2014

128-01/02 Studies in Black Literature: Double Consciousness and African American Experience(s)

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English 128, Studies in Black Literature: 

Double Consciousness and African American Experience(s)

Xavier University, Fall 2014

ENGL 128-01 (CRN 92423): MWF 9:00-9:50 am, Hailstones Hall 1
ENGL 128-02 (CRN 92424): MWF 10:00-10:50 am, Hailstones Hall 1

Professor: Jennifer McFarlane Harris, Ph.D.
Email: mcfarlaneharrisj@xavier.edu
Office: Hinkle Hall 221   Office phone: 513-745-3627
Office hours: Wednesdays 2:30-5:30 pm (and by appointment)

Overview:

“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 two-ness,—an American, a Negro; two souls, two thoughts, two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

—W. E. B. DuBois, The Souls of Black Folk (1903)

Course Description: Sociologist, historian, writer, and activist W. E. B. DuBois famously coined the phrase “double-consciousness” to conceptually grapple with what it means to be black in the United States, the disconcerting experience of being simultaneously “Other” and “American.” But is there a unifying “African American experience”? And how is “African American experience” conveyed in literature? We will investigate these questions by reading texts by black authors of the nineteenth and twentieth centuries in multiple literary genres: poetry, autobiography, fiction, essays and speeches, drama, and opera. We will also view a number of important documentaries/films to contextualize these works. Paying close attention to the dynamics of social categories such as race, ethnicity, gender, sexuality, socioeconomic class, embodiment, and religion, we shall consider: How do the texts at hand challenge readers to develop more complex understandings of categories such as “American,” “blackness,” “authenticity,” “identity,” “culture,” “politics,” “justice,” and “literature”?

Xavier Course Attributes: Literature (Old Core); Humanities Elective (Transition Core); Diversity Curriculum Requirement; Gender and Diversity Studies; GDST Race and Ethnicity Concentration

Objectives*: By the completion of the course, students will demonstrate the ability to:

• evidence a basic understanding of some of the traditions and methods of literary study.
• appreciate significant works of black literature.
• read closely and critically.
• respond to important questions of textual interpretation and of the text’s relationship to the student’s personal world.

Additional Diversity Curriculum Requirement (DCR) Objectives*:

By the completion of the course, students will demonstrate the ability to:

• think critically about how identities are created and maintained through social practices and expressed in literature.
• apply new vocabulary and intersectional frameworks to explore how race, gender, socioeconomic class, sexuality, embodiment, and religion operate in personal, institutional, and cultural contexts.

*Students may vary in their competencies on these objectives. To achieve these outcomes, students must attend class regularly, work diligently to complete reading and writing assignments in good faith and in a timely

manner, and follow course policies. As your professor, I expect you to take responsibility for figuring out how you learn the material best. You can expect me to assist you in this process by facilitating discussion, clarifying ideas, an acting as a sounding board for your writing.

**Required Course Texts:**
[XU bookstore, Gallagher Student Center; 513-745-3311; http://www.xavier.bkstr.com/]


*Canvas:* Additional required websites and readings (such as Toni Morrison’s *Margaret Garner* opera libretto) can be found via our course site on Canvas, Xavier’s learning management system. Please keep in mind that materials on our Canvas course site are only for the use of students enrolled in this course for purposes associated with this course and may not be retained or further disseminated.

You are responsible for **PRINT OUT readings** (especially poems) and/or take adequate notes on them, as you will generally be expected to keep your laptops, computer tablets, and other electronic devices closed/off during discussion (unless otherwise instructed or prior arrangements have been made).

**NOTE:** If you wish to use a laptop or computer tablet to take notes during lectures and other approved “screen up” class times, please print out and sign the “Classroom Technology Contract” at the end of this syllabus and return it to Prof. M-H by the beginning of Week 2. If students abuse their technology contract privileges, Prof. M-H reserves the right to discontinue student use of electronic devices in the classroom.

**Assignments and Grade Breakdown:**

<table>
<thead>
<tr>
<th>Assignment Description</th>
<th>Guidelines</th>
<th>% of Grade</th>
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<tbody>
<tr>
<td>Essay 1 – Poetry Explication (Langston Hughes)</td>
<td>2-3 pages</td>
<td>15%</td>
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<tr>
<td>Listening Assignment (Margaret Garner)</td>
<td>1-2 pages</td>
<td>5%</td>
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<tr>
<td>Essay 2 – Character Analysis (Beloved)</td>
<td>4-5 pages</td>
<td>25%</td>
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<tr>
<td>Reading Quizzes (7 in-class quizzes, 15 points each; lowest score dropped)</td>
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<td>15%</td>
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<tr>
<td>Media Object Assignment</td>
<td>1-2 pages</td>
<td>5%</td>
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<tr>
<td>Participation – attendance, verbal contributions, short assignments (see below)</td>
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<td>10%</td>
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<tr>
<td>Final Exam* (see details under Course Policies, below)</td>
<td>blue book</td>
<td>25%</td>
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*Please put the final exam date/time on your calendar now:*
ENGL 128-01 (MWF 9:00-9:50 am): Friday, Dec. 19, from 8:00-9:50 am
ENGL 128-02 (MWF 10:00-10:50 am): Wednesday, Dec. 17, from 10:00-11:50 am

**Evaluation:** Each of the major assignments (essays 1 and 2, listening assignment, media object assignment, final exam, cumulative participation grade, cumulative reading quizzes) will receive percentage points out of 100 and a corresponding letter grade on an A through F scale (below). See “Essay Grading Criteria” on our Canvas site under the “Syllabus” tab for details on what constitutes writing excellence.

<table>
<thead>
<tr>
<th>Grade</th>
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<tr>
<td>A</td>
<td>94-100</td>
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<td>B+</td>
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<td>D</td>
<td>60-66.99</td>
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<tr>
<td>F</td>
<td>below 60</td>
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Participation: Participation comes in various forms; below I have listed several important ways that I gauge participation.

- **In-class discussion**: Participation is more than attendance. This class is a collaborative endeavor and depends for its success on your active and informed participation. Keep in mind that you are not merely a consumer of words and ideas, but also a co-producer of knowledge. Therefore, the quality and consistency of your verbal participation matters. You are encouraged to ask critical questions, connect concepts to one another, analyze and offer possible interpretations of readings, hammer out writing strategies, and dynamically engage your peers. See “Verbal Participation Grading Criteria” on our Canvas site under the “Syllabus” tab for further details. **Note**: I realize that some people feel less comfortable or confident speaking up in discussion-heavy classes. If this applies to you, please let me know in person or via email so we can discuss strategies that may help you with verbal participation.

- **Comportment**: Please leave your cell phones off and your laptops, computer tablets, and other electronic devices in their cases, unless otherwise instructed or prior arrangements have been made. Practice respect for your professor and your classmates: no texting, no social media, no sleeping, no private conversations, no reading/working on non-course materials, and no otherwise disruptive or distracting behavior. If you fail to behave in an appropriate manner, your participation grade will suffer. In extreme cases, you may be asked to leave the classroom.

- **Short assignments**: These assignments will vary depending on the circumstances and needs of the class (e.g., in-class worksheets or writing prompts, critical exercises, short papers, pop quizzes, discussion questions, online discussion postings on Canvas, small group activities, peer writing workshops, etc.) **Late short assignments will not be accepted.**

Course Policies:

**Attendance**: You are expected to arrive at class on time and prepared (having completed the reading/writing assignments for that day, ready to engage thoughtfully with the material). Attendance is required at all class sessions, and it is your responsibility to sign the attendance sheet so as not to be counted absent.

Remember that in-class participation is a sizeable portion of your grade in this class, and any absence cuts down on your opportunities to demonstrate engagement. Therefore, unless there are exceptional circumstances (e.g., protracted, documented illness), the accumulation of more than THREE absences over the semester may significantly lower your final course grade (up to -1/3 of a grade for EACH additional absence—for example, a B would become a B-, and so on). Habitual tardiness and/or leaving class early may also be detrimental to your grade. Special arrangements for make-up work after three absences will only be made under extraordinary circumstances, so don’t squander your absences at the beginning of the term; save them for an unexpected occurrence or a rainy (or snowy!) day.

**Absence Form**: This attendance policy does not make an official distinction between “excused” and “unexcused” absences. However, if you would like to explain your absence or partial absence (such as missing half a class), please complete an Absence Form. (Find it on Canvas under “Assignments” in the “Miscellaneous Assignments” group.) **PLEASE DO NOT EMAIL** Professor McFarlane-Harris if you wish to explain your absence; submit an Absence Form instead, ideally no later than 3 days after your absence. This form provides a space to explain the reason(s) for your absence and to provide documentation for an absence occasioned by illness or another significant, unavoidable circumstance. Please advise me of any known conflicts in advance and in writing, including athletic events and performances. **If you expect to have an absence from class due to special circumstances (e.g., a scheduled athletic event in which you are an athlete), please notify me within the first week of the term.**

**Reading Quizzes**: No make-up reading quizzes will be administered. If you miss a quiz because you are absent or tardy on a quiz day, you will receive a “zero” for that quiz. If you are a bit late to class and begin
the quiz late, you will have that much less time to complete the quiz. (Keep in mind that your lowest quiz score will be dropped.)

**Reading Quizzes:** 7 in-class quizzes (worth 15 points each) will be given on specific dates throughout the term (see “The Calendar,” below). Each quiz will be administered at the beginning of class and will cover the material listed on “The Calendar” next to the quiz number. Your lowest quiz score will be dropped. As stated above, NO MAKE-UP READING QUIZZES will be administered. (Please note: If the in-class format does not best suit the needs of the class, we may switch to timed Canvas quizzes.)

**Essays:** You will write two substantive essays in this course: Essay 1 – Poetry Explication (a 2-3 page detailed analysis of a poem by Langston Hughes) and Essay 2 – Character Analysis (a 4-5 page exploration of single character from Toni Morrison’s *Beloved*). You will also compose a short assignment (1-2 page paper) on the opera *Margaret Garner* that examines Toni Morrison's libretto in relation to your aural experience of the music of the opera (composed by Richard Danielpour), and a short assignment (1-2 page paper) analyzing a media “object” using concepts from the critical readings in weeks 14 and 15.

**Documents:** Unless otherwise specified on the assignment handout, ALL ASSIGNMENTS must be submitted electronically via Canvas (and in the case of required Canvas discussions, posted under the appropriate discussion topic). Assignments must be double-spaced with regular (1”) margins and 12-point type (Times New Roman or similar—no fancy fonts). Please include an appropriate heading (your first and last name, professor name, course number, date) and a meaningful title on page one, and number your pages. **Page requirements refer to complete pages.** We will be using MLA format and documentation for this class. *(Note: You may lose points if you fail to execute these document details.)*

**Electronic submission:** When submitting assignments via Canvas, please remember to label your documents with an appropriate heading on the first page (see above), and number your pages. The following electronic file formats work best for submitting assignments: doc, docx, pdf. Unless otherwise instructed, please do not submit assignments via email.

“**Hard copy:**” For assignments due in hard copy (actual paper), don’t forget to staple or paper clip your pages together. *(You may lose 2 percentage points on the assignment if you forget this important step.)*

**Final Exam:** The final exam will be cumulative, covering important concepts from readings and lectures. Format: blue book (sections may include matching, multiple choice/True-False, identification, short answer, and essay questions). Although you will be given a brief study guide for the final exam, it is your responsibility to carefully take notes on lectures, readings, and class discussions across the term in preparation for the final exam. A make-up exam will only be given under extraordinary, documented circumstances (e.g., dire sickness), so please put the time/date of the exam on your calendar now.

**Late work** will be accepted only for extraordinary, legitimate reasons and only if you obtain my permission via email, ideally BEFORE the due date (family emergencies and dire sickness excepted). Unauthorized late work will be subject to extreme penalties: -5 percentage points for EACH day late, including weekend days. (Any amount of time that passes after the deadline counts as a 24-hour period, or one day.) Avoid mishaps and technology-related misadventures. Give yourself enough time to get that assignment to class and/or posted to Canvas safely.

**Returning assignments:** Once I have evaluated all of the papers for any one assignment, I will return them electronically (via Canvas) or at the end of a class period approximately 1-2 weeks later. For instructions on accessing my comments on Canvas (i.e., annotations embedded in your document via Crocodoc), please click the “help” button on the right-hand corner of your screen, go to “Search the Canvas Guides,”
then click on “Canvas Student Guide.” You will find “How do I view instructor comments?” under the “Assignments” heading.

I will not discuss assignments within 24 hours of returning them, so please schedule an appointment with me if you want a conference.

Office hours: If at any point in the semester you’re falling behind, feeling confused, have a few questions about writing, or would like to discuss any of the concepts or readings from class in more depth, please schedule an appointment with me. In terms of your papers-in-process, I will not read drafts over email; please come to my office so we can have a longer dialogue and more productive conversation over a hard copy (paper draft) provided by you.

Communication (CANVAS and email): I will use the Canvas site for this class to post the course syllabus, assignments, lectures, handouts, additional readings, announcements, and grades. We may also use Canvas for your discussion questions/comments. Class announcements will be posted regularly via Canvas, particularly if changes are made to the schedule or curriculum, so be sure that your Canvas notification preferences are enabled “ASAP” for Announcements so that you don’t miss important information. It is your responsibility to check our Canvas course site and your Xavier student email account regularly.

The best way to contact me is through email or Canvas message. You can generally expect a response within 24 hours, except on weekends. Please keep in mind that, in a class setting, both email and Canvas messaging are forms of business correspondence and therefore should be professional and polite. Remember that email/Canvas messaging is not appropriate for in-depth reading questions or discussions of your progress in class, essays, or grades; please schedule an office hours appointment with me instead.

Be sure to check the syllabus and/or Canvas for readings, due dates, announcements, and other important information before resorting to email. If you must miss a class, please do not email me to ask what you have missed. It is your responsibility to check in with a classmate to find out what was covered. You should exchange email addresses with at least two of your classmates so that you can contact them should you miss a class.

ADA Statement: Any student who feels s/he may need an academic accommodation based on the impact of a documented disability should contact Disability Services in the Learning Assistance Center to coordinate reasonable accommodations (Fifth Floor of the Conaton Learning Commons, Room 514; 513-745-3280; or email Cassandra Jones at cassandra.jones@xavier.edu). NOTE: If you are requesting accommodations for this course, please contact me during the first week of the term to arrange an appointment to discuss your needs. I rely on Xavier’s Disability Services Office for assistance in verifying your eligibility for academic accommodations related to your disability. Please note that accommodations are not granted in a retroactive fashion.

Religious Observance: As stated in the Xavier Student Handbook, “If religious observance will cause a student to be absent from class or otherwise affect his or her ability to complete academic assignments, he or she must notify the instructor in advance and make necessary arrangements to complete the entire course.” NOTE: If you are requesting accommodations due to religious observance, please contact me during the first week of the term.

“Stuff” happens: Things happen in life. And when “stuff” happens, please let me know as soon as humanly possible. If you have something going on in your life, I can try to help you, but if you don’t tell me, I won’t know and you will be penalized.
On a related note: An Incomplete ("I") will only be considered under extraordinary, documented circumstances, and only if the student is able to complete at least 60% of the coursework before the term ends. Please contact me in a timely manner if you think you may need to request an Incomplete. As stated in Xavier’s policy on Incomplete Work – Undergraduates, “Extension of time beyond the termination of the course is rarely granted and only for a serious reason.” For further details, see this link:

http://catalog.xavier.edu/content.php?catoid=10&navoid=409#Incomplete_Work

Academic Honesty (Please READ CAREFULLY):

All work submitted for this course should be original with the student who submits it and should be prepared especially for this course. Plagiarism and/or academic dishonesty of any kind will not be tolerated. Plagiarism entails using another person’s words or ideas in your work without crediting him or her. When you fail to supply quotation marks for exact quotations, fail to cite the sources of your ideas, or adopt the phrasing of your sources without references, you are plagiarizing. Please contact Prof. M-H if you have any questions about this issue during your writing process. That is, if you are in doubt about how (or whether) to cite, please ask me! I cannot stress this enough: ignorance is no excuse for plagiarism. Although we will briefly discuss proper citation in this course, it is your responsibility to know what constitutes plagiarism. If you are found to have plagiarized or committed an academic integrity violation on an assignment in this course, you will automatically fail that assignment, and your case may be reported to both the Chair of the English Department and to the Dean of the College of Arts and Sciences. Additional consequences may range from failure of the course to expulsion from the university.

Please take the time to familiarize yourself with Xavier’s complete policy on Academic Honesty:

http://catalog.xavier.edu/content.php?catoid=10&navoid=409#Academic_Honesty

Additional Resources:

Purdue OWL (Online Writing Lab): http://owl.english.purdue.edu/ This is an important resource for research and citation, grammar and mechanics, etc., including a fabulous MLA Formatting and Style Guide. As this is an English course, we will use MLA format exclusively.

Oxford English Dictionary (OED): Interpreting literature often requires looking into the histories and linguistic origins of individual words. The OED is crucial resource, and it’s much more than dictionary definitions: it gives you a detailed look into the histories and origins of words. You can access the OED online via Xavier’s library homepage. Click on the “Databases” tab, search for “OED,” then click on the “Oxford English Dictionary” link. You must be logged in to the Xavier system to use this resource.

Black History Databases: To find the wealth of information available in these databases, simply go to Xavier’s library homepage, click on the “Databases” tab, then “Browse by subject,” where you can select “Black History” from the pull-down menu.

Bible Gateway (www.biblegateway.com): It may be necessary to look up Bible passages referenced in our readings; this you can do using the quick search box at the top of the screen, which allows you to search by keyword, passage, or topic.

Writing Center: For additional help with your writing, Xavier maintains the James A. Glenn Writing Center to assist students at all stages of the writing process. Even experienced, confident writers benefit from this...
Finally*:

I look forward to working with you! Never hesitate to ask questions in this class. I also welcome feedback and suggestions about what can be done to help you get the most out of your experience in the course.

*Please note that, to best serve the class, I reserve the right to make changes to this syllabus (including “the calendar,” below) and inform you of such changes.

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**ENGL 128 “The Calendar”: Proposed Schedule of Readings and Assignments**

***Please bring your text(s) to class every day***

The success of this course depends on your thorough preparation for each class. It is vital to the conversation of the classroom and your own learning process that you complete each reading in its entirety before class. (Work is to be completed on the day it appears on the syllabus.) Adjustments to the readings and/or assignments may be made as the course progresses, so watch for Canvas updates.

Canvas: Indicates a reading or web link that can be found on our Canvas course site under the “Modules” tab. The titles for modules are taken from the topics listed for each week, below.

Handout: Indicates a handout that will be distributed in class that day.

View: Indicates a film or video clip we will view during class.

**DUE assignments are in BOLD.**

**Reading Quizzes are in BOLD.** See details in the “Reading Quizzes” section, above.

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**Week 1: Beginning with “Race”**

**M, Aug. 25**
- Introductions
- Activity: Discovering Your FRAME

**W, Aug. 27**
- Syllabus
- Canvas: Read website: W. E. B. DuBois BIO (PBS Jim Crow Stories)
- Canvas: DuBois, from *The Souls of Black Folk*, Ch. 1: “Of Our Spiritual Strivings”

**F, Aug. 29**
- Lecture: The Social Construction of Race
- Take-home short assignment: Poetry Worksheet (Maya Angelou, “Still I Rise”)
- Canvas: Predatory Reading handout

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**Week 2: Poetry and Close Reading**

**M, Sept. 1**
- Labor Day – No Class
W, Sept. 3  Poetry Worksheet DUE

Canvas: Wheeler, “Close Reading of a Literary Passage”; Kain, “How to Do a Close Reading”
Maya Angelou, BIO + “Still I Rise” (poets.org)
Phillis Wheatley, BIO + “On Being Brought from Africa to America,”
“To the Right Honourable William, Earl of Dartmouth” (poets.org)
Frances Ellen Watkins Harper, BIO + “The Slave Mother,” “Bible Defense of Slavery”
(poetryfoundation.org)
Lecture: Understanding Poetry

F, Sept. 5  Reading Quiz 1: Poetry
Canvas: Langston Hughes, BIO (poets.org)
“The Negro Speaks of Rivers” (+ listen to Hughes’s audio on this poem, poets.org)
“Harlem Sweeties,” “Mother to Son”
Handout: Essay 1 – Poetry Explication

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Week 3: Writing About Literature / Understanding Autobiography

M, Sept. 8  Discussion of Langston Hughes poems, cont.
Handout: Schilb and Clifford, “The Writing Process”
Activity: 5 Ways of Looking at a Thesis

W, Sept. 10  Essay 1 Proposal DUE
Essay 1 in-class workshop
In-class assignment: Your Reading Autobiography

F, Sept. 12  Canvas: Smith and Watson, “Autobiographical Subjects” (pp. 15-32 from Reading
copy of this book via the Xavier Library catalog)
Lecture: Understanding Autobiography

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Week 4: Frederick Douglass and the Slave Narrative

M, Sept. 15  Essay 1 DUE
View documentary on Frederick Douglass

W, Sept. 17  Narrative of the Life of Frederick Douglass, An American Slave

F, Sept. 19  Douglass’s Narrative, cont.

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Week 5: Harriet Jacobs and Intersectionality

M, Sept. 22  View: HBO documentary Unchained Memories: Readings from the Slave Narratives

W, Sept. 24  Reading Quiz 2: Incidents in the Life of a Slave Girl
+ Smith/Watson “Autobiographical Subjects”
Harriet Jacobs, Incidents in the Life of a Slave Girl (selected chapters ONLY—see below)

- Title page, “Preface by the Author” and “Introduction by the Editor”
- I. Childhood
- II. The New Master and Mistress
- III. The Slaves’ New Year’s Day
Lecture: Harriet Jacobs and Intersectionality

F, Sept. 26
Jacobs, cont.

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**Week 6: Margaret Garner Opera**

M, Sept. 29
Canvas: Weisenburger, “A Historical Margaret Garner” (summary)
View: documentary on opera Margaret Garner (Mustapha Hasnaoui, director)

W, Oct. 1
**Reading Quiz 3: Weisenburger + Margaret Garner Libretto**
Canvas: Toni Morrison, *Margaret Garner* Libretto
Listen: *Margaret Garner* from Opera Carolina (npr.org, link available via Canvas)
Handout: Listening Assignment

F, Oct. 3
Canvas: Abbott, “Narration” (Ch. 6 excerpt from *Cambridge Intro to Narrative*)
Canvas: Kate Chopin, “The Story of an Hour”

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**Week 7: Intro to Beloved and the Neo-slave Narrative**

M, Oct. 6
**Listening Assignment DUE**
Discuss flat and round characters
Handout: Character Analysis (essay)
Handout: Morrison, from *Playing in the Dark*

W, Oct. 8
Lecture: Beloved and the Neo-slave Narrative
Toni Morrison, *Beloved* (Part One, first two chapters only: pp. 3-33)

F, Oct. 10
No Class – Fall Holiday

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**Week 8: Beloved, cont.**

M, Oct. 13
**Reading Quiz 4: Beloved Part One**
Morrison, *Beloved* (Part One, cont.: pp. 34-195)

W, Oct. 15
Morrison, *Beloved* (Part Two, pp. 198-235 [end with: “…unspeakable thoughts, unspoken.”])

F, Oct. 17
Morrison, *Beloved* (Part Two, cont.: pp. 236 [“BELOVED, she my daughter.”] to the end of Part Two, 277)
Week 9: Beloved's Critical Context

M, Oct. 20  Morrison, Beloved (Part Three; pp. 281-324)

W, Oct. 22  **Essay 2 Proposal DUE**  
            Essay 2 in-class workshop

F, Oct. 24  Handout: Literary critics on Beloved (historical memory, psychoanalysis, trauma)

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Week 10: Narratives of the “Color Line”

M, Oct. 27  **Essay 2 DUE**  
            View: Julie Dash’s Illusions (short film)

W, Oct. 29  Canvas: Charles W. Chesnutt BIO  
            Chesnutt, “The Wife of His Youth” (short story)

F, Oct. 31  Canvas: Countee Cullen’s “Heritage” (poem)  
            Lecture: Passing’s Contexts

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Week 11: Nella Larsen, Passing

M, Nov. 3  **Reading Quiz 5: Passing Parts 1 and 2**  
            Nella Larsen, Passing (pp. 7-47, Pt. 1 “Encounter” and pp. 49-81, Pt. 2 “Re-Encounter”)

W, Nov. 5  Nella Larsen, Passing (pp. 85-114, Pt. 3 “Finale”)

F, Nov. 7  Passing, cont.

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Week 12: Civil Rights Rhetoric

M, Nov. 10  **Reading Quiz 6: “Letter from Birmingham Jail” + “The Ballot or the Bullet”**  
            Martin Luther King, Jr., “Letter from Birmingham Jail”  
            Malcolm X, “The Ballot or the Bullet”  
            View: Malcolm X 1963 interview at UC Berkeley

W, Nov. 12  Handout: Rhetorical Terms  
            View: Speeches by Martin Luther King, Jr. and Malcolm X

F, Nov. 14  View: Eyes on the Prize: Two Societies (1965-68)

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Week 13: Lorraine Hansberry, A Raisin in the Sun

M, Nov. 17  **Reading Quiz 7: A Raisin in the Sun**  
            Hansberry, A Raisin in the Sun (Acts I-III)  
            Lecture: Social Class, The American Dream, and A Raisin in the Sun

W, Nov. 19  Blocking scenes from the play

F, Nov. 21  View selections: A Raisin in the Sun (1961 film)
Week 14: Black Women, Sexuality, and Embodiment

M, Nov. 24  Canvas: Rosemarie Garland Thomson, “From Freak to Specimen: ‘The Hottentot Venus’ and ‘The Ugliest Woman in the World’ ” (pp. 70-78 from Extraordinary Bodies)
Canvas: Patricia Hill Collins, Black Sexual Politics (excerpt)
View: The Life and Times of Sara Baartman (documentary)
Handout: Media Object Assignment

W, Nov. 26 / F, Nov. 28  No Class – Thanksgiving Holiday

Week 15: Media + Contemporary Culture


W, Dec. 3  Canvas: Cassandra Jackson, “Branding Black Men”
(Violence, Visual Culture, and the Black Male Body, 62-71)

F, Dec. 5  Media Object Assignment DUE
Group Activity: Media Objects

Week 16: Conclusion

M, Dec. 8  Final Exam Overview

W, Dec. 10  Canvas: Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House”
Lecture: Black Literature and “The Master’s Tools”

F, Dec. 12  Concluding discussion

Final Exam:  ENGL 128-01 (MWF 9:00-9:50 am): Friday, Dec. 19 from 8:00-9:50 am
ENGL 128-02 (MWF 10:00-10:50 am): Wednesday, Dec. 17 from 10:00-11:50 am

*** Happy Holidays! ***
Classroom Technology Contract:

*Note:* The “Classroom Technology Contract” below is optional. If you do not wish to use a laptop or computer tablet in the classroom, there is no need to sign it. Please contact Prof. M-H if you have any questions about the contract.

If you have a documented disability and are requesting accommodations that include a laptop, computer tablet, or other electronic device(s), please follow the directions in the ADA Statement (above, under course policies) and schedule an appointment with Prof. M-H to discuss such accommodations.

*Classroom Technology Contract:*

By signing this contract, I promise to use a laptop or computer tablet (e.g., iPad) ONLY to take notes on lectures and during other approved “screen up” times in the classroom. I understand that I may be asked to sit in a designated “electronic devices” section of the classroom so as not to distract my classmates. I agree that I will not use this device to check/answer email or messages, use social media, play games, do work for other classes or activities, or surf the internet for anything unrelated to course material. If I violate (or am suspected of violating) the terms of this agreement, I understand that I may lose the privilege to use a laptop or computer tablet in the classroom, and that my participation grade may suffer. (*Note:* Smart phones are deliberately excluded from this contract. The use of smart phones is prohibited in this classroom at all times.)

NAME: (print) _______________________________________________________

(signature) _______________________________________________________

DATE: __________ (please print this contract and return it to Prof. M-H by Week 2)