, Olaudah Equiano, Phillis Wheatley
- David Walker, Martin Delaney, Henry Highland Garnet
- Sojourner Truth, Harriet Jacobs, Frances Harper "Women's Political Future"
- Frederick Douglass
- Elizabeth Keckley, William Wells Brown *Clotel*
- Booker T Washington *Up From Slavery*, Charles Chesnut "The Wife of His Youth"
- Ida Well-Barnett, DuBois *The Souls of Black Folk*
- James Weldon Johnson *The Autobiography of an Ex-Colored Man*

Harlem Renaissance - 1960

- Harlem Renaissance Section Intro; Realism, Naturalism, Modernism Section Intro
- Arthur Schomburg, George Schuyler, Fisher "The Caucasian Storms Harlem," Hughes "The Negro Artist and the Racial Mountain"
- Selections: Grimke, Spencer, Georgia Johnson, Hurston, Helen Johnson
- Selections: McKay, Fisher, Brown, Bontemps, Hughes, Cullen
- Wright "Blueprint" and "Ethics of Living"; Ellison "Remembering Richard"; Baldwin "Everybody's Protest"
- Selections: Hayden, Walker, Brooks
- Wright "Long Black Song"; Baldwin "Going to Meet"

Black Arts Era - 1999

- Black Arts Era Section Intro; Literature Since 1975 Section Intro
- Karenga, Baraka "Revolutionary Theatre," Gayle, Neal
- Selections: Angelou, Marshall, Kennedy, Walker, Lorde, Sanchez, Giovanni, Mullen
- Selections: Knight, Reed, Madhubuti, Major, Komunyakaa, Hemphill
- Malcolm X, King, Karenga
- Morrison, Bradley, Jones

African American Literature of the 21st Century

Read one of the following:

Walter Dean Myers, *Monster*

Octavia Butler, *Fledgling*

Colson Whitehead, *Apex Hides the Hurt*

Phyllis Perry, *Stigmata*



People

Latest News

Activities

- Assignments
- Chats
- Forums
- Quizzes
- Resources
- Wimba Classrooms

Search Forums

Administration

My courses

Topic outline

ENGL 348 African American Literature

Welcome to the Winter 2011 session of African American Literature, where we will be learning about the subjects, purposes, techniques, and anxieties of 19th and 20th century African American literature and writers. We will examine the social, cultural and political contexts that shaped this literary tradition and that often frustrated these writers, and will learn a bit about how this particular literary tradition is and was constituted. Finally, we will pay particular attention to how these writers were influenced by, and how they responded to, the writing of other African American authors. I'm looking forward to seeing how you're thinking about and responding to the pieces we are reading for the course. I truly hope you enjoy this literature!

Course Objectives

At the end of this course, the student should be able to:

- Use critical reading and thinking skills to develop and evaluate interpretations of literature (short fiction, poetry, and drama).
- Use textual evidence to develop and support interpretations of literature.
- Identify the cultural and aesthetic traditions of African American literature.
- Use relevant historical and contextual information to assist in interpreting literature.
- Appreciate the complexity and richness of African American literature of different periods.
- Engage in dialogue about literature, even

Upcoming Events

Short essay
Monday, 3 October

Option #2: Future
themes to watch for
Monday, 3 October

[Go to calendar...](#)
[New Event...](#)

Recent Activity

when interpretations may vary.

Overview

This five-week course is being delivered via Moodle (<http://moodle.iup.edu/>) and is divided into four modules. Course modules will generally be due on a weekly basis according to the Course Schedule. In each module you are required to read/listen to the assigned literature and media, complete discussion forums, and complete a module evaluation (exam, project, open discussion, etc). You also have the option of completing additional "daily" assignments that will allow you to pursue a higher grade in the course (see the section on Evaluation in this syllabus). To assist your learning, each module also includes a key term review and study guide that you can use to make sure you have mastered the key concepts. You can work in any order within a module and work ahead to other modules if you wish. Just be sure that you meet any deadlines for individual assignments/activities that are indicated. Once the deadline for a module has passed, that module will no longer be available for submission of work. All work assigned during the weekly course module(s) must be turned in by the deadline. *Late work will not be accepted.* I suggest that you read through the Assignment Sheet in each module to get a feel what is expected during the course week and to help you plan your time wisely.

Course Communication

The **African American Lit Chat** is available at 24/7 to make it easier for you to communicate with your classmates. This would be a great place to post general questions about your readings or assignments, to arrange times to meet in the chat room for a live conversation, or to bounce ideas off of each other before a module evaluation. This is primarily so that you all can talk with one another. You should make it a regular practice to check this forum as part of your course participation. I will not be monitoring this forum on a regular basis.

The **Wimba Virtual Classroom** is where I will hold my online office hours. If you have questions about assignments or concepts we are covering in class, visit me during office hours. I'll be happy to help you there. Check the syllabus for more details on how to get this feature running on your computer.

And finally, the **News Forum** will always list the

latest updates and reminders for the course. These are also, of course, posted on the Calendar.

 News forum

 Course Syllabus

Course Communication Spaces

 African American Lit Chat

 Wimba Virtual Classroom

1 Course Introduction Module

Please complete the Self-Introduction exercise listed below so that we'll have a sense of who is in the class. The other activities are optional, but recommended if this is your first time working with Moodle.

 Self-Introduction Forum

 Practice Quiz

 Uploading Practice

2 The Literature of Slavery and Reconstruction Module

Due by ___ December 2011 at 11:55 pm

Please consult the Literature of Slavery and Reconstruction Assignment Sheet for a list of readings, required and optional assignments, and due dates (the optional assignments are indented below, but also available from the assignment sheet). If no due date is indicated, the reading/assignment is due by the end of the module on ___ December at 11:55 pm. Remember that you determine the grade that it is possible for you to earn in this Winter Session course by the number of optional assignments you complete in each module.

Good reading!

At the completion of this module, you will be able to:

- Identify the key cultural and aesthetic traditions of 19th century African American literature.
- Identify key historical events and contexts that shaped the production of African American literature in the 19th century .
- Appreciate the complexity and richness of

African American literature produced during the socio-historical periods of slavery and Reconstruction.

- Engage in dialogue about 19th century African American literature, even when interpretations may vary.

 Lesson: Historicizing & Contextualizing African American Lit

 Lesson: Slave Narratives, Freedom Narratives

 Study Guide-The Literature of Slavery and Reconstruction

 The Literature of Slavery & Reconstruction Key Term Review

Required Assignmenets

 Forum 1: Double Consciousness

 Forum 2-Reading Women's Lives

 Short essay

 The Literature of Slavery and Reconstruction Exam

 Option #1-Reading History

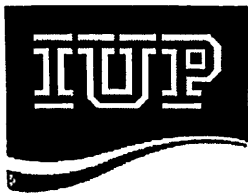
 Option #2: Future themes to watch for

 Option #3: Open Discussion

 Option #4: Recommend a story

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Literature of Slavery and Reconstruction Module Due by ____ December at 11:55 pm

Here are all the readings and assignments for the Literature of Slavery and Reconstruction module of the course. You can complete the readings in any order, but be sure that you get through them all by the end of the module. Please visit all links and be attentive to due dates for particular required and optional assignments.

Readings

- Historical Context: The Literature of Slavery and Freedom Section Intro AND Reconstruction to The New Negro Renaissance Section Intro (textbook)
- Venture Smith, Olaudah Equiano, Phillis Wheatley
- David Walker, Martin Delaney, Henry Highland Garnet
- Sojourner Truth, Harriet Jacobs, Frances Harper "Women's Political Future"
- Frederick Douglass
- Elizabeth Keckley, William Wells Brown *Clotel*
- Booker T Washington *Up From Slavery*, Charles Chesnut "The Wife of His Youth"
- Ida Well-Barnett, DuBois *The Souls of Black Folk*
- James Weldon Johnson *The Autobiography of an Ex-Colored Man*

Introduction to the African American Literary Tradition

Lesson: Historicizing & Contextualizing Literature

Lesson: Slave Narratives, Freedom Narratives

Required Assignments

Everyone must read the literature and other resources listed above, participate in Forums 1 and 2, write a short essay, and complete the module exam by the appropriate deadlines to receive credit. Completing ONLY these required assignments will earn you no more than a C for this module.

Additional Module Resources

Literature of Slavery and Reconstruction Study Guide

Forum 1-Reading History (25 pts)
Original Posting Due by 12/___/11
Reply to 2 classmates' postings due by 12/___/11
Forum 2-Reading Women's Lives (25 pts)
Original Posting Due by 12/___/11
Reply to 2 classmates' postings due by 12/___/11
Short Essay-Due by 12/ ___/11

Module Exam (100 pts)-Due by 12/___/11 at 11:55 pm

Optional Assignments

The optional assignments are designed to give you a deeper understanding of the tools we use to critically read and analyze fiction. If a unit topic is unclear or you are unsure of how to analyze a reading using one of the terms/ strategies, I suggest you complete the related optional assignment so that you can get some additional practice and feedback from me.

Complete any 2 listed if you're working for at least a B in the course; complete 3 if you're working for an A. Each assignment is graded independently, so do your best work to earn the grade that you're shooting for. Worth 20 points each.

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Historicizing & Contextualizing

Thinking Critically About Short Fiction



History, Culture, & Politics

It is important to think about the history, culture, and politics that the literature comes from because literature responds to the context out of which it grows. That is because on some level, all literature is responding to the social and political realities that exist at the time of its creation. Authors are “working out” something about the present, even when they look to the past.



Historicizing

- Pay attention to the historical period in which a story was written.
- Familiarize yourself with the major issues of that time period. Was there a war going on? If so, how did most people feel about it? Was it a time of great change or flux? What were the big issues of the day? What were people thinking and talking about?
- Pay particular attention if a short story is “set” in another time period. If it is, familiarize yourself with that time period also.
- If there is a difference, ask yourself if there is any connection between the period in which the story is set and the period in which the story is being written.



Contextualizing

One way to “contextualize” fiction is to think about the personal identity of the author. Your job when you contextualize in this way is to consider how the author’s life experience may influence the kinds of stories s/he creates and to be aware that those life experiences may also influence the *way in which the story is told*.

Note: Be careful not to collapse the author with the characters in the story. The characters can be quite different from who the authors are as real people.



Gender

Our gender—whether we consider ourselves men or women—influences how we speak, write, and interpret language. It shapes our experiences and how we approach the world. When reading short fiction, be aware that not only of the author's gender, but yours also. That fact of our existence (and what we make of it) often shapes what we are able to see, and perhaps even our interpretation, of a particular story.



Culture, Race, & Ethnicity

The U.S. is rich in cultural diversity. Whether it's our impressive number of immigrant cultures, the variety of ethnicities *within* certain groups, or the variety of "races" that we recognize, America is marked as much by difference as it is by a common dream.

Authors often transform their experience of being both American and "not-American" in their work.



Thinking about Identity

- Pay attention to the author's personal identity. Does the story present any personal details of the author's life or background? You may find it helpful to look at some biographical information about the author, but your focus should remain on the story itself.
- Is the story's subject matter directly or indirectly shaped by race, gender, age, ethnicity, social class, sexual orientation, or religious beliefs? If so, how is that viewpoint reflected in the story's images, allusions, metaphors, tone, diction, etc.?



Websites: African American Culture

- PBS, [African American Culture](#)
- Smithsonian, [Black History](#)
- [Schomburg Center](#)
- PBS, [Matters of Race](#)



Websites: Latino Culture

- PBS, [The American Family](#)
- [Understanding the Hispanic/Latino Culture](#)
- [Sharing Our Latino Culture](#)
- Smithsonian, [Hispanic Heritage](#)



Websites: Native American Culture

- National Park Service, Trail of Tears
- Silent film, The Invaders
- Wikipedia, Native Americans in the U.S.
- PBS, Native Americans



Websites: Asian American Culture

- PBS, Ancestors in the Americas
- PBS, Searching for Asian America
- PBS, Children of the Camps
- Assimilation & Ethnic Identity



SLAVE NARRATIVES, FREEDOM NARRATIVES

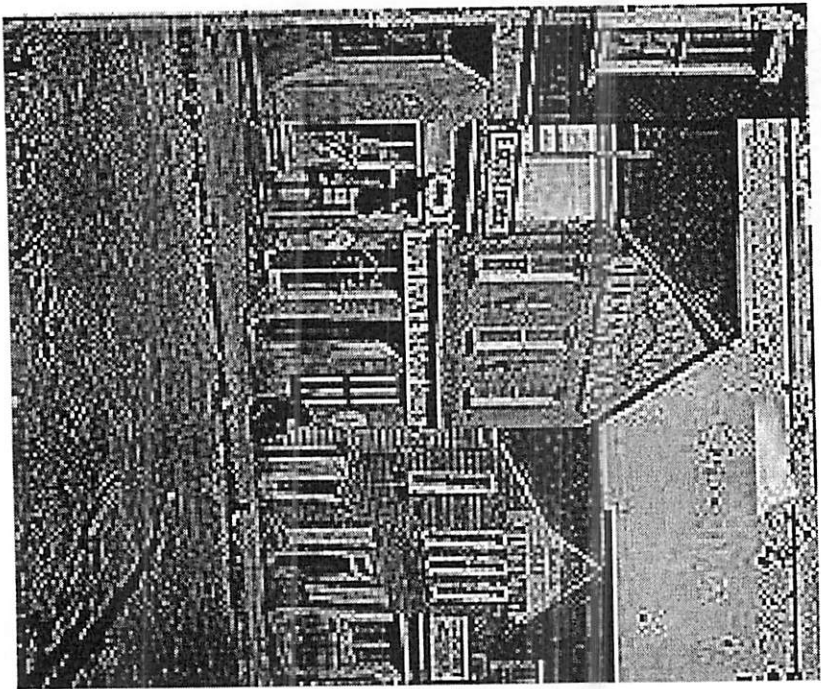
PRACTICE AND MEANING OF SLAVERY



- Denial of humanity
- No self-determination
- Physical violence and murder
- Sexual violence and exploitation
- No rights to defend or protect self or loved ones
- Forced dependence
- Daily denial of dignity and respect
- Racial terrorism
- Social death



- Need to perform abject humility and submission
- Sale of self or loved ones
- Random abuse and violence from any white person
- Deprivation of basic human needs-food, shelter, clothing
- Denial of education
- No wages for labor
- Broken promises and disappointment



IMPLICATIONS OF SLAVERY FOR CONCEPTS OF FREEDOM

- Freedom from enslavement didn't necessarily mean you were "free"
- Is freedom enough, or do you want equality?
- Once you achieve your freedom, will you be able to hold on to it?
- If you've always been "a slave," how do you know how to be free? What are the responsibilities of being free?
- What is your identity if you've always understood your position as a slave?
- Are we all slaves? Can you be "free" while still enslaved?
- Will your definitions and understandings of what it means to be free change?
- How do you confront and combat internalized racism?
- How do you conceptualize and participate in community and family given the trauma you've experienced around these things while enslaved?
- How do you start over? Can you remake yourself?



AMERICAN SLAVE NARRATIVE

"The ante-bellum slave narrative was the product of fugitive bondmen who rejected the authority of their masters and their socialization as slaves and broke away, often violently, from slavery. . . . Through an emphasis on slavery as deprivation--buttressed by extensive evidence of a lack of adequate food, clothing, and shelter; the denial of basic familial rights; the enforced ignorance of most religions or moral precepts; and so on--the ante-bellum narrative pictures the South's "peculiar institution" as a wholesale assault on everything precious to humankind" (79).

--William Andrews's "The Representation of Slavery and Afro-American Literary Realism"

SLAVE NARRATIVES OR FREEDOM NARRATIVES

Were people who had been enslaved writing “slave narratives” or “freedom narratives”?

What were they ultimately trying to communicate:
Their experiences and identities as “slaves” or
their identities as free citizens of the U.S.?

PURPOSES OF SLAVE NARRATIVES

- Attempted to arouse the sympathy of readers in order to promote humanitarianism
- Emphasized traditional Christian religious ideas
- Showed acceptance of the ideals of the dominant white society
- Emphasized the cruelty of individual slave owners
- Contribute to political efforts and movements to abolish slavery

STRUCTURE OF SLAVE NARRATIVE

“The action moves from the idyllic life of a garden of Eden into the wilderness, the struggle for survival, the providential help, and the arrival into the Promised Land. In addition, the plot of the slave narrative incorporates the parallel structure of birth into death and death into birth which also distinguishes the Judeo-Christian myth.”

In the slave narrative: (1) loss of innocence is demonstrated through the development of an awareness of what it means to be a slave. (2) Realization of alternatives to bondage and the formulation of a resolve to be free. (3) The third phase is the escape. Whether it occurs between two sentences or forms the largest portion of the narrative, it is part of the struggle to overcome evil. The interest at this point is in the details, the pitfalls and obstacles, the sufferings and moments of bravery encountered in the process of achieving freedom. Although the first attempt sometimes ends in capture, the outcome is never in doubt. The narrative, after all, was written by a freeman. (4) Freedom obtained. (Adapted from Foster, *Witnessing Slavery: The Development of Ante-bellum Slave Narratives*, 84-85).

- Descent from state of innocence or peace into recognition of status (slavery)
- Progressive dehumanization at hands of masters and concomitant growth of self-reliance and decision-making, sometimes involving literacy
- A spiritual "bottoming-out"
- Resolve; for Douglass, the fight with Covey
- Flight and redemption

CONVENTIONS OF THE GENRE

- The conventions for slave narratives were so early and so firmly established that one can imagine a sort of master outline drawn from the great narratives and guiding the lesser ones. Such an outline would look something like this:
 - A. An engraved portrait, signed by the narrator.
 - B. A title page that includes the claim, as an integral part of the title, "Written by Himself" (or some close variant: "Written from a statement of Facts Made by Himself"; or "Written by a Friend, as Related to Him by Brother Jones"; etc.).
 - C. A handful of testimonials and/or one or more prefaces or introductions written either by a white abolitionist friend of the narrator or by a white amanuensis/editor/author actually responsible for the text.
- Claims about truthfulness of narrative, that is it actually holds back on communicating the horrors of slavery.



CONVENTIONS OF THE GENRE (CON'T)


- E. The actual narrative:
- a first sentence beginning, "I was born . . . , " then specifying a place but not a date of birth;
 - a sketchy account of parentage, often involving a white father;
 - description of a cruel master, mistress, or overseer, details of first observed whipping and numerous subsequent whippings, with women very frequently the victims;
 - record of the barriers raised against slave literacy and the overwhelming difficulties encountered in learning to read and write;
 - description of a "Christian" slaveholder and the accompanying claim that "Christian" slaveholders are invariably worse than those professing no religion;
 - description of the amounts and kinds of food and clothing given to slaves, the work required of them, the pattern of a day, a week, a year;
 - account of a slave auction, of families being separated and destroyed, of distraught mothers clinging to their children as they are torn from them, of slave coffles being driven South;
 - descriptions of patrols, of failed attempt(s) to escape, of pursuit by men and dogs;
 - description of successful attempt(s) to escape, lying by during the day, travelling by night guided by the North Star;
 - taking of a new last name (frequently one suggested by a white abolitionist) to accord with new social identity as a free man.
- F. An appendix or appendices composed of documentary material--bills of sale, details of purchase from slavery, newspaper items--, further reflections on slavery, sermons, anti-slavery speeches, poems, appeals to the reader of funds and moral support in the battle against slavery.

FREQUENT MOTIFS OF THE GENRE

- Exposes physical and emotional abuses of slavery: scenes of whipping, sexual abuse, starvation, especially of women or children
- Exposes (sometimes satirically) white owners' hypocrisy and inconstancy
- Describes repeated raising of narrator's expectations only to have them dashed by whites
- Describes quest for literacy
- Describes quest for freedom
- Includes vignettes of other character types and the experience of slavery: those who succeed and those who fail
- Makes overt appeals to imagined audience
- Details loss of significant family member(s) and the destruction of family ties

**BUILDING A TRADITION: AFRICAN AMERICAN WRITING
1865-1890S**

African American writing during the Reconstruction period of American history took up many of the same issues as the writing that had preceded it. The socio-political climate had shifted, but for many African Americans, the day-to-day realities of their lives remained unchanged.



Study Guide-The Literature of Slavery and Reconstruction

Be familiar with the following terms, concepts, and historical.

1. historicize
2. contextualize
3. slave narrative v. freedom narrative
4. African American experiences of/within slavery
5. Racism
6. Resistance to slavery
7. Reconstruction
8. Social changes that resulted from Civil War and Emancipation
9. griot
10. Freedom narratives/literacy for liberation

Answer the following questions.

1. How did publishing trends and subject matter for/of African American literature change from 1800s-1900s?
2. Is it necessary to consider the historical period in which a text is set? In which it is written? Why or why not?
3. How important was the African American press in the 19th and early 20th century for getting the work of black writers into the public?
4. Is it necessary to consider the racial or cultural context from which a story is told? Why or why not?
5. Why did so much early African American writing take the form of autobiography? What did these writers hope to accomplish by narrating their life stories?
6. What was the connection between the Abolitionist Movement and 19th century American slave narratives?
7. What significance did literacy have to Frederick Douglass and his conception of freedom? Use textual details to support your response.
8. What significance did motherhood, community, and family have to Harriet Jacobs's identity? How did her conception of self differ from Douglass's construction of identity? Use textual details to support your response.
9. What has been the relationship between African American writers and the racial group with which they are associated? What was the role of the African American author in the 19th and early 20th century?
10. If everything you had read for this module was all that had been written by African Americans, how would you define African American literature?

To do well on the module exam, I suggest the following:

Read and be familiar with all the readings assigned. They are all fair game for the exam.

Complete the forums and any optional assignments before taking the exam. They will offer valuable opportunities for feedback and for trying out your interpretations on others. You will also be able to see what others are thinking, which may help you in your own interpretive process.

Develop interpretations for each of the texts and be prepared to explain and support them.

Understand how to *apply* the key terms in the module. In other words, don't just know what the term means, but understand how to use it to help you interpret the readings.

Ask questions in the General Q/A Forum. Chances are if you're wondering about it, others are too.

Visit me in office hours to resolve any nagging problems or to go over stories that you are still struggling to understand.



Update this Forum

This forum allows everyone to choose whether to subscribe or not

- Force everyone to be subscribed
- Show/edit current subscribers
- Subscribe to this forum
- Don't track unread posts

Forum 1-Double Consciousness (Required)

W.E.B. DuBois' classic formulation of double consciousness sought to explain the effects of racism and non-acceptance on the African American psyche. He writes,

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness,—an American, a Negro; two warring souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. The history of the American Negro is the history of this strife,—this longing to attain self-conscious manhood, to merge his double self into a better and truer self. ...

What does DuBois mean to communicate about African American psychology and sociology in his formulation? What is he calling attention to about the positioning of the African descended person in the U.S.? Choose 2 of the texts we've read in this Module and analyze them using the DuBoisian concept of double consciousness. Do the readings you selected seem to suggest that DuBois's concept is on target or not? Explain? How useful do you think the term is for understanding African Americans? Their writing?

Finally, offer a substantive response to at least 2 of your classmates (you can respond to posts in any room). **Original post due by 11:55 pm on ___ Dec. Minimum length 500 words. Substantive responses to at least 2 others due by 11:55 pm on ___ Dec. Minimum length 250 words each.**

NOTE: You have to post your response before you will be able to see or reply to any other posts. To respond to posts in other rooms, reply to my prompt with a post that says "open" or something like that. Then feel free to read and respond to the posts you see there.

Add a new discussion topic

(There are no discussion topics yet in this forum)

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[moodle.iup.edu](#) ▶ [maat-dev-AfrAmLit](#) ▶ [Forums](#) ▶ **Forum 2-Reading Women's Lives**

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This forum allows everyone to choose whether to subscribe or not

Force everyone to be subscribed

Show/edit current subscribers

Subscribe to this forum

Don't track unread posts

Forum 2-Reading Women's Lives
(Required)

We've read several texts that focus on women's lives, especially the conflicts that arise between their particular experiences of vulnerability and danger because they are women, and what that they experience because of their race. Discuss how you see women navigating and representing their dual positioning as African American women. Is one facet of their identity given priority over another in their writing? If so, is the choice to highlight one part of themselves strategic or a reflection of their sense of their own identities? Do their writings seem to challenge, revise, or rewrite texts/experiences authored by men? What do African American women privilege as they engage their particular historical moment? (When you have decided which short story you will work on, go into that particular room to post your response.)

Phillis Wheatley
 Sojourner Truth
 Frances Harper
 Elizabeth Keckley

Then, offer a substantive response to at least 2 of your classmates in any room.

Original post due by 11:55 pm on ____ Dec. Minimum length 500 words.
Substantial responses to at least 2 others due by 11:55 pm on ____ Dec. Minimum length 250 words each.

NOTE: You have to post your response before you will be able to see or reply to any other posts.

[Add a new question](#)

(There are no questions yet in this forum)

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No attempts have been made on this assignment

Short Essay-The Literature of Slavery and Reconstruction Module

We've spent time this unit really thinking deeply about the origins of African American literature, the fact that it grew out of the experience of slavery for that group of people. Their writing, we have learned, was always political, an assertion of their humanity, and an argument for why slavery should be abolished. I want to switch gears a bit here and ask you to think about how we refer to a particular genre of writing within this early material, the slave narrative. Here's your question:

Were people who had been enslaved writing "slave narratives" or "freedom narratives"? What were they ultimately trying to communicate: their experiences and identities as "slaves" or their identities as free citizens of the U.S.? Referencing at least 2 of the texts we've read for this module, make a case for why we should use one term over the other. What does each seem to capture or emphasize about the writing and which do you think is more effective and/or accurate in referring to this group of texts and why?

Minimum length 2 pages, double spaced, 1" margins all around. Uploaded short essay due by 11:55 on ___ Dec.

Available from: Monday, 28 September 2011, 09:45 AM
Due date: Monday, 3 October 2011, 09:45 AM

Upload a file (Max size: 1MB)

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[Update this Quiz](#)

[Info](#) [Results](#) [Preview](#) [Edit](#)

The Literature of Slavery and Reconstruction Exam

AVAILABLE 5:05 AM ON ____ DECEMBER - 11:55 PM ON ____ DECEMBER

This is the timed exam for the Literature of Slavery and Reconstruction module. You have a total of 60 minutes to complete the 8-question exam. You may use your book and notes, but to complete this exam in the time allowed you will not want to waste time looking up material or reading the stories during the exam. So make sure you have prepared well. Please remember academic integrity.

At the end of every page, please click the "save without submit" button so that your exam does not time out. When you're ready to advance to the next question, click #2, #3, etc., at the bottom of the page.

I will be grading these manually and inputting the grades by Dec _____. Check the Gradebook for feedback and final scoring.

Good luck to you!

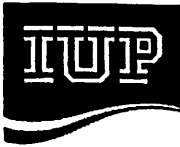
The quiz will not be available until: Thursday, 22 December 2011, 05:05 AM

[Continue](#)

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- Subscribe to this forum
- Don't track unread posts

Option #1-Reading History

We've read literature in this unit that has grown very specifically out of the socio-historical reality of a group of people in the U.S. Develop an interpretation of one of the following texts that pays particular attention to the significance of that history to the text. (When you have decided which story you will work on, go into that particular room to post your response.) What is added to your understanding or appreciation of the literature when you take that context into account? What strategies to you see writers using in these texts to respond to or shape the historical moment in which they live?

Original post due by 11:55 pm on ___ Dec. Minimum length 500 words.

- David Walker, *Appeal*
- Booker T Washington, *Up From Slavery*
- Harriet Jacobs, *Incidents*
- Ida Well-Barnett, *Red Record*

Finally, offer a substantive response to at least 2 of your classmates (you can respond to posts in any room). Substantive responses to at least 2 others due by 11:55 pm on ___ Dec. Minimum length 250 words each.

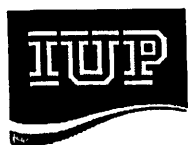
NOTE: You have to post your response before you will be able to see or reply to any other posts. To respond to posts in other rooms, reply to my prompt with a post that says "open" or something like that. Then feel free to read and respond to the posts you see there.

Add a new question

(There are no questions yet in this forum)

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No attempts have been made on this assignment

Optional assignment 2

As we have seen from the readings in this module, not all African American literature of the 19th and early 20th century was prose. This period saw prolific production in the areas of poetry and essay as well, laying a solid foundation for the tradition that was developing. The subjects that were covered in their writing were also quite varied.

Choose 3-4 poems that we've covered and write an essay laying out what additional themes, approaches, issues, etc., you will be looking for as we move forward in the course. In other words, what seems important or significant enough that other, later writers, would explore it up in a different historical moment?

I suggest you type this in your word processor and then cut and paste it into the window that appears for this assignment. Minimum length 500 words, double spaced.

The earlier you submit the optional assignments, the more likely you will receive feedback from me in time to help you prepare for the module evaluation. I will NOT be reviewing class materials on 25 December.

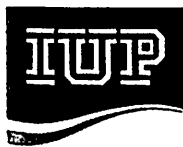
Available from: Monday, 28 September 2011, 10:00 AM
Due date: Monday, 3 October 2011, 10:00 AM

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Optional Assignment 3

This is an open discussion forum, so feel free to create a post about any reading that we have covered in this module. In your original post you can offer your interpretation, raise questions about the story, make connections between two or more stories, present outside materials that have helped you to understand the readings, etc. The idea here is that we approximate what might happen in a classroom-based lit class where a fairly wide range of participation strategies might be used. The only rule is that your original post cannot be on a story you covered in one of the other two forums. Minimum length, 250 words.

To get full credit for this forum you must also offer a *substantial* reply to at least 2 of your peers. Minimum length, 150 words each.

The original post is due by 6 pm on ____ Dec. Replies are due by ____ Dec at noon.

[Add a new question.](#)

(There are no questions yet in this forum)

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Optional Assignment 4

Write a letter to me recommending that I include a reading from the first two sections of our book in future classes. It must be a something that we have not covered in this module and it must be from our book. Your letter should include the name and author of the story, a BRIEF plot summary, and a solid argument as to why believe your selection would appeal to other students and/or be a good addition to the syllabus. In making your case for why I should include it, demonstrate how the story could be analyzed using one of the elements we have covered or how it could generate multiple interpretations that might make for a lively class discussion.

Up to 3 pages, double spaced. Remember to save your file in RTF format. To submit the assignment, follow Steps 1 and 2 at <http://www.iup.edu/itsupportcenter/howto.aspx?id=87050>. Click the Send for Marking button when you are ready to submit the assignment.

Available from: Monday, 20 December 2010, 05:05 AM
Due date: Sunday, 26 December 2010, 11:55 PM

Submission

No files were submitted

No further submissions are allowed.

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