**General Education Course Inclusion Proposal**

**SOCIAL RESPONSIBILITY IN A DIVERSE WORLD**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** EN 378: Early African American Literature

**Home Department: English**

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, [ldomina@nmu.edu](mailto:ldomina@nmu.edu), 227-2711   
  
**Expected frequency of Offering of the course** (e.g. every semester, every fall): Every Fall (1-2 sections)

**Official Course Status**: Has this course been approved by CUP and Senate? YES

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

A. Overview of the course content

Through a consideration of Early African American literature, students will compare and contrast the literatures, cultures, and histories of African and African American men and women of different classes to understand more deeply the literary and cultural richness that various populations bring to the United States through the spoken and printed word. They will investigate and reflect upon the complex consequences of racism in the United States to reveal the ways in which this country is, and remains, interrelated with Western racism through systems of labor and peonage.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes

EN 378 considers in multiple genres the literature of slavery and resistance from the colonial era to 1900. Students are required to read a range of early literature by African American authors, including slave narratives, resistance songs, poetry, nonfiction, and short stories. Students analyze texts from within historically-specific perspectives, taking into account the homelands, cultures, and histories that influence the texts.

***Critical Thinking***

Critical thinking undergirds all of the written and oral work students engage in for EN 378. This course requires students to read literature from a range of African American authors from the colonial era to 1900. Students will critically analyze texts, taking into account historical and cultural issues that influence the texts. Students will compose several multi-draft written, oral, and multimodal assignments.

* In order to satisfy the ***Evidence*** learning outcome dimension, students will be required to recognize key literary elements in slave narratives, resistance songs, poetry, nonfiction, and short stories to generate and support assertions.
* For the ***Integration*** learning outcome dimension, students will incorporate and explore multiple ideas about African American literary genres in analytic essay writing.
* For the ***Evaluate*** learning outcome dimension, students will demonstrate knowledge of course texts by completing course exams.

**Social Responsibility in a Diverse World**

The major focus of EN 378 is critical analysis of literary texts from African American culture. To that end, students in EN 378 will examine slave narratives, resistance songs, poetry, nonfiction, and short stories through active reading and historical, social, and cultural contexts, engaging in textual and multimodal essays/projects that require that they synthesize and integrate knowledge of genre and context.

* In order to satisfy the ***Knowledge of Cultural Worldview Frameworks*** learning outcome dimension, students will recognize key literary elements in African American literatures and integrate that knowledge through various written/oral/multimodal projects (argumentation, analysis, and research).
* To address the ***Intercultural Awareness*** learning outcome dimension, students will learn to find, evaluate, and integrate primary and secondary information in a minimum of one major assignment. They will trace specific themes through the genre and examine how authors explore particular subjects and meanings in different ways and analyze how authors complicate understandings of what literature looks like from African American people.
* To address the ***Intercultural Engagement*** learning outcome dimension students will analyze and engage with literatures from within particular diverse cultural perspectives. This engagement will be reflected in artifacts such as presentations, analytical essays, and class discussion.
* To satisfy the ***Ethical Issue Recognition*** learning outcome dimension, students will analyze how particular historical and cultural contexts surrounding a text impact how we understand the text. Students will demonstrate knowledge through artifacts such as reading quizzes, short essays, discussions prompts, performance, exam, etc.

C. Describe the target audience (level, student groups, etc.)   
D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

EN 378 requires sophomore standing and passing “EN 211” with a grade of C or higher. It fulfilled the division II Liberal Studies requirement and the American Literature requirement for English majors and minors.

E. Provide any other information that may be relevant to the review of the course by GEC

EN 378 is a popular course that introduces students to the cultures, histories, and experiences that have given rise to one of America’s most celebrated literary traditions. It enhances students’ understanding of literature generally, American literature specifically, and the complex relationship among art, culture, politics, and history that characterizes African American literature. It introduces students to the diversity of the American literary canon and of the American body politic and includes instruction in race and racism as significant historical and cultural phenomena.

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| --- | --- | --- |
| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | **Task Type:** Students will participate in course conversations (face-to-face or online), and/or provide analysis on assigned readings, and/or create discussion questions, and/or produce creative presentations. *Evidence* dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type:** Students will compose 1-3 thesis-driven essays, and/or submit analytical responses, and/or interpretive projects on the assigned texts by applying critical theory. Integration dimension is assessed via assignment-specific rubrics.  **Frequency:** at least twice  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type:** Students will create a final project or compose a final seminar paper or complete a final exam, drawing from their work over the semester to identify key ideas and concepts and to synthesize what they have learned. Evaluation dimension is assessed via assignment-specific rubrics.  **Frequency:** at least once  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |

**PLAN FOR LEARNING OUTCOMES  
SOCIAL RESPONSIBILITY IN A DIVERSE WORLD**

*Attainment of the SOCIAL RESPONSIBILITY IN A DIVERSE WORLD Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

|  |  |  |
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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of cultural worldview frameworks** | Knowledge of elements important to members of another culture | **Task Type:** Students analyze texts in historic and culturally-specific contexts through participation in online and face-to face discussions and will demonstrate their understanding of the connections between culture and literature through group projects, and/or individual presentations, and/or composing analytical essays.  **Frequency:** at least twice  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |
| **Intercultural Awareness** | Awareness of multiple cultural perspectives | **Task Type:** Students compose written responses to the literature within multiple, distinct African and African American communities by analyzing Euro-American and African American literary conventions.  **Frequency:** at least twice  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |
| **Intercultural Engagement** | Being willing to engage with cultures other than one’s own | **Task Type:** Students will complete essays/projects and/or exams in which they examining literary texts within African American cultural histories and perspectives.  **Frequency:** at least twice  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |
| **Ethical Issue Recognition** | Awareness of ethical issues as they relate to cultures | Through their careful study of early African American literature, students will be engaging with and carefully considering diverse ethical issues as they pertain to U.S. history and U.S. literary history.  **Task Type:** Students – through presentations, or essays, or class discussions - will examine African American literary texts and discuss diverse ethical issues as they pertain to U.S. history and U.S. literary history.  **Frequency:** at least twice  **Overall Grading Weight:** 20% - 40%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 75% because EN 378 is an upper division literature course |

**EN 378 Early African-American Literature**

**1500 – 1900**

**TR 10am - 11:40am**

**Sandra Burr Fall 2013**

**264 Gries, 227-1650,** [**sburr@nmu.edu**](mailto:sburr@nmu.edu)

**Office Hours: MW 11:50am – 12:50pm, TR Noon – 2pm, and by appointment**

**Liberal Studies Program Goals**

As a 300-level English course, EN 378 will emphasize at least two of the Ability and the Understanding goals within NMU’s Liberal Studies Program. Specifically, EN 378 will help students to continue to develop the following abilities:

* Ability to write and communicate clearly and effectively
* Ability to evaluate various forms of evidence and knowledge
* Ability to engage in analytical reasoning and argumentation

Furthermore, EN 378 will stress applying these abilities in the pursuit of

* Understanding cultural diversity within the United States
* Understanding the world as a diverse and interrelated community
* Understanding the relationship of the individual to society and its culture and institutions

Specifically, this course will

Compare and contrast the literatures, cultures, and histories of African and African American men and women of different classes to understand more deeply the literary and cultural richness that various populations bring to the United States through the spoken and printed word;

Investigate and reflect upon the complex consequences of racism in the United States to reveal the ways in which this country is, and remains, interrelated with Western racism through systems of labor and peonage;

Students will effectively communicate their mastery of the course material through assorted tasks, essay tests, and semester projects.

**Course Description** Wolof, Bambara, Mandinka, Mende; Akan, Fon, Yoruba, Ibo—adults and children from these nations were stolen from their villages and their families across the western half of Africa by black Africans and by white Europeans working in tandem to enrich themselves through a slave trade made unique in world history by one thing: race as an excuse for, and a marker of, abject servitude. Carried across the Atlantic Ocean between 1500 and 1870, stolen Africans endured insufferable misery aboard ship in what became known as the Middle Passage, a maritime journey that transported them from their shipboard hell off the coast of Africa to yet another hell in the Caribbean and across the Americas. (See <http:// wysinger.homestead.com/African\_20slave\_20trade.jpg> for an excellent map displaying slave trade routes between Africa and Europe, South America, North America, and the Caribbean.) With their bodies and their agricultural skills, enslaved Africans brought to the so-called New World their nations’ languages, music, art, religions, philosophies, food ways, and changed forever what became known as the United States and whatever it is that we call “America.” Theirs is a testament of strength, endurance, and spirit as they labored, loved, fought, strove, protested, and tested themselves and other peoples in an endless struggle to be considered human, to be considered free, to be considered equal.

What is the literature of the peoples who would become known as African Americans? Does it resemble in any way the literary counterparts found in Europe during the same period? If not, why not? What obstacles faced Africans and African Americans as they challenged vicious stereotypes that emerged from European fears and anxieties? In what ways could, and did, African-American writing change lives, attitudes, society, by the turn into the 20th century? Throughout EN 378 we’ll be discussing and lighting upon answers to these questions. Everyone in class will not think the same as everyone else, so be prepared for lively debates and differing points of view!

And be prepared! The literature in this class is not for the faint of heart! No one was using regularized spelling and capitalization throughout the 17th and 18th centuries; and several 19th-century authors tried to capture Black English for their reading audiences by writing in dialect. Consequently, a lot of the print will look very odd. You simply must understand that idea from the beginning and stick with it! Consider as well that paper was exorbitantly expensive until the 1870s! What was the likelihood that most African Americans had access to, and/or could afford, such an item? For peoples dealing in written and printed languages, capturing *anything* on paper meant that that *something* had to be vital to necessitate the use of such a pricey commodity. Consider, then, the *value* of what various authors needed to write, which may require you to challenge your own ideas about what *value* means, or should mean, to anyone.

PLEASE NOTE that the course schedule may change to accommodate the weather and to allow us to cover texts as thoroughly as time permits.

**Required Books in Print**

Burnside, Madeleine, and Rosemarie Robotham. *Spirits of the Passage: The Transatlantic Slave Trade in the Seventeenth Century*. Simon & Schuster Editions, ©1997. ISBN 978-0-684-81819-1

Hill, Patricia Liggins, ed. *Call & Response: The Riverside Anthology of the African American Literary Tradition*. Houghton Mifflin, ©1998. ISBN 978-0-395-80962-4

Parker, John P. *His Promised Land: The Autobiography of John P. Parker, Former Slave and Conductor on the Underground Railroad*. Ed. by Stuart Seely Sprague. Norton, 1998. ISBN 978-0-393-31718-3

**Required Texts Online**

Dunbar, Paul Laurence. “The Haunted Oak.” Poetry Foundation. ©2011. Web <http://

www.poetryfoundation.org/poem/173459>.

Jordan, June. “The Difficult Miracle of Black Poetry in America: Something Like a Sonnet for Phillis Wheatley.” Poetry Foundation. ©2011. Web <http:// www.poetryfoundation.org/article/178504>.

**Course Learning Objectives**

* Demonstrate ability to analyze and evaluate literary arguments
  + Assessed through essay test questions, specifically designed tasks, and monitoring of class discussions
* Demonstrate ability to write a clear, sustained, source-based, thesis-driven paper
  + Assessed through specifically designed essay test questions
* Demonstrate ability to deeply engage in specific aspect of African-American literature and/or culture
  + Assessed through course projects selected, designed, and created by students and student self-reporting

**EN 378-01 Course Requirements**

**Actively participate in class discussions and activities**. Throughout a typical K-12 education in the US, students learn that they’re supposed to keep their mouths shut, sit still, and do their work. Asking questions and being *actively involved* in learning doesn’t tend to be part of the package. That changes in this course. Some of you are outgoing and will ask questions and talk freely in class from the first day. Others will sit in a corner and try to be invisible and silent. The rest of you fit somewhere along this spectrum. In this course, *active participation* means **obvious active involvement** in small-group and in whole-class discussions. Asking questions, debating someone else’s point, adding further insight, nodding intently—these are signs of obvious active involvement. Sleeping, napping, reading e-mail, texting, staring catatonically—these are signs of physical presence, mental absence, and non-involvement.

**Holistic grading—I’ll know who’s involved and who’s not. 5 percent of semester grade**

**Complete and turn in class assignments, called “tasks.”** Throughout the semester, I’ll assign tasks meant to help students understand or grapple with pertinent course material. For each completed and turned-in assignment, students will receive a check mark. At semester’s end, I’ll assign a grade that derives from the number of tasks that a student has completed. For instance, if I assign 5 tasks, then the grade break-down would be as follows:

Completed 5/5 tasks: A Completed 2/5 tasks: D

Completed 4/5 tasks: B Completed 1/5 task: F

Completed 3/5 tasks: C Completed 0/5 tasks: F

If, on the other hand, I assign only 3, for instance, then the grade break-down would be as follows:

Completed 3/3 tasks: A Completed 1/3 tasks: C

Completed 2/3 tasks: B Completed 0/3 tasks: F

Please type all tasks and turn in hard (paper) copies.

**5 percent of semester grade**

**Complete and turn in all take-home essay tests.** Questions posed will be taken from previous class discussions, all of which will incorporate information from required reading material, handouts, videos, and lecture.

**55 percent of semester grade**

**Complete and turn in 1 course project. Be creative**! **Have fun while you learn! Wahoo!** **Examples:** **Compare** films or television programs about the period 1500-1900; **create** a multi-media presentation of a text, author, cultural event, etc.; **write** a short story, a collection of poetry, a play, a TV episode, a movie, etc.; **compose and record** original music; **teach** a specific text, author, cultural event, etc., to the class; **compare and contrast** 3 websites on African-American literature, key figures (writers, artists, inventors, athletes, abolitionists, preachers, teachers, cultural leaders, etc.), or important cultural issues (racism, sexism, slave reparations, slavery in the 21st century, slave rebellions, etc.); **videotape and/or present** to the class an original documentary, an original TV program, or an original play/musical/other theatrical production; **sew** a garment, quilt, or other comparably complex textile; **investigate** archaeology (learning about aspects of African-American life, free and/or enslaved, via shipwrecks, dig sites, etc., in the 20th and 21st centuries), agriculture (growing and harvesting sugar cane, indigo, wheat, cotton, corn, etc.), animals, abolition and/or abolitionists, the decorative arts, science, sports, the military, food, cooking and cuisine, music, toys, popular literature, painters and painting (especially folk art and artists), crime and punishment, warfare, weaponry, slave rebellions and mutinies, post-Civil War neo-slavery, Plantation literature, black minstrel shows vs. blackface minstrelsy, theatre (especially stereotypes perpetuated by theatre), gardening, sex, gender, cemeteries, specific publishers/presses, textile design, pottery, folklore, sculpture, maps, trade unions, newspapers, poetry, periodicals, musical instruments, museums, technology, illustration, photography, children’s literature, fashion (costume history), jewelry, architecture, holidays, labor riots, interior design, maroon societies, African or Caribbean influences on US slave life, slave narratives, the Underground Railroad, etc., to **craft** a unique board game, newspaper, children’s book, video game, presentation, tool, sports implement, pottery, painting, embroidery, mural, piece of furniture, etc.; **analyze** a literary text of the period; **write and compile** an original teaching unit; etc. **Final projects: due at the final exam time designated by the Registrar** **= F 13 Dec. 10am – 11:50am in our classroom**  **35 percent of semester grade**

Please note that if you choose a creative project, teaching unit, or 20-minute presentation, you’ll be required to turn in with your materials a 5-6 page typed process paper and attach to it a typed, correctly formatted bibliography containing a **minimum of 12 sources. Of those 12 sources, at least 7 must be available in print form—that is, printed books, book chapters, journal articles, and interviews found in the library, printed from a reputable electronic database, or procured from Interlibrary loan, as well as printed maps, illustrations, photographs, sheet music, TV episodes, films, videos, etc. All projects require a minimum of 12 sources. I’ll provide requirement handouts for the Project (including the 5-6 page process paper) and the Project proposal+.**

**Unacceptable Main Sources**: abstracts; Wikipedia.com; some sixth-grader’s paper found online; online teachers’ lessons and units; others to be announced

**Reviews of books, movies, TV episodes, theatre productions, etc., are appropriate sources in only a few cases. They cannot, and do not, take the place of professional literary, cultural, or historical books, book chapters, journal articles, interviews, or documentaries that you need to research to understand your selected topic.**

**Grading:** For all grades except the “task” grade, the grading will be as follows:

A 94% and above C- 70-73%

A- 90-93% D+ 68-69%

B+ 88-89% D 64-67%

B 84-87% D- 60-63%

B- 80-83% F 59 percent and below

C+ 78-79%

C 74-77%

**Course Policies:**

* **Class attendance and participation** affects your final grade, so be responsible about coming to class regularly. Life does intervene, of course. You may miss a maximum of 5 classes without penalty. After the 5th absence, you will fail the course. This grade policy applies to all absences, including doctor’s appointments, etc. Please let me know if you are dealing with difficult circumstances that may require you to miss 5 or more class sessions. We may be able to work out something.
* When using ideas, phrases, and other material that originated outside of your brain in a paper, you must 1) quote or paraphrase the information appropriately, and 2) cite the source(s) of that information. If you’re not sure what it means to *cite* something, please ask me! I’m here to help. Please realize that not quoting and/or paraphrasing and not citing others’ material is called plagiarism—whether you engaged in it yourself or an accomplice did it for you.  **If you plagiarize, you will fail this course, the Dean of Students will place a letter in your permanent file, and you will be charged with “Academic Dishonesty” under the Student Code.**
* **Cell phones and laptops** are tools, not toys. Please set cell phones on vibrate. Use laptops only for relevant class activity. Translation: **Laptops should be closed at all times unless I ask you to use them.**
* **Instructor illness** may occur. In the event that I miss 2 or more consecutive days of class, I will e-mail the class an assignment to be completed outside of class and turned in once class resumes. This assignment will fall under the category of a “task” and as such will be included in assessing your semester grade.

**MLA Style Guide online at NMU’s Olson Library website:**

http://library.nmu.edu/guides/userguides/style\_mla.htm

MLA is the standard formatting style for language majors and minors and for literature professionals. All language majors and minors are required to use this formatting style in this class. All non-language majors and minors should use the formatting style required for their respective majors.

# **DISABILITY SERVICES**

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**Class Schedule**

***Spirits of the Passage = SP***

***Call & Response anthology = CR***

# **Week 1 Aug. 27 + 29 Discovering the Transatlantic Slave Trade**

# T Intro

R View in class the documentary *Africans in America: The Terrible Transformation, 1450-1750*

# **Week 2 Sept. 3 + 5 Investigating the Transatlantic Slave Trade**

For T, read in order: *SP* Afterword (176-81) + Foreword through Ch. 1 (8-43)

For R, read: *SP* Ch. 3 (72-105) + *CR* Equiano in Africa (114-28)

**Week 3 Sept. 10 + 12 Introducing the Slave Narrative: Soul on the Move**

For T, read: *SP* Ch. 4 (106-39) + *CR* Equiano on the Middle Passage (128-36)

For R, read: *CR* Equiano on talking book, Christianity, + commerce (137-56)

**Week 4 Sept. 17 + 19 Singin’ the Soul**

For T, read: *CR* History and culture, 1619-1808 + oral tradition (1-27, 28-68)

For R, read: *CR* Jupiter Hammon and Lucy Terry (69-92)

**Week 5 Sept. 24 + 26 Versifyin’: Inscribing the Soul**

For T, read: *CR* Phillis Wheatley (92-104) + June Jordan, “The Difficult Miracle of Black Poetry” (online text)

R: Continue Wheatley

**R: Hand out Take-Home Test 1**

**Week 6 Oct. 1 + 3 Freedom Fighters, Arise!**

For T, read: *SP* Ch. 5 (140-75) + *CR* David Walker (245-57)

For R, read: *CR* Maria W. Stewart (395-404) + resistance songs (235-44)

**R: Turn in Take-Home Test 1**

# **Week 7 Oct. 8 + 10 Freedom Fighters: Literacy**

For T, read: *CR* Frederick Douglass’s *Narrative* (272-319)

For R, read: *CR* History and culture, 1808-1865 (211-30); continue FD

**Week 8 Oct. 15 + 17 Freedom Fighters: Fists and Guns**

T: Last day on FD

For R, read: First ½ of Parker’s *His Promised Land*

**Week 9 Oct. 22 + 24 Mama’s in da House: Family Faith**

For T, read: Second ½ of Parker’s *His Promised Land*

For R, read: *CR* Harriet Jacobs’ *Incidents* (432-64)

**Week 10 Oct. 29 + 31 Double and Triple Dilemmas**

For T: Continue Jacobs

For R, read: *CR* Frances Watkins Harper (345-55)

**R: Hand out Take-Home Test 2**

# **Week 11 Nov. 5 + 7 Type, Stereotype, and the Problem of the Color Line**

For T, read: *CR* William Wells Brown’s *Clotelle* (513-22)

For R, read: *CR* Harriet E. Wilson’s *Our Nig* (522-31)

**R: Turn in Take-Home Test 2**

**Week 12 Nov. 12 + 14 Reconstruction, Jim Crow, and the Plantation Tradition**

For T, read: *CR* History and culture, 1865-1915 + the folk tradition (533-73); view in class the documentary *Slavery by Another Name* (90 minutes)

For R, read *CR* Paul Laurence Dunbar (600-16) + “The Haunted Oak” (online text)

# **Week 13 Nov. 19 + 21 Speaking in Tongues 1**

T: Continue Dunbar

For R, read: Charles Chesnutt (584-600)

**Week 14 Nov. 26 + 28 Speaking in Tongues 2**

T: Continue Chesnutt

**T: Hand out Take-Home Test 3**

R: **Thanksgiving break—No class**

**Week 15 Dec. 3 + 5 Racial Uplift: Booker T. or W. E. B.?**

For T, read: *CR* Dudley Randall “Booker T. and W.E. B.” (1144-145)

**T: Turn in Take-Home Test 3**

R: Class projects

**Finals time decided by the Registrar: Friday 13 December 10am – 11:50am**

**All projects due in regular classroom**