

SYLLABUS 223 ONLINE WINTER 2012

Fairy C. Hayes-Scott, Ph.D. 1101 Curtice-Mott Bldg. Mott Com. College
 810-232-2494 fax: 734-973-9475 fairy.hayesscott@mcc.edu

Office Hours: Online Office Hours: Monday—7:00 PM to 10:00 PM

On-Campus Office Hours:

Tuesday: 10:30 AM to 11:55 AM

Thursday: 10:30 to 11:55 AM; 3:00 to 3:30 PM

Texts: *The Norton Anthology of African-American Literature* edited by Gates & McKay
Fences by August Wilson
Iola Leroy: Shadows Uplifted by Harper
A Soldier's Poetic Response by Massey
Brothers and Sisters by Campbell

NOTE: Quality writing skills will be expected for the writing assignments. If you need a refresher and you have not kept an English text, there is another resource available. There is a chapter that covers paragraph and theme development that should help. It is an excerpt from an English handbook, *Bare Essentials*. You can get this information by doing the following:

1. go to www.RobbieDeanPress.com
2. once at the starburst of the site, click onto the file "Orientation for Mott Students"
3. once into the file, you will see a lot of valuable information. "Chapters 8 and 9" are in this file. Click and you will see the pdf file of these chapters. Chapter 8 serves as a review. You will only need the information contained in Chapter 8.

CATEGORIES OF ASSIGNMENTS FOR THE COURSE:

1. Reading and Response assignments—they should be completed no later than the date indicated on the syllabus, no later than 11:59-1/2 PM
2. Tasks—they should be completed on the date they are listed on the syllabus, no later than 11:59-1/2 PM
3. Writing assignments—they should be completed on the date on the Syllabus, no later than 11:59-1/2 PM
4. Presentations—they should be presented on date signed

You will find these assignments specified later on in this syllabus. So, keep on reading :).

Directions and Key Details for the Course:

1. All work submitted to Dr. Fairy must be typed.
2. ANY ASSIGNMENT that should be sent to Dr. Fairy as one paragraph, SHOULD NOT be sent as an attachment. Just place it in the e-mail or in the thread of the Discussion Board. LET ME REPEAT: DO NOT SUBMIT A PARAGRAPH AS AN ATTACHMENT!
3. Dr. Fairy does not accept late work. Let me repeat: NO LATE WORK! NO LATE WORK! NO LATE WORK!
4. If a student requests for his/her work to be accepted late, Dr. Fairy will lower the grade for the next assignment 25 points.
5. DO NOT MAKE AN ATTACHMENT FOR A SINGLE PARAGRAPH.
6. Any assignment or e-mail message you wish to send to Dr. Fairy, be sure to send it to <fairy.hayesscott@mcc.edu> and not to any other e-mail address.
7. For the CLASS POLICIES and ONLINE ORIENTATION AND ALL OTHER INFORMATION, GO TO: www.RobbieDeanPress
8. Yes, the orientation has been mainly developed for online English 101 and English 102 students. And so, use the material that will apply to any student in the English Online Community.

Course Description

Eng. 223 is an intensive study of African-American literature from the 1700s to the present. Students will read and discuss works such as slave narratives, short stories, novels, poems and plays by a wide range of African-American authors.

Course Work

The course will involve a great deal of reading, a substantial amount of writing, and quite a bit of online discussion (including online presentations). Success in the course is based on the level of preparation, e-mail responses, and written work.

Goals

- Demonstrate knowledge of African culture as told by slaves
- Demonstrate knowledge of African-American authors, genres, themes, and literary techniques used
- Demonstrate a clear knowledge of the breadth of literature written by African Americans from 1700s to the beginning of the 21st century
- Demonstrate a clear knowledge of the connection between music and African-American literature
- Analyze the power of imagery in African-American prose and poetry
- Demonstrate an understanding of the relationship of the literature to actual occurrences during the times works were written

Methods of Evaluation

Evaluation by Instructor

Evaluation by Students

First-Half of Semester—Midterm Grade:

75% of midterm grade is the number of points earned

25% of midterm grade is the average of grades for the written assignments and extra credit earned

Final Grade of Course:

1/4 of grade based on midterm grade

2/4 of grade based on all points earned after midterm

1/4 of grade based on presentations

- CHRONOLOGY OF STUDY

Week 1—Jan. 15-21	Literature of American Slaves—1700s and 1800s
Week 2—Jan. 22-28	Literature of American Slaves and Freed Individuals—1700s and 1800s
Week 3—Jan. 29-Feb. 4	Literature of American Slaves and Freed Individuals—1700s and 1800s
Week 4—Feb. 5-11	Literature of American Slaves and Freed Individuals, including <i>Iola Leroy</i> —1700s and 1800s
Week 5—Feb. 12-18	Verbal Literature of African-Americans—1960s and 2008
Week 6—Feb. 19-25	Drama of an African-American Dramatist
Week 7—Feb. 26-Mar. 3	Poetry by an African-American Soldier—A Soldier’s Poetic Response
Week 8—Mar. 4-10	Literature of the Harlem Renaissance—1900s—1920s
Week 9—Mar. 11-17	SPRING BREAK!! REST! HANG IN THERE!
Week 10—Mar. 18-24	Literature of the Harlem Renaissance—1900s—1920s & The Great Debaters
Week 11—Mar. 25-31	Literature of Black Realism, Naturalism, & Modernism—1940s—1950s—Presentations
Week 12—Apr. 1-7	The Black Arts Movement—1960s—1970s—Presentations
Week 13—Apr. 8-14	Preparation for Contemporary Presentations
Week 14—Apr. 15-21	Brothers and Sisters
Week 15—Apr. 22-28	Brothers and Sisters
Week 16—Apr. 29-May 4	Contemporary Writers

DISCUSSION FORUM I—LITERATURE OF AMERICAN SLAVES

Authors to be discussed in this Forum:

- 1) “Why the Sister in Black Works Hardest”—folk tale, p. 139
- 2) “You Talk Too Much Anyhow”—folk tale, pp. 141-142
- 3) Maria Stewart—“From ‘Religion & the Pure Principles of Morality, the Sire Foundation on Which We Must Bind,’ ” p. 259+
- 4) Maria Stewart—“Lectured & Delivered at the Franklin Hall,” p. 252+
- 5) Lucy Terry (c. 1730-1821),—“Bar’s Fight,” p. 186
- 6) Phillis Wheatley (1753?-1784)—“On Being Brought from Africa to America,” p. 219
- 7) Phillis Wheatley—“On Imagination,” p. 222
- 8) George Moses Horton (1797?-1883?)—“The Lover’s Farewell,” p. 240
- 9) George Moses Horton—“George Moses Horton, Myself,” p. 244

QUESTIONS FOR FORUM I:

In many instances, the above the above writers and their works are not mentioned in history or literature courses in elementary, high school, or college. Should they be included in more than an African-American Literature course? Why are they so significant that they should be? Or if you believe they should not, why not?

PART I (5 pts.) Your response needs to include a minimum of five (5) of the nine (9) readings.

PART II (1 pt. per response) In addition, you need to respond to a classmate’s answer to PART I. You receive one (1) pt. per response.

EXTRA CREDIT: If everyone in this forum has at least three (3) feedback responses, then, everyone who has participated in the forum, will earn five (5) extra credit points.

POST BY JANUARY 20

DISCUSSION FORUM II—LITERATURE OF AMERICAN SLAVES & FREED INDIVIDUALS

Authors to be discussed in this Forum:

- 1) Harriet Jacobs (1810-1897)—“ ‘From Incidents in the Life of a Slave Girl,’ ” p. 280+
- 2) Olaudah Equiano/Gustavas Vassa (1745-1797)—p. 189+
- 3) William Wells Brown (1818?-1884), p. 317+
- 4) Fredrick Douglass (1818-1845), p. 387+

QUESTION FOR FORUM II:

Why are these narratives so significant to African-American literature and the history of America?

PART I (1-5 pts. possible to earn) Your response needs to include all of the narratives. Use lines to support your response.

PART II (1 pt. per response) In addition, you need to respond to a classmate’s answer to PART I. You receive one (1) pt. per response.

POST BY JANUARY 24

DISCUSSION FORUM III—LITERATURE OF AMERICAN SLAVES & FREED INDIVIDUALS

Authors to be discussed in this Forum:

- 1) William Edward Burghart DuBois (1868-1963)—“Song of the Smoke,” p. 691+
- 2) Paul Laurence Dunbar (1872-1906)—“We Wear The Mask”
- 3) Paul Laurence Dunbar—“Sympathy”
- 4) Paul Laurence Dunbar—“The Haunted Oak”
- 5) Charles Waddell Chesnutt (1858-1932)—“The Wife of His Youth”

QUESTIONS FOR FORUM III:

1a) Many students have difficulty determining the theme of “Song of the Smoke.” What do you think is the meaning?

1b) How do the “Song of the Smoke” and “The Haunted Oak” relate?

OR

2a) What do you think is the theme of “The Wife of His Youth”

2b) How do the three poems by Dunbar relate to Chesnutt’s short story?

OR

3) Choose one of the poems by Dunbar and indicate its theme, its persona, and its rhyme scheme

PART I (1-10 pts. possible to earn per response to two of the five questions)

Part II (1 pt. per response) Response to a classmate’s answers to PART I. You receive one (1) pt. per response.

POST BY FEBRUARY 1

DISCUSSION FORUM IV—LIT. OF AMERICAN SLAVES/ *IOLA LEROY*

Author to be discussed in this Forum:

- 1) Frances Ellen Watkins Harper (1825-1911)—“The Slave Mother,” p. 496+
- 2) “Bury Me in a Free Land,” p. 499+
- 3) “Aunt Chloe’s Politics,” p. 500
- 4) “Learning to Read,” p. 501+
- 5) “A Double Standard,” p. 502+
- 6) “Woman’s Political Future,”

QUESTION FOR FORUM IV:

How would one know that the author of *Iola Leroy* is the same author of the above poems? Use at least 3 of the poems to illustrate your point in one well-developed paragraph.

PART I (1 to 10 pts. possible to earn) Paragraph response

PART II (1 pt. per response)

POST BY FEBRUARY 8

DISCUSSION FORUM V—*IOLA LEROY*

QUESTIONS FOR FORUM V:

1. What do you think of this work?
2. Why might some say, after reading this novel that “Harper was ahead of her time?”
3. What does this work say about identity?

Let’s have a free discussion about this work by answering these questions and adding any other comments of your own.

PART I (5 pts. per question)

PART II (1 pt. per response to classmates’ comments)

POST BY FEBRUARY 11

DISCUSSION FORUM VI—DRAMA

Author to be discussed:

August Wilson (1945-)—*Fences*
August Wilson—*Joe Turner’s Come & Gone*, p. 2459+

QUESTIONS FOR FORUM VI:

1. How do these plays portray the African-American male? Use lines from the plays to support your opinion.
2. What are these plays saying about the African-American family? Use lines from the plays to support your opinion.
3. Choose a minor character in each play that you feel plays a significant role.

PART I (1-5 pts. possible per question)

PART II (2 pts. per response to classmates’ comments)

POST BY FEBRUARY 24

DISCUSSION FORUM VII—MASSEY’S POETRY

Author to be discussed:

Captain Adrian D. Massey

Choose your favorite poem/s and discuss and explain why it is your favorite. Also, if there is a poem that has perplexed you, let your classmates know. Let’s try to interpret the work.

PART I (maximum of 20 pts.)

PART II (2 pts. per response to classmates’ comments)

POST BY FEBRUARY 27

DISCUSSION FORUM VIII—HARLEM RENAISSANCE

Authors to be discussed:

- 1) Alain Locke (1886-1954)—“The New Negro,” p. 984
- 2) Georgia Douglas Johnson (1886-1966)—“I Want To Die While You Love Me,” p. 995
- 3) Claude McKay (1889-1948)—“If We Must Die,” p. 1007
- 4) Claude McKay—“America,” p. 1008
- 5) Jean Toomer (1894-1967)—“Karintha,” p. 1170+
- 6) Jean Toomer, “Georgia Dusk,” p. 1177
- 7) Jean Toomer, “Fern,” p. 1177+
- 8) Langston Hughes (1902-1967)—“I, Too,” p. 1295
- 9) Langston Hughes, “Harlem,” p. 1308+
- 10) Countee Cullen (1903-1946)—“Incident,” p. 1342
- 11) Zora Neale Hurston (1891-1960)—“Sweat,” p. 1022
- 12) Zora Neale Hurston—“How It Feels To Be Coloured Me,” p. 1030+

QUESTIONS FOR FORUM VIII:

- 1) How do the works by Locke and Hurston relate?
- 2) Choose the poem by Johnson and Cullen. How do they illustrate one of the ideas in “The New Negro.”
- 3) What is a continuing theme that permeates all three of Toomer’s works?
- 4) Choose one of Hughes’s poems and answer the following:
 - a. What is the rhyme scheme of the work
 - b. Scan and identify the first 2 lines of the poem
 - c. What type of persona is used
- 5) What figures of speech are used in “If We Must Die” and “America”?
- 6) What are your feelings about “Sweat”?

PART I—the greatest amount of points that can be earned are 50 points.

PART II—(1 pt. per response to classmates’ comments)

POST BY MARCH 5

DISCUSSION FORUM IX—*BROTHERS AND SISTERS*

Author to be discussed:

Bebe Moore Campbell, *Brothers and Sisters*

QUESTIONS FOR FORUM IX:

- 1) Why does this title fit with the content?
- 2) What are some of your favorite lines? Why?
- 3) What are some of the themes of this novel?
- 4) In one well-developed paragraph, write a character analysis of one of the characters
- 5) Now, you pose a question about the work that you would like others to answer.

PART I—the greatest amount of points that can be earned are fifty (50) pts.

PART II—answer one of the questions posed by your classmate (5 pts per question)

POST BY APRIL 18

TASKS**TASK ONE**

Send Dr. Fairy the following information via e-mail:

- 1) home address
- 2) telephone number
- 3) time of day can be contacted
- 4) the profession you are planning to enter
- 5) name five African-American authors you have read
- 6) why are you taking this course?

DUE: JANUARY 16

TASK TWO

You will need to choose two of the authors in both time periods—1940s to 1950s and 1960s to 1970s. Submit your choices in an e-mail to Dr. Fairy. You will facilitate a class discussion. You are to post in “FORUM 1940s-1950s” OR “FORUM 1960s-1970s” the following:

1. Brief information about the author that is not in the text;
2. Information on what three critics state about the author;
3. Choose another work of the author & compare its style and message with the one read by the whole class;
4. Why did you choose this author?

DUE: FEBRUARY 25

TASK THREE

You will need to choose two contemporary authors from the anthology (“Literature Since 1975”). Submit your choices in an e-mail to Dr. Fairy. You will facilitate a group discussion. You are to post in “FORUM CONTEMPORARY AUTHORS” the following:

1. Brief information about the author that is not in the text;
2. Information on what three critics state about the author
3. Why did you choose this author?

DUE: MARCH 21

WRITING ASSIGNMENTS

Paragraph One: What are the similarities within the speeches of King, Malcolm X, and Pres. Obama? Use actual lines to support your response.

Paragraph Two: What are the differences within the speeches by King, Malcolm X, and Pres. Obama? Use actual lines to support your response.

DUE: FEBRUARY 15

PRESENTATIONS

Presentations—1940s to 1950s

You will facilitate an online discussion on one of the following authors and their works:

MARCH 26:

Melvin Tolson (1900?-1966)—“An Ex-Judge at the Bar,” p. 1330

Melvin Tolson—“Dark Symphony,” p. 1331+

MARCH 27:

Robert Hayden (1913-1982)—“Runagate, Runagate,” p. 1506+

MARCH 28:

Gwendolyn Brooks (1917-2000)—“the mother,” p. 1579+

Gwendolyn Brooks—“a song in a front yard,” p. 1580

MARCH 29:

Richard Wright (1908-1960)—“Blueprint for Negro Writing,” p. 1403

Richard Wright—“The Man Who Lived Underground,” p. 1446

MARCH 30:

Ann Petry (1911-1997)—“Like A Winding Sheet,” p. 1497+

MARCH 31:

James Baldwin (1924-1987)—“Stranger in the Village,” p. 1705

During the semester, Dr. Fairy will provide more suggestions how to facilitate.

Presentations—1960s to 1970s

You will facilitate an online discussion on one of the following authors and their works:

APRIL 2:

Hadi R. Madhubuti (1942)—“Back Again Home,” p. 2091

Hadi R. Madhubuti—“Malcolm Spoke/who listened?” p. 2093

APRIL 3:

Amiri Baraka (1934)—“Black Art,” p. 1943+

APRIL 4:

Nikki Giovanni (1943)—“Beautiful Black Men,” p. 2097

APRIL 5:

Sonia Sanchez (1934)—“for our lady,” p. 1965

APRIL 6:

Carolyn M. Rodgers (1945)—“For Sistuhs Wearin’ Straight Hair,” p. 2126

Presentations—Contemporary Authors—Facilitate an online discussion about author

APRIL 25-APRIL 30