



ENGL 226 - Survey of African American Literature Course Outline

Approval Date: 03/14/2019

Effective Date: 08/10/2020

SECTION A

Unique ID Number CCC000541812

Discipline(s) English

Division Language and Developmental Studies

Subject Area English

Subject Code ENGL

Course Number 226

Course Title Survey of African American Literature

TOP Code/SAM Code 1501.00 - English Language and Literature, General / E - Non-Occupational

Rationale for adding this course to the curriculum Re-developing Course Content for 1-semester African American Lit., adjusting for AA/AS Area E Multicultural/Gender Studies Designation

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment 25

Grading Option Letter Grade Only

Distance Education Mode On-Campus
of Instruction Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course surveys African American prose, poetry, fiction, and non-fiction from its roots in the vernacular tradition to the present. It examines the evolution of African American artistic expressions and literary movements with particular attention to the historical, political and cultural contexts surrounding them. Emphasis is placed on the multiplicity of voices that comprise African American communities in the U.S.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s)

- ENGL 120 with a minimum grade of C or better or
- ENGL 120B with a minimum grade of C or better

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Demonstrate through explication, interpretation, and/or analysis understanding of literary texts by African American authors.
- B. Demonstrate through explication, interpretation, and/or analysis the relationship between the literature and its literary, artistic, thematic, and contemporary social contexts.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Evaluate the literary contributions of African American writers and recognize their relationship to mainstream American Literature.
- B. Recognize and understand the cultural themes in African American writing and what contribution they offer to the American Literary canon.
- C. Demonstrate the relationships between the literature and its production and consumption in literary, artistic, thematic, historical, and contemporary social contexts.
- D. Articulate and compare the unique and diverse elements related to the African American author's historical experience.

E.

3. Course Content

The approach to the course content may be historical, topical/thematic or genre based, but should include readings addressing each of the six areas below with attention to the emergence and progression of the African American tradition in literature.

1. The Vernacular Tradition: introducing African roots and oral tradition techniques (e.g. call/response patterns; group creations; percussive/dance beat orientation; improvisation), traditional vernacular forms and genres (e.g. spirituals, ballads, gospels and other songs; oration and sermons; rhymes and folk tales), and their developments through different eras. Discussions of the vernacular tradition may be interwoven through the various periods)

2. Literature of Freedom & Slavery (18th and 19th Century), examining work from the Colonial era through Reconstruction, including slave narratives; spirituals; essays, speeches, and political treatises

3. Early 20th Century and The Harlem Renaissance (1900-1940), examining texts that show the growing cultural influence and political organizing of African Americans; topics may include the Great Migration and responses to racism and poverty; tropes of passing and the “tragic mulatto”; Modernist innovations, and blues and jazz influence

4. Mid-Century Realism, Naturalism and the Civil Rights Era (1940-1970), examining the growing critical and commercial success of African American writers. Topics may include post-WWII community, protest, and Civil Rights activism; the Black Arts movement and jazz trends

5. Neorealism Movement (1970-Present), examining post-modern African American writers within the African diaspora as well as Pan African movements leading into the 21st Century, (e.g. Afro-Caribbean communities; Creole Americans; Afro-Latino Americans); Topics may also include social trends focusing on themes of multiculturalism, sexuality and gender; developments in rap, hip-hop, and spoken-word.

6. African American Criticism, examining, for example, traditional themes of dignity, resistance, community; concepts such as “double consciousness” and “signifying;” the role of African American women and politics.

4. Methods of Instruction:

Discussion: peer group and class discussion

Distance Education: Hybrid and Online

Lecture: introduce literary concepts

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Exams/Tests -- in-class and out-of class essays analyzing African American literature and its contexts

Quizzes -- may vary from multiple choice to short response , reviewing the content of the literary work and its socio-political historical contexts

Research Projects -- Essays that analyze the literary works and/or their writers, exploring literary criticism

Portfolios -- Selected in -class and out-of class essays revealing the content of the literary works, and/or literary criticism

Papers -- in-class and out-of-class essays that analyze literary works, writers, and/or their socio-political historical contexts

Class Work -- readings, peer group discussions, and class discussions

Home Work -- assigned readings and/or reader response papers about literary works, authors, and/or literary criticism

Final Exam -- in-class and/or out-of-class essays analyzing literary works in specific eras

Additional assessment information:

1. How do Zora Neale Hurston's "Their Eyes Were Watching in God" and Langston Hughes' "Not Without Laughter" apply the "Characteristics of Negro Expression?" Identify the characteristics and how it is used to further the plot and theme of the novels.

2. Explain how Ralph Ellison's "Invisible Man reflects the directions he gives black writers in "Blueprint for Negro Writing."

3. Lorraine Hansberry states, " Naturalism tends to take the world as it is..., but in realism it is not only what is but what is possible...." Explain how her play "A Raisin in the Sun" reflects her definition.

4. Toni Morrison in her novel "Sula" reveals two black female archetypes. Compare and contrast these archetypes with Alice Walker's female archetypes in "Everyday Use" or Ntozake Shange's "colored girls who have considered suicide/when the rainbow is enuf." What does each archetype teach us about the long term effects of racism.

Letter Grade Only

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

1. In "The Color Purple", Alice Walker creates archetypical triangles with her female characters to emphasize character foils and their survival within the context of a racist mainstream society. As you read pages 50-150 in Morrison's "Sula," notice how she similarly creates the female triangles. What is Morrison's purpose in creating these triangles?

2. Read the Chapter "Detroit Red" in "The Autobiography of Malcolm X." How does Manning's work deepen your understanding of Malcolm's experience during that time?

3. Read Chapters 1 and 2 of Baldwin's "Another Country." Identify 3 strategies that he uses in the novel to explore the concept of black male masculinity within the concept of American masculinity.

B. Writing Assignments

1. How do Zora Neale Hurston's "Their Eyes Were Watching in God" and Langston Hughes' "Not Without Laughter" apply the "Characteristics of Negro Expression?" Identify the characteristics and how it is used to further the plot and theme of the novels.

2. Explain how Ralph Ellison's "Invisible Man reflects the directions he gives black writers in "Blueprint for Negro Writing."

3. Lorraine Hansberry states, "Naturalism tends to take the world as it is..., but in realism it is not only what is but what is possible...." Explain how her play "A Raisin in the Sun" reflects her definition.

4. Toni Morrison in her novel "Sula" reveals two black female archetypes. Compare and contrast these archetypes with Alice Walker's female archetypes in "Everyday Use" or Ntozake Shange's "colored girls who have considered suicide/when the rainbow is enuf." What does each archetype teach use about the long terms effects of racism.

C. Other Assignments

1. Given an oral report on one of the following writers and their work: Richard Wright, Octavia Butler, James Baldwin, Maya Angelou.

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Marable, Manning
Title: A Life of Reinvention:Malcolm X
Publisher: Viking
Date of Publication: 2011
Edition:

Book #2:

Author: Baraka, Amiri Imamu
Title: Blues People
Publisher: William Morrow
Date of Publication: 1999
Edition:

Book #3:

Author: Morrison, Toni
Title: Sula
Publisher: Knopf
Date of Publication: 1973
Edition:

Book #4:

Author: Gates Jr., Henry Louis
Title: The Norton Anthology of African American Literature
Publisher: WW Norton & Company

Date of Publication: 2014

Edition: 3

B. Other required materials/supplies.