

English 389R-- Introduction to African American Literature
Spring 2002
MWF 12:50-1:40
email: aivey@emory.edu

Dr. Adriane Ivey
Language Hall 103B
Phone: 4-8358
Office Hours: MW 9-10:30 & 2-4; TTH by
appointment

Required Texts: *The Norton Anthology of African American Literature*, Eds. Henry Louis Gates Jr. and Nellie Y. McKay; *Cotton Comes to Harlem*, Chester Himes; *The Bluest Eye*, Toni Morrison

Objectives: This course is designed to introduce you to significant and influential writers and trends in African American literature. Through course readings and writing assignments, you will develop an understanding of African American literary expression and explore the themes and techniques that have shaped African American aesthetic practices.

Attendance: Attendance in this course is essential for a successful performance. You have a maximum of three absences. You will lose 1/3 a letter grade on your final grade for any absence after the third. I do not distinguish between excused and unexcused absences. How you use your absences is up to your discretion. Attendance is also important for successful performance on the quizzes. **Quizzes cannot be made up for any reason;** therefore, it is up to you to make sure you maintain a steady attendance record.

Deadlines for Assignments: Papers are due at the beginning of class on the due date. I will accept no late work.

Plagiarism: All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented using MLA format. Remember that you are to adhere to the Oxford College Honor Code and that your signature on any assignment submitted in this class indicates that you have neither given nor received unauthorized information on the work. If you are unsure of what constitutes plagiarism, consult the Oxford College Catalog, pp. 94-97. It is your responsibility to understand the Honor Code. Ignorance is never a good defense.

Requirements:

- Close reading of the literature
- Class participation
- 2 papers of 5-7 pages each
- 3 rhetorical analyses of 2 pages each
- Daily Reading Quizzes
- Midterm exam
- Comprehensive Final Exam

Format For Papers: All final essays must be typed either on a typewriter or on a word processor. They must be double-spaced and stapled. I will not accept folded or paper-clipped papers. In the top left-hand corner of the front page, place your name on the first line, my name on the second line, and the date on the third line. All essays must have titles. You will find revision is easier if documents are word processed because you will not have to retype the entire essay. You may use secondary sources on these papers if necessary, but they must be properly cited and acknowledged.

Rhetorical Analyses: These are short (2 page typed, double spaced) papers on your reading. They will be used for class discussion; therefore, you should write with the expectation of reading the response to the class. You will sign up for the days on which you must write a rhetorical analysis.

Guidelines for Rhetorical Analyses: Analyses should be organized based on the following format: In the first paragraph you should include a one-sentence summary of the main point of the assigned text and a two-three sentence summary of one specific point in the assigned text that you will address in the rest of your analysis. With the remaining space in your analysis, you will work with this specific point either by elaborating on it or by critiquing it. **You should use no secondary sources for these assignments.**

Final Grades will be based on the following percentages:

- 30% Two papers (15% each)
- 15% 3 Rhetorical Analyses (5% each)
- 15% Daily Reading Quizzes
- 20% Midterm exam
- 20% Final Exam

Other things to know:

Throw nothing away.

If I am late and there is no notice at the door, you should wait fifteen minutes before leaving. Prepare the next day's assignments for the next meeting.

I reserve the right to amend or modify anything on this statement by means of future hand-outs.

Itinerary

Antebellum Period/ Slavery

- W 1/16** Introduction: Phillis Wheatley
F 1/18 The Vernacular Tradition (1-5); Spirituals (5-16); and Folktales (102-127)
M 1/21 **MLK Holiday**
W 1/23 David Walker (178-190); Sojourner Truth (196-201)
F 1/25 Olaudah Equiano (140-164)
M 1/28 Frederick Douglass (299-302; 310-313; Covey incident, 336-344)
W 1/30 Harriet Jacobs, *Incidents in the Life of a Slave Girl* (207-222)
F 2/1 Jacobs (222-245)
M 2/4 Victor Séjour (286-299)
W 2/6 Frances Harper: "Eliza Harris," "The Slave Mother," "Vashti," "Double Standard," "An Appeal" (408-423)
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Reconstruction and Post-Reconstruction

- F 2/8** Booker T. Washington (488-498; 513-522)
M 2/11 W. E. B. Du Bois (606-609, 613-619, 633-642)
W 2/13 Charles Chestnutt (522-545)
F 2/15 James Weldon Johnson: "Lift Ev'ry Voice," "Black and Unknown Bards," "The Creation" (766-775); Paul Laurence Dunbar: "Antebellum Sermon," "When Malindy Sings," "We Wear the Mask," "Sympathy" (884-905)
M 2/18 Johnson, *Autobiography of an Ex-Colored Man* (835-853)
W 2/20 Ida B. Wells-Barnett, *A Red Record* (595-606)
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The Harlem Renaissance

- F 2/22** Angelina Weld Grimké (943-946); Anne Spencer (946-951); Georgia Douglas Johnson (970-972)
M 2/25 Jesse Fauset, "Mary Elizabeth" (on Reserve)
W 2/27 Claude McKay: "Harlem Shadows," "If We Must Die," "Africa," "America" (981-993), "The Lynching" handout; Countee Cullen: "Yet Do I Marvel," "Incident," "Saturday's Child," "Heritage" (1303-1315)
F 3/1 Blues (22-37); Jazz (55-60); Zora Neale Hurston "Characteristics of Negro Expression" (1019-1032)
M 3/3 Zora Neal Hurston, "Sweat" (996-1008)
W 3/6 Langston Hughes: "Negro Speaks of Rivers," "Mother to Son," "Weary Blues," "I, Too," "Dream Boogie," "Harlem" (1251-1267); **Paper #1 due**
F 3/8 **Midterm exam**
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M 3/11-F 3/15 Spring Break

The Postwar Decades (The Dream Deferred)

- M 3/18** Gwendolyn Brooks: "The Mother," "Children of the Poor," "Lovers of the Poor," "We Real Cool" (1577-1591)
W 3/20 Richard Wright, "Long Black Song" (1376-1380, 1397-1414)
F 3/22 Ann Petry, "Like a Winding Sheet" (1476-1484)
M 3/25 Chester Himes (1467-1468); *Cotton Comes to Harlem* (up to 81)
W 3/27 Himes, *Cotton* (finish novel)
F 3/29 Ralph Ellison (1525-1535)
M 4/1 James Baldwin (1694-1717)
W 4/3 Melvin B. Tolson, "Dark Symphony" (1331-1334); Robert Hayden, "Middle Passage," "Runagate," "Letter From Phillis Wheatley" (1497-1515)
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The Black Arts Movement

- F 4/5** Larry Neal (1959-1972); Maulana Karenga (1972-1977)
M 4/8 Mari Evans (1806-1809); Sanchez (1902-1905)
W 4/10 Haki Madhubuti: "Back Again, Home," "Introduction," "The Long Reality," "Malcolm Spoke" (1977-1982); Nikki Giovanni (1982-1985)
F 4/12 Amiri Baraka: "Preface," "In Memory," "SOS," "Black Art" (1877-1902)
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Literature since 1970

- M 4/15** Toni Morrison, *The Bluest Eye*
W 4/17 Morrison
F 4/19 Ishmael Reed, "Neo-HooDoo Manifesto" (2297-2301); **Paper #2 Due**
M 4/22 August Wilson, *Fences*
W 4/24 Wilson
F 4/26 Alice Walker, "Everyday Use" (2375-2377, 2387-2394)
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- M 4/29** Maya Angelou, "Still I Rise" (2039); Lucille Clifton, "the bodies broken on," "prayer," "wishes for sons," "homage to my hips" (2219-2223); Michelle Cliff, "Within the Veil" (2463-2466)

W 5/1 Reading Day

TH 5/2 Final Exam; 9:00am-12:00pm

