

CES 331: INTRODUCTION TO AFRICAN AMERICAN LITERATURE
SPRING 2009 – T, TH 1:25-2:40 P.M. – CUE 418

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(E-mail is the preferred method for reaching the professor. It is also the method that will yield the quickest response.)

OFFICE HOURS: Wednesday 10 a.m.-12 p.m., and by appointment

Course Blog: <http://introafamlit.wordpress.com/>

We bear witness here to a protracted argument over the nature of the sign itself, with the black vernacular discourse proffering its critique of the sign as the difference that blackness makes within the larger political culture and its historical unconscious.

Henry Louis Gates

We must learn to wear our names within all the noise and confusion in which we find ourselves. They must become our masks and our shields and the containers of all those values and traditions which we learn and/or imagine as being the meaning of our familial past.

Ralph Ellison

Color isn't no faucet
You can't turn it off and on
I say, color isn't no faucet
You can't turn it off and on
Tell the world who you are
Or you might as well be gone.

Michelle Cliff

Course Description:

This course will examine the significance of a specifically African American literary tradition in shaping both the identities and the histories of the myriad people of African descent in the United States. We will begin by positioning African American literature within an American literary history. Specifically, we will be considering the models of storytelling that shape African American narratives. We will closely consider verbal and literary modes, including: African retentions, oral traditions, signifying, folklore, and music, and the ways in which they have created a unique African American literary voice, and have affected both African Americans' understandings of themselves, as well as the ways in which they have historically been understood in the American popular imagination. In an effort to critically map the genealogies of this tradition we will be interrogating not only the historical and political contexts of the works, but also the ways in which issues of gender, sexuality, and class specifically inform the works.

Learning Outcomes:

- (1) To develop an understanding of an African American literary tradition as a syncretically shaped artistic form.
- (2) To begin to understand the critical uses of the narrative forms of oral traditions, signifying, folklore, and music in making African American literature a unique literary model.
- (3) To understand the theoretical concepts of race, racism and radicalization as they inform the creation of an ethnic literature.
- (4) To examine the critical connections between historical eras and events and the formation of narrative.
- (5) To begin to understand the unique aspects of African American literary theory.
- (6) To understand how racial and ethnic groups have resisted and struggled to recreate their own cultural identities in relations to each other and dominant white groups, leading to both conflict and community empowerment
- (7) A critical understanding of ethnic identity and racial identity and how it is constructed and reconstructed by individuals and groups over time and different contexts.
- (8) Develop and sharpen critical communication skills through the facilitation of discussions and writing skills through essay assignments.

THIS IS YOUR ONLY WARNING: This class relies on the participation of the students. As such, we will engage in many lively discussions. Emphasizing collaboration and dialogue, conversation and debate, we, as an intellectual community, will engage one another in meaningful and challenging ways while we explore the varied perspectives that each of us bring to bear on class discussions. Hence, various opinions will be expressed and espoused. I ask that you be respectful of my opinions and those of your peers. In other words, refrain from rude and negative comments, for they will not be tolerated. We should be constantly vigilant that our contributions, opinions, and responses, while intellectually critical, are respectful of the differences in position, perspective, and experience we all have. If your beliefs are so strong that you cannot tolerate the opinions of others, please begin to practice tolerance now, or choose another class. People can disagree without being disrespectful.

Note: As this is a literature course, the reading load is quite heavy and the pace fast. Also, because writing is a means of discovery and a pathway to understanding, it is an important activity in this class in conjunction with the reading. Indeed, you should think of your writing as a mode of reading that will help you begin to understand the literature at hand. Be prepared to spend much time carefully reading, considering, discussing, and writing about the texts in the course. If you cannot devote the time necessary to keep up with the assignments, and to do so in a critical manner, you will not do well in this class and may want to consider if this is the right class for you.

Required Texts:

- Beatty, Paul. The White Boy Shuffle. [BEATTY below]
- Danticat, Edwidge. Brother, I'm Dying. [DANTICAT below]
- Hurston, Zora Neale. Their Eyes Were Watching God. [HURSTON below]
- Kelley, William. A Different Drummer. [KELLEY below]
- Mitchell, Angelyn. Within the Circle. [MITCHELL below]
- Morrison, Toni. Song of Solomon. [MORRISON below]

In addition, throughout the semester the professor may assign supplemental readings. The professor will announce any such additions during lecture.

All texts are available at The Bookie and Crimson & Gray. They are also readily available for order on Amazon. If you choose to order your books on Amazon please be VERY aware of the date each book is scheduled for discussion in class. An untimely order IS NOT a legitimate excuse for not being prepared for class.

Assessment and Evaluation:

Taking classes is your job here at the university. Thus, you should treat the work and requirements accordingly. In the workplace things such as absences, tardiness, and not doing your work properly have negative consequences. This is the case in my class as well. Many students' low grades are a result of not following directions or policies as well as not expending enough effort. It is your responsibility to be aware of the policies on this syllabus. If you miss class it is your responsibility to check with other classmates to find out what you have missed. And though you are always welcome to follow up with me if you are absent, **do not** ask me if you "missed anything important."

Your grade is dependent on a number of factors that, together and holistically, inform the evaluation and assessment of your performance. In summary, these criteria include attendance, participation, reading responses, group facilitation, discussion questions, midterm, final group presentation, and the successful completion of any other reading and written assignments.

Course Requirements:

• Class Attendance

Though your attendance will not be formally used to calculate your final grade, you are expected to attend class every day, arrive on time and participate in an informed and consistent manner. Anything less will not be tolerated and will result in problems in this class. **Despite not being a formal component of your course evaluation, attendance does have the potential to affect your grade.** Consistent tardiness will result in the lowering of your overall grade by one-half of a grade (e.g. a B would become a B-). During the course of the semester you are allowed three absences. After three absences (excused and unexcused) **EACH** further absence will result in a reduction of your overall grade of one-half of a grade (e.g. a B would become a B-). This may seem punitive but (1) class discussions are one of the most important elements of class; (2) there will be several extra credit opportunities given randomly in class. Moreover, students missing any class meeting are responsible for missed lectures and media material shown/discussed in their absence. Any in-class assignments cannot be made up. Make sure you sign the attendance sheet, which will be distributed at the beginning of each class meeting. If you come to class late and don't sign the attendance sheet at the end of class you will be considered absent on that particular day. **Finally, you will automatically FAIL the course if you miss more than 5 classes, regardless of what your course grade is up to that point.**

• Participation (15% of final grade)

This class is a student-centered learning environment in which you are largely responsible for making the meaning of the course. Unlike some approaches to learning in which the professor largely determines the content of course lectures and discussions, a student-centered approach views learning as a process of intense exchange and a negotiation of each other's different beliefs, social locations, and ways of knowing. Student-centered courses are not lecture-based, and so they depend on student dialogue and the professor's relentless facilitating, questioning, and mediating of student ideas. Because of this pedagogical approach, participation is the cornerstone of this class, and a significant portion of your final grade.

As such, you are expected to be **present intellectually as well as physically** in the classroom. This means that not only must you attend, but that you must endeavor to contribute to the flow and body of the course. You will be expected to prepare carefully for each class by completing the required readings by the day on which they are listed in the course schedule. This course asks you to read texts closely and responsively. This means that if you want to do well you will actively engage with your books by writing questions in the margins, circling key terms, looking up words you do not know, and underlining themes or issues you find intriguing. Responsive readers think of themselves as having a dialogue with the author and use reading as the basis for formulating their own interesting ideas, questions, and arguments. This approach will likely assist you with comprehending the material and it may give you ideas for your contributions to the class and its discussions.

Note: Some of the reading on this syllabus may feature material of a sexual or violent nature, including explicit language; you should not remain in this class if you are uncomfortable reading works that may include this material.

Your level of readiness to participate in a conversation about issues of race and racism is predicated upon a number of issues such as one's personality, awareness of issues, experience, and classroom climate. I also recognize that time constraints and size of the class will limit the number of people who participate. Ultimately though, while it is understood that not everyone contributes to the same degree or in the same manner, total silence during the course of the semester will affect your evaluation.

Your classroom participation grade will be based on the following criteria:

Excellence (A) requires that you play a leadership role in discussion, demonstrate that you carefully read and thoughtfully consider the text; discuss points articulately; listen sensitively and respond intelligently to other's views; do not interrupt, obstruct or dominate discussion; ask insightful, carefully-constructed questions; and take responsibility for the overall quality of the discussion.

Above Average (B) requires that you participate actively in discussion, demonstrate good knowledge of the text, work to achieve understanding, listen to other viewpoints, and ask sound questions.

Average (C) requires that you follow the discussion, make occasional comments, have a basic knowledge of the text, and sometimes ask questions.

Below Average (D) requires that you occupy a seat and occasionally show signs of life.

Failure (F) requires that you occupy a seat but show no signs of life.

Reader Reflection In-Class Exercises

Throughout the term you will be asked to spend time to participate in reader reflection activities. The purpose of these exercises is to help you to consider more in-depthly the significance of the reader to literature, as well as the ways in which you, specifically, as a reader approach and engage literature. These reader reflections require no more than a few paragraphs of written response. Your written work will be submitted to the professor. Each submitted reflection will be worth 1 point toward your participation grade.

• Discussion Questions (5% of final grade)

Throughout the semester you will be asked to post a total of **FIVE (5)** discussion questions regarding the critical essays in the "Comments" section of the course blog. You may only post one questions per essay. For your question to count toward a particular day's critical essay it must be submitted **NO LATER THAN 9 A.M.** on the day the essay is to be discussed in class as the questions will provide a framework for that day's discussion of the essay. Any questions posted after that time **WILL NOT COUNT.**

The question needs to demonstrate that you have read the essay, as well as the fact that you are attempting to make connections with how the ideas within the essay inform our class themes and topics. In other words, the question should be more complex than a yes/no query or a request to identify a definition or piece of data that the author uses.

The professor will post to the course blog to accompany each critical essay. You should leave your question in the “Comments” section for the post that corresponds with the essay you are addressing. Make sure **TO NOT** use nicknames when you post your question. The professor will need to be able to identify you in order to give you credit for the question, so use a recognizable form of your real name.

- **Reading Responses (15% of final grade)**

Each student will **prepare and answer FIVE** reading questions throughout the semester, one to correspond to each novel we will be reading during the course. Students will prepare a question based on the reading and submit the question along with a one-page (single-spaced) response to the question at the beginning of class the **Tuesday** following our completion of each respective text. Reading responses should provide a careful and focused consideration to a question at issue you see arising from each particular work. Each reading response should begin with a stated question at issue. The body of your response will develop ideas related to your question. These questions and their responses will be graded primarily on the thoroughness and intelligence with which you grapple with issues at hand in the text rather than on traditional criteria of a persuasive essay. I will place significant emphasis on the clear statement of a viable question at issue, so think carefully about the kinds of questions that the texts and our discussions evoke. Reading responses will be worth **20 points each**.

- **Facilitation (15% of final grade)**

During the second week of class you will be put into small groups. During the semester you and your group will be responsible for administering **ONE** in-class assignment based on **ONE** of the day’s novel readings to be assigned to each group by the professor. Your duties will be: 1) to choose a passage from the day’s reading assignment, 2) to devise a topic/question related to the assigned reading for that day that is demonstrated through the passage you have chosen, 3) send me your passage and topic/question via e-mail **THE DAY BEFORE** your assigned day, 4) **write a 2-page, double-spaced essay** responding to your topic. Attach a copy of chosen passage separately. (It does not count toward the 2 pages.), 5) during class, when asked to do so by the professor, write the topic on the board, 6) time your fellow classmates as they write a 10-minute essay. The topic you and your group members create should reflect what you find to be the most interesting, important, or even confusing element of that day’s reading. Your topic may be thematic or technical (concentrating on stylistic choices such as language, setting, point of view, characterizations, use of irony, etc.). Your topic should have a very narrow focus and include key words (i.e. analyze, summarize, compare, define) that will enable your classmates to quickly devise a writing strategy.

At the end of the 10-minutes you and your partner will read aloud your essay responses to your topic. You and your group will also randomly choose one person from the class to read his/her response to your topic. **You may only be chosen ONCE as the in-class reader.**

• **Midterm Exam (20% of final grade)**

There will be an in-class midterm exam on **Thursday, March 12**, consisting of 3 parts: 1) multiple choice and true/false questions, 2) 1 essay question dealing with one of the critical essays, and 3) 1 close reading passage question taken from the novels.

PLEASE BRING BLUEBOOK(S) FOR THE ESSAY PORTIONS OF THE EXAM.

• **Final Group Project (30% of final grade)**

During the third week of the course students will be assigned a group with whom they will work for the final project. (NOTE: This is a DIFFERENT group than your “Group Facilitation” group.)

In class during the third week, each group will randomly choose a time period. The group is then to choose a novel by an African American author (NOT on the course syllabus) from that time period to be read by all members of the group. At the end of the semester each group will be responsible for doing a **30-minute presentation** on their chosen novel.

Each presentation **MUST** incorporate the following elements:

1. **A historical context/background for both the book and its author**
2. **A short, but representative, reading of a passage from the book, along with a critical commentary of why that particular passage was chosen.**
3. **A critical discussion and analysis of the particular themes and forms the author highlights within the story**
4. **A concluding discussion of how your chosen novel represents an African American literary tradition that takes into consideration the course discussions from throughout the semester**

In addition to the final **30-minute presentation** to the class, **EACH** member of the group will turn in a final **5-page** book review of the group’s chosen novel (**on the day of their presentation**). The presentation **must** include all members of the group. Though you are not required to use them, you are encouraged to use visual materials, and/or other media, to get across your point and engage the students in the class.

Weekly workflow logs will be due each Friday beginning on **Friday, February 13**, demonstrating the group’s progress, individual assignments and progress on all materials. Designate one group member to turn in the workflow log into my mailbox in the CES office (Wilson 111) by 5PM on Fridays. If you do not consistently turn in your workflow logs it will adversely affect your grade for the final project.

Each group will e-mail me (laguerre@wsu.edu) with their chosen novel **no later than Friday, February 6, 2009. If I have not received your choice by this date at 5 p.m. a novel will be assigned to your group and the group will lose 5 points from their grade for the final project.**

Written Work & Evaluation Criteria:

• **Written Work Guidelines:**

-- Written work to be graded should be typed using a 12-point font, double-spaced (unless otherwise specified), spell checked, and proofread.

-- **I DO NOT ACCEPT PAPERS VIA E-MAIL. NO EXCEPTIONS.**

-- I WILL NOT ACCEPT formal assignments that are not typed. If you turn in a paper for a formal out-of-class assignment that is not typed, I will not grade it.

-- **DO NOT PUT ANY ASSIGNMENTS UNDER MY OFFICE DOOR UNDER ANY CIRCUMSTANCES.**

-- Always keep copies of all important formal assignments – including **print** copies of electronic files – until after you receive your final grade in the course. Your professor will retain your final exam, and may retain the originals or copies of your other papers, but the responsibility for document preservation (for grade appeals or other reasons) is yours.

-- In your written assignments, both formal and informal, please avoid extensive summary and background (unless otherwise requested to do so). Remember, all of us in class, most particularly the professor, have read (or should have read) the material for discussion.

-- You are encouraged to *discuss* the course content and assignments with other students, but you must submit your work in your own words. I reserve the right to reject any apparently plagiarized or dishonest work. (*See the Academic Integrity Policy below*)

-- **Regarding written assignments, DO NOT use dictionaries or encyclopedias, of any type, (i.e. books or online), as critical references in your papers. Though I do encourage you to consult dictionaries and encyclopedias for your own personal clarification, they are to be used for clarification purposes ONLY and are not considered critical resources.**

[Any use of dictionaries as critical references in written assignments will result in the assignment being marked down.]

• **Evaluation of Written Work:**

All papers will be evaluated on a 100-point scale, although letter grades and their numerical equivalent are used to determine your actual grade. Your papers will be evaluated on the basis of content, clarity, organization, style and grammar, and insight. The specific criteria grading scale are as follows:

Content (50 points) Here I will evaluate how well you cover the issues, integrate classroom readings into your paper, construct arguments to defend your position, critique other points of view, and put forth an effort to write a good paper.

Clarity (20 points) The main question here is whether your paper is clear and can be read by a neutral person.

Organization (20 points) Do you follow and develop a single line of reasoning or explanation before shifting to another issue or point? Is the paper logical consistent and well organized throughout? Is the writing discursive or rambling? Are your paragraphs well organized, substantive, and are there appropriate breaks between paragraphs?

Style and Grammar (10 points) Proofread your paper. Check your paper to make sure it is free of misspelled words and grammatical errors. Insure that it is neat, has appropriate margins, page numbering, and any appropriate citations.

• **Grading Criteria**

Grades for **all** work for the course will be determined by the following general criteria:

Excellent Work: Demonstrates comprehensive command of the theories and principles from the course, exceptional ability to apply concepts, and superior ability to creatively and appropriately organize and express ideas.

Good Work: Demonstrates solid command of the theories and principles from the course, ability to apply concepts with only minor problems, and good organization and expression of ideas.

Fair Work: Demonstrates acceptable command of the theories and principles from the course, basic ability to apply concepts, and moderate skill in organization and expression of ideas.

Marginal Work: Demonstrates little command of the theories and principles from the course, some attempt at applying concepts, and limited ability to organize and express ideas.

Unacceptable Work: Demonstrates lack of command of the subject matter, unable to appropriately and consistently apply concepts, and inconsistent use of format to organize and express ideas.

• **Late Work Policy:**

- If you have an **oral presentation** due and you must miss it, you are expected to notify me **BEFORE** class begins.
- Also, if you are unable to complete any paper by the due date, you should notify me at least **ONE DAY BEFORE** the due date and negotiate an extension. **ONLY ONE EXTENSION WILL BE GRANTED FOR ANY ONE ASSIGNMENT. (Except where otherwise noted.)**
- If you do not submit the assignment by the agreed upon extension date your assignment grade will be reduced by **ONE GRADE** for each additional day it is late. **NO EXTENSIONS WILL BE GIVEN FOR THE FINAL PROJECT.**
- If you do not notify me about late work at least one day before the due date to negotiate an extension, your grade for the assignment will immediately be reduced by one half grade for each day it is late and **WILL NOT BE ACCEPTED** after one week past the original due date.

• **Grade Breakdown:**

By Grade Point:

A = 4.0
A- = 3.8
B+ = 3.5
B = 3.0
B- = 2.8
C+ = 2.5
C = 2.0
C- = 1.8
D+ = 1.5
D = 1.0
F = 0

By 100 Point Grading Scale

94-100 = A
90-93 = A-
87-89 = B+
83-86 = B
80-82 = B-
77-79 = C+
73-76 = C
70-72 = C-
67-69 = D+
63-66 = D
60-62 = D-
0-59 = F

General Information:

• **Disability Accommodation:**

Reasonable accommodations are available for students with a documented disability. If you have a disability and may need accommodations to fully participate in this class, please visit the Disability Resource Center (DRC). All accommodations MUST be approved through the DRC (Washington Building, Room 217). Please stop by or call 509 335-3417 to make an appointment with a disability specialist.

• **Academic Integrity Policy:**

Plagiarism will not be tolerated in any aspect of the course. Whether intentional or unintentional, plagiarism and/or cheating may result in a grade of “F” for the assignment in question, or a grade of “F” for the entire course. For this reason it is important to read and familiarize yourself with “WSU’s Academic Integrity Policy” which you will find in the WSU Student Handbook. *The rules for plagiarizing or other forms of cheating are not negotiable.* Make sure you fully understand what constitutes plagiarism and cheating. If you are unclear on the rules please consult the professor **before** proceeding in any conduct that you think may be questionable. **Remember that your grade depends on your understanding of these policies.**

• **Grade Problems**

During the semester use my office hours to talk to me about any problems you are having with your progress and/or evaluations for the course so we can try to fix any bad situation **early**, before it’s too late. You must communicate any problems you may be having that are affecting your coursework early on so that I am aware of the situation as I continue to evaluate your work. Any explanations for poor performance, relevant or not, will not be accepted at the end of the semester and will have no effect on your final grade. Please do not come to ask me to change your grade after you have failed the course. Also, do not come to ask me to give you an “I” because you are failing or have failed the course.

• **Classroom Etiquette Rules:**

While I want us to constantly challenge ourselves and others during the class, I think it is important to maintain a genial, courteous, cooperative learning atmosphere in the classroom for all.

- First and foremost, I expect that you respect me and your fellow students. There will be no talking when I am addressing the class, when another student has the floor, or when we are viewing a video.
- ALWAYS bring your book(s) to class.
- I expect you to be involved in whatever the class is doing, in other words, not doing work for another class, reading a newspaper or other outside material, doing the crossword, napping, etc. If you absolutely must do these things then don't come to class.
- Also in this regard, though I prefer that you do not take notes on a laptop computer, if you still choose to do so please be advised that if you are found to be checking your e-mail, surfing the web, playing video games, or anything other than taking notes for class, you will not be allowed to bring your computer to class for the rest of the semester. NO EXCEPTIONS.
- Do not wear headphones, earbuds, etc. in class.
- If you have to come in late or leave early occasionally, do this quietly and unobtrusively so as not to disturb the class.
- Also, the classroom is not the appropriate time for complaining about the class, the workload, your grade, etc. This includes before class, after it ends, and during any break we might take. If you have a problem, you should come to my office hours or schedule a time to discuss it with me in private.
- Turn your cell phones and communication devices off before coming to class, (this includes ANY electronic device that can be used to communicate with the world outside our classroom). The world will survive without being able to reach you for an hour and fifteen minutes. (If you simply cannot be incommunicado for the one hour and fifteen minutes during our class time then you should consider taking another class.) If, for some reason I cannot imagine at this point, you forget to turn off you device, and it goes off, you will, first, and foremost, really aggravate me. (This is never a good thing to do to your professor.) Secondly, you will be faced with a decision. You may: 1) turn it off immediately, or 2) hand it to me and let me answer it. You will take full responsibility for what happens when/if you allow me to answer your phone. If your device goes off more than once during the semester, I will deduct points (at my discretion and without notifying you) from your attendance and participation points.

- The focus of class discussion should be on literary analysis of the works we are reading. Therefore, undeveloped and uncritical personal preference remarks are not acceptable for class discussion.
- **Finally, the failure to adhere to any of the above rules will result in the student being asked to leave and/or being marked absent for each respective class in which it occurs.**

[Your continued enrollment in this course after the first week means that you have read and understand the information contained within this syllabus, and that you agree to follow the procedures and rules explained within it.]

IMPORTANT DATES:

- **Friday, February 6**
TITLE OF NOVEL FOR FINAL GROUP PROJECT E-MAILED TO PROFESSOR BY 5 P.M.
- **Thursday, March 12**
MIDTERM (in-class)
- **Tuesday/Thursday, March 17 & 19**
SPRING BREAK
- **Thursday, April 2**
NO CLASS

CLASS SCHEDULE

[Schedule subject to change. Any modifications will be announced in class.]

TUE JAN 13: **Introductions**

THU JAN 15: **What is the African American literary tradition?**

Read **MITCHELL:** pp. 368-400 – Toni Morrison, “Unspeakable Things
Unspoken: The Afro-American Presence in American Literature”

TUE JAN 20: **Their Eyes Were Watching God**

Read **HURSTON:** pp. ix-50
MITCHELL: pp. 21-31 – Alain Locke, “The New Negro”

THU JAN 22: **Their Eyes Were Watching God**

Read **HURSTON:** pp. 51-99
MITCHELL: pp. 51-59 – George S. Schuyler, “The Negro-Art
Hokum;” Langston Hughes, “The Negro Artist and the Racial Mountain”

TUE JAN 27: **Their Eyes Were Watching God**

Read **HURSTON:** pp. 100-153
MITCHELL: pp. 60-68 – W.E.B. DuBois, “Criteria of Negro Art”

THU JAN 29: **Their Eyes Were Watching God**

Read **HURSTON:** pp. 154-193

TUE FEB 3: **A Different Drummer**

Read **KELLEY:** pp. xi-47
MITCHELL: pp. 97-106 – Richard Wright, “Blueprint for Negro
Writing”

DUE **RESPONSE #1 – Hurston**

THU FEB 5: **A Different Drummer**

Read **KELLEY:** pp. 48-115
MITCHELL: pp. 134-148 – Ralph Ellison, “Twentieth-Century Fiction
and the Black Mask of Humanity”

TUE FEB 10: **A Different Drummer**
Read **KELLEY:** pp. 116-150
MITCHELL: pp. 184-206 – Larry Neal, “The Black Arts Movement;”
Hoyt W. Fuller, “Toward a Black Aesthetic”

THU FEB 12: **A Different Drummer**
Read **KELLEY:** pp. 151-205

TUE FEB 17: **Song of Solomon**
Read **MORRISON:** pp. xi-55
MITCHELL: pp. 235-255 – Henry Louis Gates, Jr., “Preface to
Blackness: Text and Pretext”

DUE **RESPONSE #2 – Kelley**

THU FEB 19: **Song of Solomon**
Read **MORRISON:** pp. 56-112
MITCHELL: pp. 348-359 – Barbara Christian, “The Race for Theory”

TUE FEB 24: **Song of Solomon**
Read **MORRISON:** pp. 113-186
MITCHELL: pp. 410-427 – Barbara Smith, “Toward a Black Feminist
Criticism”

THU FEB 26: **Song of Solomon**
Read **MORRISON:** pp. 187-258
MITCHELL: pp. 454-481 – Hortense Spillers, “Mama’s Baby, Papa’s
Maybe: An American Grammar Book”

TUE MAR 3: **Song of Solomon**
Read **MORRISON:** pp. 259-337

THU MAR 5: **Brother, I’m Dying**
Read **DANTICAT:** pp. 3-75

TUE MAR 10: **MIDTERM STUDY SESSION – IN-CLASS**
DUE **RESPONSE #3 – Morrison**

THU MAR 12: **MIDTERM (bring bluebooks)**

TUE MAR 17: **SPRING BREAK – NO CLASS**

THU MAR 19: **SPRING BREAK – NO CLASS**

TUE MAR 24: **Brother, I'm Dying**
Read **DANTICAT: pp. 76-144**

THU MAR 26: **Brother, I'm Dying**
Read **DANTICAT: pp. 145-213**

TUE MAR 31: **Brother, I'm Dying**
Read **DANTICAT: pp. 214-269**

THU APR 2: **NO CLASS**

TUE APR 7 : **The White Boy Shuffle**
Read **BEATTY: pp. 1-58**
DUE RESPONSE #4 – Danticat

THU APR 9: **The White Boy Shuffle**
Read **BEATTY: pp. 59-111**

TUE APR 14: **The White Boy Shuffle**
Read **BEATTY: pp. 112-164**

THU APR 16: **The White Boy Shuffle**
Read **BEATTY: pp. 165-226**

TUE APR 21: **GROUP PRESENTATIONS**
DUE RESPONSE #5 – Beatty

THU APR 23: **GROUP PRESENTATIONS**

TUE APR 28: **GROUP PRESENTATIONS**

THU APR 30: **GROUP PRESENTATIONS**
Course Wrap-Up and Final Thoughts