

COURSE NAME:

**ES/ENGL 151: African American Literature**  
**To be revised as ES/ENGL 151: Ethnic Studies in Black and African American Literature**

FACULTY NAME: **Alina Romo**

DATE SUBMITTED: 2/2/23

COURSE COMPONENT	PREVIOUS VERSION DESCRIPTION	CULTURALLY RESPONSIVE CHANGES DESCRIPTION(S)	CULTURES ADDRESSED THROUGH THESE REVISIONS
<b>Syllabus</b>	<p><b>Catalog Description:</b></p> <p>This course surveys works of African American literature from the late eighteenth century to the present. Students will read, interpret, and analyze cultural texts of the African diaspora in the United States whose theories and knowledge engage with race, racism, ethnicity, and self-determination. Cultural texts will encompass oral materials, memoir, fiction, non-fiction, speech, drama, poetry, music, and film. The course will employ an intersectional lens to social groups, movements, and historical periods.</p> <p><b>Course Content:</b></p> <p>“African American” is a term tied to the history of the people of the African diaspora within the United States and, consequently, refers both to the diversity of American Blackness and to the African American culture, specifically. Mindful of the term’s history and its resonances, this course surveys theories and knowledge produced by Black writers in the United States whose cultural production engages with and represents the diversity of African American experiences within various historical and sociopolitical contexts and intersections. The social movements and historical periods within the course will include: early American, post-Reconstruction-era, Harlem Renaissance, “New Negro” Movement of post-World War I, Civil Rights-era, Black Arts Movement of 1960s, Third Renaissance of 1980s-90s, and the contemporary period. Themes will vary depending on instructor, but representative themes include:</p> <ol style="list-style-type: none"><li>1. Agency and Self-Determination: Writing African American Voices</li><li>2. Intersectionality: Challenging Ideas about Race, Class, and Gender</li></ol>	<p><b>Catalog Description:</b></p> <p>Critical examination of Black histories, cultures, intellectual traditions, lived-experiences, and racial and social justice struggles within literary texts including oral traditions, poetry, essays, drama, novels, and other genres. Focus is placed on the particular and collective roles of Black writers in the shaping and development of culture and literature within U.S. society with emphasis on the intersectionalities of race, gender, class, sexual identity, and interethnic relations.</p> <p><b>Course Content:</b></p> <p>This course surveys theories and knowledge produced by Black writers in the United States whose cultural production engages with and represents the diversity of Black experiences within various historical and sociopolitical contexts and intersections. Students will analyze literary texts and apply critical theory to describe major events in Black histories, cultures, and intellectual and literary traditions with special attention given to texts that illustrate the lived experiences, social struggles, and contributions of African Americans within the United States. Reading selections may consist of poetry, songs, short stories, plays, novels, and nonfiction prose, including essays, letters, political tracts, autobiographies, speeches, and sermons. The social movements and historical periods within the course will include: the literature of slavery and freedom (1746-1865); Emancipation, Reconstruction, and beyond (1865-1919); the Harlem Renaissance (1919-1940); the Civil Rights-era, including the Black Arts Movement (1940-1975), and the contemporary period.</p>	<p>Extensive rework of the focus of the class to shift the emphasis from literary studies to ethnic studies. The Catalog Description, Course Content, Student Learning Outcomes, and Course Objectives were all reconceived to reflect this shift in focus that more specifically highlights the lived experiences and intersectionality of Black and African American people within the United States. Moreover, a Course Outline was also developed to more clearly illustrate the progression of the course, the course’s parameters, and its engagement with the discipline of ethnic studies.</p> <p>To do this, I researched other African American Literature or Black Literature courses that have been approved to be cross listed with Area F, ethnic studies.</p>

- 3. African American Gothic: Oppression, Violence, and Institutionalized Racism
- 4. Racial Identity: Passing, Hybridity, and the “One Drop Rule”
- 5. Racism and the American Literary Canon: Black Writers in White America

**Student Learning Outcomes:**

- 1. Critically analyze African American cultural texts from the eighteenth century to the present
- 2. Interpret and evaluate theories and knowledge produced in works by African American writers that center race, ethnicity, and self-determination
- 3. Examine intersection of race and racism as they relate to African American cultural texts and their respective historical periods, politics, social groups and movements
- 4. Critically analyze African American cultural texts from the eighteenth century to the present
- 5. Interpret and evaluate theories and knowledge produced in works by African American writers that center race, ethnicity, and self-determination
- 6. Examine intersection of race and racism as they relate to African American cultural texts and their respective historical periods, politics, social groups and movements

**Course Objectives:**

At the end of the course, the student will:

- Understand central movements within the African American literary tradition.
- Develop an awareness of an Americanness not conventionally focused on and broaden one’s perspective on what it means to be American.
- Recognize the intersections of race, class, politics, gender, sexuality within the African American community through the synthesis of narratives.
- Apply ethnic studies concepts to examine social, political and historical movements specific to the African American experience.

**Course Content Outline:**

Instructor’s approach to course content may be historical, topical/thematic, or genre-based, but must include readings from each of the periods with attention to the long-term development of an African American tradition.

- 1. Introduction to Interdisciplinarity: Ethnic Studies in Literary Studies
  - A. Overview of ethnic studies as a discipline
    - i. Definitions including race, racism, ethnicity, oppression, feminism, sexual identity, intersectionality, anti-racism
  - B. History of race and racism in America
    - i. Connections with Latine, Indigenous, and Asian American writings
  - C. Overview of terms, methodologies and conceptual models used to study African American literature in the United States
    - i. Definitions including race and ethnicity, racialization, equity, ethno-centricism, white supremacy, self-determination, liberation, decolonization, and anti-racism
    - ii. Theories including critical race theory, critical

	<ul style="list-style-type: none"> <li>• Critically analyze how racial categories have been constructed and deconstructed in the U.S. over time.</li> </ul>	<p>gender and sexuality theory, American studies, new historicism, formalism, and marxist theory</p> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 3, 4, 5 and ES 151 Course Objectives 4, 5, 6</li> </ul> <p>2. The Literature of Slavery and Freedom</p> <p>A. Oral traditions</p> <ol style="list-style-type: none"> <li>i. Introduction to early African/ West African oral tradition involving call/response patterns; griots; group creations; percussive/dance beat orientation and improvisation</li> <li>ii. Literary developments/ genres: including spirituals, gospel, blues, ballads, work songs, songs of social change, jazz, rhythm and blues, rap, hip hop, sermons, speeches and folktales</li> <li>iii. Authors/Works : “Go Down, Moses,” “This Little Light of Mine,” “Good Morning Blues,” “No More Auction Block,” “The Signifying Monkey,” “We</li> </ol>
--	---	---

		<p>Shall Overcome,” Gil Scott-Heron, Public Enemy, MosDef, Fugees/Lauren Hill, Martin Luther King, Malcolm X</p> <p>B. Slave narratives</p> <p>i. Introduction to political, social, and literary trends affecting the literary treatment of slavery from the American Revolution to the Emancipation Proclamation.</p> <p>ii. Literary developments/ genres: Use of parody and oration; fugitive slave narrative; renaissance in African American literature—nov el, short stories, work songs, animal tales.</p> <p>iii. Authors/Works : William Wells Brown, Jupiter Hammon, Frederick Douglass, Olaudah Equiano, George Moses Horton,</p> <p>C. Gender and slavery</p> <p>i. Introduction to women’s roles in sustaining and/or abolishing slavery</p>	
--	--	--	--

		<ul style="list-style-type: none"> <li>ii. Literary developments/ genres: Explain literary strategies African diasporic women used to navigate their enslavement</li> <li>iii. Authors/Works : Lucy Terry, Elizabeth Keckley, Harriet Jacobs, Sojourner Truth, Phyllis Wheatley, Frances E. W. Harper</li> </ul> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 2, 3, 4, 5 and ES 151 Course Objectives 1, 2, 3, 4, 5, 6, 7</li> </ul> <p>3. Emancipation, Reconstruction, and Beyond</p> <ul style="list-style-type: none"> <li>A. The conscious development of an African American literature <ul style="list-style-type: none"> <li>i. Introduction to political, social, and literary trends affecting African American literature from Reconstruction through WWI and the Harlem Renaissance.</li> <li>ii. Literary developments/ genres: personal testimonies (postbellum slave narratives, “progress report” autobiographies); individual biographies</li> </ul> </li> </ul>	
--	--	---	--

		<p>and compendiums of African American contributions for school use; fiction—realistic, naturalistic, sentimental—poems, essays, letters, hymns.</p> <p>iii. Authors/Works : Frederick Douglass, W. E. B. DuBois, Ida B. Wells-Barnett, David Walker, Henry Highland Garnet, Booker T. Washington, Claude McKay, Zora Neale Hurston, Anna Julia Cooper, Charles Chesnutt, Sterling A. Brown</p> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 2, 3, 4, 5 and ES 151 Course Objectives 1, 2, 3, 4, 6, 7</li> </ul> <p>4. The Harlem Renaissance and the New African American Identity</p> <p>A. Defiance and resistance: racial pride, responses to poverty and racism, the “tragic mulatto,” and “passing.”</p> <p>i. Introduction to social and political trends affecting African American literature from the Harlem Renaissance through the Depression and up to WWII.</p>	
--	--	---	--

		<ul style="list-style-type: none"> <li>ii. Literary developments/ genres: plays, poetry, musical revues, novels, short stories, essays, and autobiographies.</li> <li>iii. Authors/Works : Nella Larsen, Langston Hughes, Zora Neale Hurston, Claude McKay, Sterling A. Brown, Countee Cullen, Angelina Weld Grimké, Alain Locke, Jean Toomer.</li> </ul> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 2, 3, 4, 5 and ES 151 Course Objectives 1, 2, 3, 4, 5, 6, 7</li> </ul> <p>5. Post-War Resistance: Civil Rights and Black Arts</p> <ul style="list-style-type: none"> <li>A. Realism, Naturalism, Modernism <ul style="list-style-type: none"> <li>i. Introduction to social, political, and literary trends related to African American literature post-WWII</li> <li>ii. Literary Developments/ genres: critical acclaim and commercial success of black writers, urban realism, naturalism, modernism, and continued development of poetry, prose, drama.</li> <li>iii. Authors/Works : James</li> </ul> </li> </ul>
--	--	---

		<p>Baldwin, Gwendolyn Brooks, Ralph Ellison, Lorraine Hansberry, Robert Hayden, Chester Himes, Willard Motley, Ann Petry, Melvin Tolson, Richard Wright, Dorothy West, Margaret Walker, Robert Hayden</p> <p>B. Protest Literature</p> <ul style="list-style-type: none"> <li>i. Introduction to social, political, and literary trends related to civil rights movement</li> <li>ii. Literary Developments/genres: resistance, self-determinacy, and social protest</li> <li>iii. Authors/Works : Martin Luther King, Malcolm X, Gwendolyn Brooks, Richard Wright, Ann Petry, Ralph Ellison, James Baldwin, Lorraine Hansberry, Maya Angelou</li> </ul> <p>C. The Black Arts Movement</p> <ul style="list-style-type: none"> <li>i. Introduction to social, political, and literary trends of the Black Power movement; issue of misogyny</li> </ul>
--	--	---



		<ul style="list-style-type: none"> <li>ii. Literary Developments/ genres: oratory (black mass communication ), newsletters, newspaper releases, speeches, new poetic form, African origins in literary works</li> <li>iii. Authors/Works : Amiri Baraka, June Jordan, Lucille Clifton, Ishmael Reed, Michael S. Harper, Nikki Giovanni, Quincy Troupe, Sonia Sanchez</li> </ul> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 2, 3, 4, 5 and ES 151 Course Objectives 1, 2, 3, 4, 5, 6, 7</li> </ul> <p>6. African American Literature and the Feminist Critique</p> <ul style="list-style-type: none"> <li>A. Blackness, Gender, and Intersectionality <ul style="list-style-type: none"> <li>i. Introduction of social and political trends related to African American literature from the 1970s to the present, including multicultural and gender issues.</li> <li>ii. Literary Developments/ genres: recognition of African American women writers and influence of Black Americans on</li> </ul> </li> </ul>
--	--	--

		<p>American literary criticism.</p> <p>iii. Authors/Works : Suggested readings include Toni Morrison, Maya Angelou, Toni Cade Bambara, Angela Davis, Wanda Coleman, Audre Lorde, Terry McMillan, Toni Morrison, Gloria Naylor, Rita Dove, Ntozake Shange, Alice Walker, Ann Allen Shockley, Barbara Jordan</p> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 2, 3, 4, 5 and ES 151 Course Objectives 1, 2, 3, 4, 5, 6, 7</li> </ul> <p>7. Contemporary Diversity in Literature</p> <p>A. Multicultural and Transnational Voices</p> <p>i. Introduction of contemporary social and political issues, including the multiplicity of Black identities</p> <p>ii. Authors/Works : Ta-Nehisi Coates, Colson Whitehead, Edwidge Danticat, Mumia Abu Jamal, Jesmyn Ward, Kiese Laymon, Tayari Jones, Roxane Gay,</p> <p>B. BLM and Black Liberation</p>
--	--	---

		<ul style="list-style-type: none"> <li>i. Introduction of contemporary social and political issues, including the ongoing struggle for Black liberation and against systemic racism</li> <li>ii. Authors/Works : Brit Bennett, Yaa Gyasi, Bryan Washington, Raven Leilani', Zakiya Dalila Harris, Daniel Black, Sister Souljah, Walter Mosley, Victoria C. Murray, Jesmyn Ward, Yaa Gyasi</li> </ul> <ul style="list-style-type: none"> <li>• Fulfills Area F Compatible Course Objectives 1, 2, 3, 4, 5 and ES 151 Course Objectives 1, 2, 3, 4, 5, 6, 7</li> </ul> <p><b>Student Learning Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Analyze how Black literary texts portray struggle, resistance, social justice, solidarity, and/or liberation, and how the texts engage with anti-racist issues, practices, and movements to build a diverse, just, and equitable society.</li> <li>2. Examine the intersection of race as it pertains to Black Americans with other forms of difference affected by hierarchy and oppression, such as class, gender, sexuality, religion, national origin, ability and/or age.</li> <li>3. Explore the impact of Black cultural expression on the broader cultural production of the United States.</li> <li>4. Use literary terminology and basic critical theory to discuss, analyze, synthesize, and interpret Black literary texts in various genres.</li> <li>5. Write evidence-based literary analyses of African American literature demonstrating close reading and</li> </ol>
--	--	--

		<p>interpretive skills, logical reasoning, and argumentative strategies.</p> <p><b>Course Objectives:</b></p> <p>At the end of the course, the student will be able to:</p> <ol style="list-style-type: none"><li>1. Analyze, interpret, and evaluate Black literary texts within the social, political, historical, cultural and aesthetic contexts that have formed Black experiences in the United States.</li><li>2. Evaluate the literary and intellectual contributions Black writers have made to American culture, as well as the linguistic, historical, philosophical, social, political, and aesthetic impact of African American literature on American culture and society.</li><li>3. Apply theory to analyze Black literary texts and cultural production, with a focus on lived-experiences, social struggles, and an emphasis on Black agency and group-affirmation.</li><li>4. Analyze and articulate concepts of ethnic studies, including but not limited to race and ethnicity, racialization, equity, ethno-centricism, white supremacy, self-determination, liberation, decolonization, and anti-racism.</li><li>5. Critically discuss the intersection of race and ethnicity, as expressed in the literature and in the lived experiences of Black writers, with other forms of difference affected by hierarchy and oppression, such as class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, and/or age.</li><li>6. Analyze the ways in which African American literature and its authors have actively engaged with anti-racist issues, practices, and movements to build a diverse, just, and equitable society.</li></ol>	
--	--	--	--

7. Describe how struggle, resistance, social justice, solidarity, and liberation, as expressed in the literature and experienced by Black communities in the United States, are relevant to current issues.

**Area F Compatible Course Objectives**

At the end of the course, the student will be able to:

1. Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethnocentrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as analyzed in any one or more of the following: Native American Studies, African American Studies, Asian American Studies, and Latina and Latino American Studies.

Fulfills ES 151 Course Objectives 1, 2, 4, 5

2. Apply theory and knowledge produced by Native American, African American, Asian American, and/or Latina and Latino American communities to describe the critical events, histories, cultures, intellectual traditions, contributions, lived-experiences and social struggles of those groups with a particular emphasis on agency and group-affirmation.

Fulfills ES 151 Course Objectives 1, 2, 3, 5, 6, 7

3. Critically analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age in Native American, African American, Asian American, and/or Latina and Latino American communities.

Fulfills ES 151 Course Objectives 1, 2, 4, 5.

4. Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by Native Americans, African Americans, Asian Americans and/or Latina and Latino Americans are relevant

		<p>to current and structural issues such as communal, national, international, and transnational politics as, for example, in immigration, reparations, settler-colonialism, multiculturalism, language policies.</p> <p>Fulfills ES 151 Course Objectives 1, 2, 6, 7</p> <p>5. Describe and actively engage with anti-racist and anti-colonial issues and the practices and movements in Native American, African American, Asian American and/or Latina and Latino communities and a just and equitable society.</p> <p>Fulfills ES 151 Course Objectives 1, 2, 3, 6, 7</p>	
--	--	---	--

RESOURCES USED and where to find more information:

- 1) CCC Title 5 Implementation of Ethnic Studies: Are You Ready? : <https://www.cccco.edu/-/media/CCCO-Website/docs/curriculum/20235ethnicstudieswebinararticle5implementation11y.pdf?la=en&hash=369BED13D16BD79A76A40411AAFDDC8646C66FEA>
- 2) Cuyamaca College Course Outline Of Record: <https://www.cuyamaca.edu/faculty-staff-resources/academic-senate/curriculum/outlines/files/eng/eng1238.pdf>
- 3) Pasadena City College Course Outline of Record: [file:///Users/alinaromo/Downloads/Course%20\(2\).pdf](file:///Users/alinaromo/Downloads/Course%20(2).pdf)
- 4) Moreno Valley City College Course Outline of Record: [https://prod.assistng.org/PublicReport/\\_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022](https://prod.assistng.org/PublicReport/_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022)
- 5) CSU Ethnic Studies Task Force on the Advancement of Ethnic Studies: <https://www.calstate.edu/impact-of-the-csu/diversity/advancement-of-ethnic-studies>
- 6) Ethnic Studies Model Curriculum: <https://www.cde.ca.gov/ci/cr/cf/documents/esmchapter6.pdf>

<b>Course Units</b>	3.0	Unchanged in the Course Outline of Record	N/A
---------------------	-----	---	-----

RESOURCES USED and where to find more information: N/A

<b>Reading Assigned/ Textbook</b>	<p>Required Texts:</p> <ol style="list-style-type: none"> <li>1. Henry Louis Gates Jr. and Valerie Smith, <i>Norton Anthology of African American Literature</i>, Third Edition (2014)</li> <li>2. Margaret L. Andersen and Patricia Hill Collins, <i>Race, Class and Gender: Intersections and Inequalities</i>, 10th Edition, (2020)</li> <li>3. Henry Louis Gates Jr., <i>The Classic Slave Narratives</i> (reissue 2012)</li> <li>4. Maisha L. Wester, <i>African American Gothic: Screams from Shadowed Places</i> (2012)</li> <li>5. James Edward Smethurst, <i>The Black Arts Movement</i> (2005)</li> <li>6. <i>Black Power Mixtape 1967- 1975</i> (Film, 2012)</li> </ol> <p>Other Appropriate Texts:</p> <p>Early American:</p>	<p>Required Texts:</p> <ol style="list-style-type: none"> <li>1. Henry Louis Gates Jr. and Valerie Smith, <i>Norton Anthology of African American Literature</i>, Third Edition (2014)</li> <li>2. Thomas C. Holt, <i>The Problem of Race in the Twenty-First Century</i> (2000)</li> <li>3. Margaret L. Andersen and Patricia Hill Collins, <i>Race, Class and Gender: Intersections and Inequalities</i>, 10th Edition (2020)</li> <li>4. Ibram X. Kendi, <i>Stamped from the Beginning: The Definitive History of Racist Ideas in America</i> (2016)</li> <li>5. Henry Louis Gates Jr., <i>Black Literature and Literary Theory</i> (reissue 2018)</li> <li>6. Toni Morrison, <i>Playing in the Dark: Whiteness and the Literary Imagination</i> (1993)</li> </ol> <p>Supplemental Texts:</p>	<p>Focus was shifted from texts largely about literature within the discipline of literary studies to those that more specifically center race, intersectionality, critical race theory, the ethnic studies discipline, and Black literary theory.</p>
-----------------------------------	---	--	--

<p>Phillis Wheatley, <i>Poems on Various Subjects, Religious, and Moral</i> (1773)  Oludah Equiano, <i>The Interesting Life of Oludah Equiano or Gustavus Vassa, the African</i> (1789)  David Walker, <i>Appeal...to the Colored Citizens of the World</i> (1829)  Mary Prince, <i>The History of Mary Prince, a West Indian Slave</i> (1831)  Frederick Douglass, <i>Narrative of the Life of Frederick Douglass, an American Slave</i> (1845)  Francis Harper, "The Two Offers" (1859)  Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i> (1861)</p> <p>Post-Reconstruction:  Anna Julia Cooper, "Womanhood a Vital Element in the Regeneration and Progress of a Race" (1886)  Charles Chesnutt, <i>The Conjure Woman</i> (1899); "The Wife of his Youth" (1899); "The Passing of Grandison" (1899);  Paul Laurence Dunbar, assorted poetry  Booker T. Washington, "Up From Slavery" (1901)  W.E.B. Du Bois, <i>Souls of Black Folk</i> (1903)</p> <p>Harlem Renaissance/ "New Negro" Movement of post WWI-era:</p> <p>Jean Toomer: assorted poetry; <i>Cane</i> (1923)  Claude McKay: assorted poetry; <i>Home to Harlem</i> (1928)  Langston Hughes: assorted poetry; "The Negro Artist and the Racial Mountain" (1926)  Countee Cullen, assorted poetry  George Schuyler, "The Negro-Art Hokum" (1926)  Nella Larsen, <i>Passing</i> (1929)  <i>Quicksand</i> (1928)  Zora Neale Hurston, <i>Their Eyes Were Watching God</i> (1937)</p> <p>Civil Rights Era and Black Arts Movement of 1960s:</p> <p>Gwendolyn Brooks, assorted poetry  Richard Wright, <i>Native Son</i> (1940)  Ann Petry, <i>The Street</i> (1946)  Ralph Ellison, <i>The Invisible Man</i> (1952)  James Baldwin, <i>Go Tell it on the Mountain</i> (1953)  <i>Notes of a Native Son</i> (1955)  <i>Giovanni's Room</i> (1956)  Lorraine Hansberry, <i>A Raisin in the Sun</i> (1959) *drama  Malcolm X, "The Ballot or the Bullet" (1964)  Martin Luther King, "I Have a Dream" (1963)  "Letter from Birmingham Jail" (1963)</p>	<p>Toni Morrison, "Unspeakable Things Unspoken: The Afro-American Presence in American Literature" (1988)  Maisha L. Wester, <i>African American Gothic: Screams from Shadowed Places</i> (2012)  James Edward Smethurst, <i>The Black Arts Movement</i> (2005)  Kenneth Warren, <i>What Was African American Literature?</i> (2012)  Daina Ramey Berry and Leslie M. Harris, <i>Sexuality and Slavery: Reclaiming Intimate Histories in the Americas</i> (2018)  Jennifer Morgan, <i>Laboring Women: Reproduction and Gender in New World Slavery</i> (2004)  Hazel Arnett Ervin, <i>The Handbook of African American Literature</i> (2004)  <i>New Perspectives on the Black Intellectual Tradition</i>, edited by Keisha N. Blain, Christopher Cameron and Ashley D. Farmer (2018)  Film: <i>Black Power Mixtape 1967- 1975</i> (Film, 2012)</p> <p>Other Appropriate Texts:</p> <p>Ethnic Studies:</p> <p>Fanon, Frantz. <i>Black Skin, White Masks</i>, (1986) and <i>The Wretched of the Earth</i>, (1961)  Fong, Timothy P. <i>Ethnic Studies Research: Approaches and Perspectives</i> (2008)  Omi, Michael, and Howard Winant. <i>Racial Formation in the United States</i> (2015)  Sandoval, Denise M. "White" Washing American Education: <i>The New Culture Wars in Ethnic Studies</i> (2016)  Takaki, Ronald T. <i>Why Multiculturalism Matters</i> (2002)</p> <p>Field of Africana/Black Studies:</p> <p>Asante, Molefi Kete, and Molefi Kete Asante. <i>Afrocentricity</i> (1988)  Asante, Molefi Kete, and Clyde Ledbetter. <i>Contemporary Critical Thought in Africology and Africana Studies</i> (2016)  Conyers, James L. <i>Qualitative Methods in Africana Studies: an Interdisciplinary Approach to Examining Africana Phenomena</i> (2016)</p>
--	--

<p>Maya Angelou, <i>I Know Why the Caged Bird Sings</i> (1969)  Ntozake Shange, <i>For Colored Girls who Have Considered Suicide When the Rainbow is Enuf</i> (1979) *drama  Rita Dove, <i>The Darker Face of the Earth</i> (1979/1996) *drama</p> <p>Third Renaissance of 1980s-90s:</p> <p>Alice Walker, <i>The Color Purple</i> (1983)  Gloria Naylor, <i>The Women of Brewster Place</i> (1983)  August Wilson, <i>Ma Rainey's Black Bottom</i> (1984) *drama  Fences (1985) *drama  Nikki Giovanni, assorted poetry  Toni Morrison, "Rootedness: The Ancestor as Foundation" (1984)  "Recitatif" (1983)  Beloved (1987)  "Unspeakable Things Unspoken: The Afro-American Presence in American Literature" (1988)  <i>Playing in the Dark: Whiteness and the Literary Imagination</i> (1992)  Ernest Gaines, <i>A Lesson Before Dying</i> (1993)</p> <p>Contemporary Black Writers:</p> <p>Yusef Komunyakaa, assorted poetry  Erica Edwards, "Recapitulating the Yam: The Promise of African-American Literary Studies at History's End: A Response to Frances Smith Foster" (2010)  Wes Moore, <i>The Other Wes Moore</i> (2010)  Nikki Finny, <i>Heads off and Split: Poems</i> (2011)  Kenneth Warren, "Does African American Literature Exist?" (2011); <i>What Was African American Literature?</i> (2011)  Marlon Ross, review of <i>What Was African American Literature?</i> (2012)  Junot Diaz, <i>This Is How You Lose Her</i> (2012)  Ta-Nehisi Coates, "In Defense of a Loaded Word" (2013); <i>Between the World and Me</i> (2015); <i>The Beautiful Struggle</i> (2008); <i>The Water Dancer</i> (2019)  Colson Whitehead, <i>The Underground Railroad</i> (2016); <i>The Nickel Boys</i> (2020)  Roxane Gay, <i>The Bad Feminist</i> (2014); <i>Entry from American Like Me</i> (2018)  Trevor Noah, <i>Born a Crime</i> (2016)  Ibram X. Kendi, <i>Stamped from the Beginning: The Definitive History of Racist Ideas in America</i> (2016)  Michelle Obama, <i>Becoming</i> (2018)  David Wright Falade, "The Sandbanks, 1861" (2020)</p>	<p>McDougal, Serie. <i>Research Methods in Africana Studies</i> (2014)  Woodson, Carter Godwin. <i>The Miseducation of the Negro</i> (1992)</p> <p>Literary Texts:</p> <p>Early American:</p> <p>Phillis Wheatley, <i>Poems on Various Subjects, Religious, and Moral</i> (1773)  Olaudah Equiano, <i>The Interesting Life of Olaudah Equiano or Gustavus Vassa, the African</i> (1789)  David Walker, <i>Appeal...to the Colored Citizens of the World</i> (1829)  Mary Prince, <i>The History of Mary Prince, a West Indian Slave</i> (1831)  Frederick Douglass, <i>Narrative of the Life of Frederick Douglass</i> (1845)  Francis Harper, "The Two Offers" (1859)  Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i> (1861)</p> <p>Post-Reconstruction:</p> <p>Anna Julia Cooper, "Womanhood a Vital Element in the Regeneration and Progress of a Race" (1886)  Charles Chesnutt, <i>The Conjure Woman</i> (1899)  "The Wife of his Youth" (1899)  "The Passing of Grandison" (1899)  Paul Laurence Dunbar, assorted poetry  Booker T. Washington, "Up From Slavery" (1901)  W.E.B. Du Bois, <i>Souls of Black Folk</i> (1903)</p> <p>Harlem Renaissance/ Post-WWI-era:</p> <p>Jean Toomer: assorted poetry; <i>Cane</i> (1923)  Claude McKay: assorted poetry; <i>Home to Harlem</i> (1928)  Langston Hughes: assorted poetry; "The Negro Artist and the Racial Mountain" (1926)  Countee Cullen, assorted poetry  George Schuyler, "The Negro-Art Hokum" (1926)  Nella Larsen, <i>Passing</i> (1929); <i>Quicksand</i> (1928)  Zora Neale Hurston, <i>Their Eyes Were Watching God</i> (1937)</p>
--	--



		<p>Civil Rights Era and Black Arts Movement:</p> <p>Gwendolyn Brooks, assorted poetry  Richard Wright, <i>Native Son</i> (1940)  Ann Petry, <i>The Street</i> (1946)  Ralph Ellison, <i>The Invisible Man</i> (1952)  James Baldwin, <i>Go Tell it on the Mountain</i> (1953); <i>Notes of a Native Son</i> (1955); <i>Giovanni's Room</i> (1956)  Lorraine Hansberry, <i>A Raisin in the Sun</i> (1959) drama  Malcolm X, "The Ballot or the Bullet" (1964)  Martin Luther King, "I Have a Dream" (1963); "Letter from Birmingham Jail" (1963)  Maya Angelou, <i>I Know Why the Caged Bird Sings</i> (1969)  Ntozake Shange, <i>For Colored Girls who Have Considered Suicide When the Rainbow is Enuf</i> (1979) drama  Rita Dove, <i>The Darker Face of the Earth</i> (1979/1996) drama</p> <p>Contemporary Black Writers:</p> <p>Alice Walker, <i>The Color Purple</i> (1983)  Gloria Naylor, <i>The Women of Brewster Place</i> (1983)  August Wilson, <i>Ma Rainey's Black Bottom</i> (1984); <i>Fences</i>, (1985) drama  Nikki Giovanni, assorted poetry  Toni Morrison, "Rootedness: The Ancestor as Foundation" (1984); "Recitatif" (1983); <i>Beloved</i> (1987); "Unspeakable Things Unspoken: The Afro-American Presence in American Literature" (1988); and <i>Playing in the Dark: Whiteness and the Literary Imagination</i> (1992)  Jamaica Kincaid, <i>A Small Place</i> (1988)  Ernest Gaines, <i>A Lesson Before Dying</i> (1993)  Yusef Komunyakaa, assorted poetry  Erica Edwards, "Recapitulating the Yam: The Promise of African-American Literary Studies at History's End: A Response to Frances Smith Foster" (2010)  Wes Moore, <i>The Other Wes Moore</i> (2010)  Nikki Finny, <i>Heads off and Split: Poems</i> (2011)  Kenneth Warren, "Does African American Literature Exist?" (2011) and <i>What Was African American Literature?</i> (2011)</p>
--	--	--

		<p>Marlon Ross, review of <i>What Was African American Literature?</i> (2012)</p> <p>Junot Diaz, <i>This Is How You Lose Her</i> (2012)</p> <p>Ta-Nehisi Coates, “In Defense of a Loaded Word” (2013); <i>Between the World and Me</i> (2015); <i>The Beautiful Struggle</i> (2008); <i>The Water Dancer</i> (2019)</p> <p>Colson Whitehead, <i>The Underground Railroad</i> (2016); <i>The Nickel Boys</i> (2020)</p> <p>Roxane Gay, <i>The Bad Feminist</i> (2014); entry from <i>American Like Me</i> (2018)</p> <p>Trevor Noah, <i>Born a Crime</i> (2016)</p> <p>Ibram X. Kendi, <i>Stamped from the Beginning: The Definitive History of Racist Ideas in America</i> (2016)</p> <p>Michelle Obama, <i>Becoming</i> (2018)</p> <p>David Wright Falade, “The Sandbanks, 1861,” 2020</p>	
--	--	---	--

RESOURCES USED and where to find more information:

- 1) CSU Ethnic Studies Committee recommended book list circulated in PDF.
- 2) Also moved texts from my previous “other appropriate texts” section of the COR into the “Required” section to refocus the course more fully in ethnic studies.

See changes above.

<b>Instructional Methods</b>	<p>Exams/Tests</p> <p>Quizzes</p> <p>Research Projects</p> <p>Papers</p> <p>Class Participation</p> <p>Class Work</p> <p>Home Work</p> <p>Writing Requirements</p>	<p>Unchanged in the Course Outline of Record</p>	N/A
------------------------------	--	--	-----

RESOURCES USED and where to find more information: N/A

<b>Assignments</b>	<p><b>Sample Assignment #1: Agency and Self-Determination: Writing African American Voices</b></p> <p>In 1829, David Walker justifies his perspective on American slavery and racism in the <i>Appeal to the Colored Citizens of the World</i> through his first-person experience. He writes, “I do not speak from hearsay—what I have written is what I have seen and heard myself. No man may think that my book is made up of conjecture—” The act of testifying, of providing proof through lived experience, is a characteristic shared among early African American texts as is the need to define Black lives on one’s own terms. Consider the ways in which early African American texts center the language</p>	<p><b>Sample Assignment #1</b></p> <p>Red-lining, or the act of excluding racially minoritized people from specific areas of housing, has long been a tactic of maintaining White supremacy through racial segregation and generational-wealth suppression. California has a long history of these practices, including here on the Central Coast where we live. In your groups, please research local occurrences of red-lining or deed restrictions. Situate and compare your findings with any literary work that engages with these issues, including their ramifications on Black Americans. Please also develop potential solutions to remedy the lasting effects of red-lining and/or deed</p>	<p>Extensive revisions were made to the course’s assignments, moving away from traditional, essay-based assessment as is central to English literature courses. Now assessments and assignments are both multi-modal and multiple learning-style friendly. Instead of writing-heavy assignments, the course includes several visual assignments as well as a debate. Moreover, the course</p>
--------------------	---	---	---

	<p>of self-definition, whereby the power to determine and authorize one's relationship with place and society is held by the Black writer. Choose from the primary sources below or from any of those from the unit "The Literature of Slavery and Freedom, 1746-1865" in the <i>Norton Anthology of African American Literature</i>.</p> <p>The analysis must engage with the course's critical texts. Please include evidence from at least one of the following to support your analysis: "Racial Formation" by Michael Omi and Howard Winant, the Introduction to <i>The Classic Slave Narratives</i> by Henry Louis Gates, Jr., "Fugitive Slave Narratives and the (Re)presentation of the Self? The Cases of Frederick Douglass and William Brown" by Lawrence Aje, or "Gender-Related Difference in the Slave Narratives of Harriet Jacobs and Frederick Douglass" by Winifred Morgan.</p> <p>Sources:</p> <ol style="list-style-type: none"> <li>1. Olaudah Equiano, <i>The Interesting Life of Olaudah Equiano or Gustavus Vassa, the African</i></li> <li>2. David Walker, <i>Appeal...to the Colored Citizens of the World</i></li> <li>3. Mary Prince, <i>The History of Mary Prince, a West Indian Slave</i></li> <li>4. Frederick Douglass, <i>Narrative of the Life of Frederick Douglass, an American Slave</i></li> <li>5. Michael Omi and Howard Winant, "Racial Formation" from <i>Race, Class and Gender: Intersections and Inequalities</i></li> <li>6. Henry Louis Gates Jr., Introduction to <i>The Classic Slave Narratives</i></li> <li>7. Winifred Morgan, "Gender-Related Difference in the Slave Narratives of Harriet Jacobs and Frederick Douglass"</li> </ol> <p><b>Sample Assignment #2: The Intersectionality of Masculinity and Race</b></p> <p>In <i>The Other Wes Moore</i>, the author Wes Moore writes, "Here, in [South Africa] burgeoning manhood was guided and celebrated through a rite of passage. At home, burgeoning manhood was a trigger for apprehension" (Moore 170-71). Utilizing the readings from Ta-Nehesi Coates' <i>The Beautiful Struggle</i> and Trevor Noah's <i>Born</i></p>	<p>restriction. You must use secondary sources from our ethnic studies texts in your analysis and explanation. Develop a visual companion (PowerPoint, Doodle, GoogleSlides) to present your findings.</p> <p><b>Sample Assignment #2</b></p> <p>Locate, choose, and explore a digital exhibit from the Smithsonian National Museum of African American History &amp; Culture. Identify a companion theme or issue within the exhibit that can be placed in conversation with any text or collection of texts from our unit on the literature of slavery and freedom. Please write a 500-750 word essay in MLA format that situates the exhibit and the texts chosen within contemporary discourse concerning racism, racialization, ethnicity, ethnocentrism, eurocentrism, White supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and/or anti-racism. You must use at least two secondary sources from our ethnic studies texts in your analysis and explanation.</p> <p><b>Sample Assignment #3</b></p> <p>In <i>African American Gothic</i>, Maisha Wester argues for the connection between the gothic genre and the "effects of institutionalized racism upon the African American family" (187). Toni Morrison gestures to this connection in <i>Playing in the Dark</i> but focuses on the absence of Blackness within the American gothic tradition established by Charles Brockden Brown, Edgar Allan Poe and Nathaniel Hawthorne, among others. Beginning with these positions, choose a text from our course's reading list that engages with the gothic tradition and consider the ways in which issues like gender, class, or structural racism are located in and support the categorization of the text as a work of gothic literature. Please explain your thoughts in a 1000-1250 word essay in MLA format that includes at least two secondary sources from our ethnic studies</p>	<p>has shifted its assessment outcomes to center community engagement, a core aspect of ethnic studies. Four of the six sample assignments engage with the community in some way, in the form of library engagement, museum engagement, exploring local history, and giving back to the community in terms of service and community education.</p>
--	--	--	--

<p><i>a Crime</i>, analyze the intersectionality of oppression that African American men face and how these societal stereotypes have been damaging historically and presently.</p> <p>The analysis must engage with the course’s critical texts. Please include evidence from at least one of the following to support your analysis: “Prisons for Our Bodies, Closets for Our Minds: Racism, Heterosexism, and Black Sexuality” by Patricia Hill Collins, “Policed, Punished, Dehumanized: The Reality for Young Men of Color Living in America” by Victor M. Rios, or “It Looks Like a Demon’: Black Masculinity and Spirituality in the Age of Ferguson” by Jamie D. Hawley and Staycie L. Flint from <i>Race, Class and Gender: Intersections and Inequalities</i></p> <p>Sources:</p> <ol style="list-style-type: none"> <li>1. Wes Moore, <i>The Other Wes Moore</i></li> <li>2. Trevor Noah, <i>Born a Crime</i></li> <li>3. Ta-Nehesi Coates, <i>The Beautiful Struggle</i></li> <li>4. Patricia Hill Collins, “Prisons for Our Bodies, Closets for Our Minds: Racism, Heterosexism, and Black Sexuality” from <i>Race, Class and Gender: Intersections and Inequalities</i></li> <li>5. Victor M. Rios, “Policed, Punished, Dehumanized: The Reality for Young Men of Color Living in America” from <i>Race, Class and Gender: Intersections and Inequalities</i></li> <li>6. Jamie D. Hawley and Staycie L. Flint, “It Looks Like a Demon’: Black Masculinity and Spirituality in the Age of Ferguson” from <i>Race, Class and Gender: Intersections and Inequalities</i></li> </ol> <p><b>Sample Assignment #3: Oppression, Violence, and Institutionalized Racism: The African American Gothic</b></p> <p>In <i>African American Gothic</i>, Maisha Wester argues for the connection between the gothic genre and the “effects of institutionalized racism upon the African American family” (187). Toni Morrison gestures to this connection in <i>Playing in the Dark</i> but focuses on the <i>absence</i> of Blackness within the American gothic tradition established by Charles Brockden Brown, Edgar Allan Poe and Nathaniel Hawthorne, among others. Beginning with these positions, choose a text</p>	<p>texts that helps your analysis center on issues of structural racism.</p> <p><b>Sample Assignment #4</b></p> <p>“Knowledge for the sake of service” is a core principle of the Black studies tradition. Choose any text from the Civil Rights and Black Arts Movement unit, the Feminist Critique unit, or the BLM section and identify one key way the text engages with concepts like self-determination, liberation, gender equality, agency, or group-affirmation. Develop a poster-board Public Service Announcement (PSA) that identifies, explains, and disseminates the text’s core idea so that a community member who is unfamiliar with the work can understand the work’s message about Black excellence and agency. Include a QR code for information on the text, so that community members can easily locate it if they are so inclined. We will display the posters across the college campus.</p> <p><b>Sample Assignment #5</b></p> <p>The Contemporary Diversity in Literature unit encompasses many works by new, and often young, Black authors. Identify a work of which either the Allan Hancock College Library or your local library DOES NOT have a copy (e.g. Santa Maria Public Library, Orcutt branch, Lompoc Public Library, etc.). Write an email to the library requesting the work to be added to the collection. Make sure you include a review of the text you have chosen (at least 150 words) and an explanation (at least 100 words) for why it should be included in the library’s collection. You will send the email to the appropriate person at the library of your choice. BCC me on the email.</p> <p><b>Sample Assignment #6</b></p> <p>Countering the position put forward in George Schuyler’s 1926 essay, “The Negro-Art Hokum,” Langston Hughes advocates for unambiguously Black forms of cultural production in “The Negro Artist and the Racial Mountain.” In this essay, Hughes encourages Black artists to pursue the production of forms, themes, and</p>
--	--

<p>from our course’s reading list that engages with the gothic tradition and consider the ways in which issues like gender, class, or structural racism are located in and support the text’s categorization as a work of gothic literature.</p> <p>The analysis must engage with the course’s critical texts. The analysis will need to engage with <i>African American Gothic</i> and <i>Playing in the Dark</i>. Moreover, the analysis must include evidence from any chapter from <i>Race, Class, and Gender: Intersections and Inequalities</i> edited by Margaret L. Andersen and Patricia Hill Collins that helps in the definition or explanation of race, gender, class, intersectionality etc.</p> <p>Sources:</p> <ol style="list-style-type: none"> <li>1. Any text from our course that engages with the gothic tradition, including, but not limited to:       <ol style="list-style-type: none"> <li>a. Harriet Jacobs, <i>Incidents in the Life of a Slave Girl</i></li> <li>b. Frederick Douglass, <i>Narrative of the Life of Frederick Douglass, an American Slave</i></li> <li>c. Jean Toomer, <i>Cane</i></li> <li>d. Richard Wright, <i>Native Son</i></li> <li>e. Rita Dove, <i>The Darker Face of the Earth</i></li> <li>f. Ralph Ellison, <i>The Invisible Man</i></li> </ol> </li> <li>2. Selections from <i>African American Gothic: Screams from Shadowed Places</i> by Maisha L. Wester</li> <li>3. Toni Morrison, <i>Playing in the Dark: Whiteness and the Literary Imagination</i></li> <li>4. Margaret L. Andersen and Patricia Hill Collins, <i>Race, Class, and Gender: Intersections and Inequalities</i></li> </ol> <p><b>Sample Assignment #4: Racial Identity: Passing, Hybridity, and the “One Drop Rule”</b></p> <p>By framing the novel <i>Passing</i> with an epigraph from Countée Cullen’s 1925 poem “Heritage,” Nella Larsen seems to reject ideas of racial essentialism: “One three centuries removed / From the scenes his fathers loved, / Spicy grove, cinnamon tree, / What is Africa to me?” With these lines, the reader is asked to begin questioning what constitutes race, a question Larsen returns to again and again in the novel.</p>	<p>rhythms distinctive to African American culture, a culture which he locates in class as much as in race. African American culture resides, for Hughes, in “low down folks, the so-called common element” and it is there where African Americans will find their artist, Black artists who create for Black people. As Hughes puts it, “If white people are pleased, we are glad. If they are not, it doesn’t matter. We know we are beautiful. And ugly too.” This debate goes on to persist over the ensuing century: For whom should Black writers write? And when they do write, should it be for a White audience or not? Should Black writers and artists engage with traditionally white forms? Should the aim be to find a place within the Anglo-American Eurocentric canon? Does class supersede race in terms of the production of Black cultural texts? Stake your claim in this debate. You will need to write up your ideas in a formal outline, including direct quotes from at least three specific literary texts and two ethnic studies texts that will serve as evidence and support for your position. Be prepared to give at least five good reasons to support your position in our in-class debate.</p>
---	---

Because of Larsen’s biracial identity—she was both Black and Danish-American—her perspective on racial belonging is inflected by her experience straddling both sides of “the color line,” including the consequent breakdown of fixed identity categories. Choose one other text from the course that engages with biracial or multiracial identity and compare it to those perspectives found in *Passing*.

The analysis must engage with the course’s critical texts. Please include evidence from at least two of the following: assorted historical documents concerning the act of passing, selections from Robert Young’s *Colonial Desire: Hybridity in Theory, Culture and Race*, or the following chapters from *Race, Class, and Gender: Intersections and Inequalities*, “Color-Blind Privilege: The Social and Political Functions of Easing the Color Line in Post-Race America” by Charles A. Gallagher, “White Privilege: Unpacking the Invisible Knapsack” by Peggy McIntosh, and “Optional Ethnicities: For Whites Only?” by Mary C. Waters

Sources:

1. Nella Larsen, *Passing*
2. Any text from our course that engages with biracial or multiracial identity, including, but not limited to:
  - a. Poems by Langston Hughes
  - B. Poems by Countée Cullen
  - c. Nella Larsen, *Quicksilver*
  - d. Junot Diaz, *This Is How You Lose Her*
  - e. David Wright Falade, “The Sandbanks, 1861”
  - f. Trevor Noah, *Born a Crime*
3. Charles A. Gallagher, “Color-Blind Privilege: The Social and Political Functions of Easing the Color Line in Post-Race America” from *Race, Class, and Gender: Intersections and Inequalities*
4. Peggy McIntosh, “White Privilege: Unpacking the Invisible Knapsack” from *Race, Class, and Gender: Intersections and Inequalities*
5. Mary C. Waters, “Optional Ethnicities: For Whites Only?” from *Race, Class, and Gender: Intersections and Inequalities*
6. Robert Young, selections from *Colonial Desire: Hybridity in Theory, Culture and Race*

7. Assorted historical documents concerning the act of passing, including, for example, "White Negroes" from 1928 by Juanita Ellsworth and "From Negro to Caucasian, Or How the Ethiopian Is Changing His Skin" from 1929 by Louis Fremont Baldwin

**Sample Assignment #5: Racism and the American Literary Canon: Black Writers in White America**

Countering the position put forward in George Schuyler's 1926 essay, "The Negro-Art Hokum," Langston Hughes advocates for unambiguously Black forms of cultural production in "The Negro Artist and the Racial Mountain." In this essay, Hughes encourages Black artists to pursue the production of forms, themes, and rhythms distinctive to African American culture, a culture which he locates in class as much as in race. African American culture resides, for Hughes, in "low down folks, the so-called common element" and it is there where African Americans will find their artist, Black artists who create for Black people. As Hughes puts it, "If white people are pleased, we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too." This debate goes on to persist over the ensuing century: For whom should Black writers write? And when they do write, should it be for a white audience or not? Should Black writers and artists engage with traditionally white forms? Should the aim be to find a place within the Anglo-American Eurocentric canon? Does class supersede race in terms of the production of Black cultural texts? Engaging with Kenneth Warren, "Does African American Literature Exist?", Toni Morrison's "Unspeakable Things Unspoken: The Afro-American Presence in American Literature," and Erica Edwards', "Recapitulating the Yam: The Promise of African-American Literary Studies at History's End" stake your claim in this long debate concerning the role of Black writers in white America.

The analysis must engage with the course's critical texts. Please include evidence from selections from James Edward Smethurst's The Black Arts Movement and/or the film, Black Power Mixtape, and/or at least one of

	<p>the following: “Is Capitalism Gendered and Racialized?” By Joan Acker, and “Race as Class” by Herbert J. Gans. From Race, Class and Gender: Intersections and Inequalities</p> <p>Sources:</p> <ol style="list-style-type: none"> <li>1. George Schuyler, “The Negro-Art Hokum”</li> <li>2. Langston Hughes, “The Negro Artist and the Racial Mountain”</li> <li>3. Toni Morrison, “Unspeakable Things Unspoken: The Afro-American Presence in American Literature” or Playing in the Dark: Whiteness and the Literary Imagination or “Recitatif”</li> <li>4. Erica Edwards, "Recapitulating the Yam: The Promise of African-American Literary Studies at History's End: A Response to Frances Smith Foster" (2010)</li> <li>5. Kenneth Warren, "Does African American Literature Exist?" (2011) <ol style="list-style-type: none"> <li>a. What Was African American Literature? (2011)</li> <li>b. Marlon Ross, review of What Was African American Literature? (2012)</li> </ol> </li> </ol>		
--	---	--	--

**RESOURCES USED** and where to find more information:

- 1) Cuyamaca College Course Outline Of Record: <https://www.cuyamaca.edu/faculty-staff-resources/academic-senate/curriculum/outlines/files/eng1/eng1238.pdf>
- 2) Pasadena City College Course Outline of Record: [file:///Users/alinaromo/Downloads/Course%20\(2\).pdf](file:///Users/alinaromo/Downloads/Course%20(2).pdf)
- 3) Moreno Valley City College Course Outline of Record: [https://prod.assistng.org/PublicReport/\\_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022](https://prod.assistng.org/PublicReport/_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022)

<p><b>Activities</b></p>	<p>Not previously developed due to course not having ever been taught. Course developed for COR parameters only.</p>	<p>The revised assignments (see Assignments above) now bring real-world and community issues into the course’s curriculum. Consequently, the assignments and the to-be-developed activities associated with them, will allow students more agency within the classroom.</p> <p>Possible Discussion Topics:</p> <p>Assignment 1: Referencing your ethnic studies textbook and materials, please explain how red-lining maintains white supremacy. How does this understanding shift your thinking about the history of California and the Central Coast in particular? Be prepared to discuss in class.</p> <p>Assignment 2: Please consider the conversations we have had about what “material objects are.” After having completed your research and deep dive into the Smithsonian National Museum of African American History &amp; Culture, consider the role that material history has</p>	<p>Activities have yet to be designed for the course as it has not been approved, but the extensive alteration in the course’s focus and the development of new culturally responsive assignments will necessitate a shift in classroom activities, as well. The activities will help highlight the history of power dynamics within Black and African American literature and cultural history. I have developed discussion topics to support the assignments above.</p>
--------------------------	--	---	---



		<p>played in your new understanding of the history of enslavement and resistance within the United States. Choose one key aspect to share with the group.</p> <p>3. Consider your understanding of institutionalized racism: what are some key characteristics? How do you see these characteristics manifesting in the literary works of Black American writers? Be specific. Include definitions from the ethnic studies textbook and materials and direct, textual evidence from your primary sources. Work independently for the first ten minutes. In your groups, please share your ideas and consolidate them into what your group feels is the most important to the least important. Rank them on your post-it notes. We will share out after thirty minutes.</p> <p>4. What role has community played in the development of specifically Black artistic forms and movements? Consider the Black Arts Movement to begin. How might you see community and self-determination playing out in a similar way today? How are today's movements for Black agency either more or less inclusive? Please discuss in your groups. Make sure to write down your ideas to share out.</p> <p>5. First, what is intersectionality? How do intersectional identities become foregrounded in works of contemporary Black writers in the United States? Second, how have anti-racist concepts and practices changed in contemporary Black fiction? Please spend five minutes individually writing your thoughts down to share out with the class.</p> <p>6. As we have learned, African American and Black identity is not a monolith. There have been fissures and debates within the Black community concerning numerous issues including, but not exclusive to, assimilation and independence, modes of creative expression, and inclusion. What do you find most interesting? What would you offer to these debates? Discuss in groups. Please identify one point from each group member.</p>
--	--	--

RESOURCES USED and where to find more information:

1) Cuyamaca College Course Outline Of Record: <https://www.cuyamaca.edu/faculty-staff-resources/academic-senate/curriculum/outlines/files/eng/eng1238.pdf>  
2) Pasadena City College Course Outline of Record: [file:///Users/alinaromo/Downloads/Course%20\(2\).pdf](file:///Users/alinaromo/Downloads/Course%20(2).pdf)  
3) Moreno Valley City College Course Outline of Record: [https://prod.assistng.org/PublicReport/\\_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022](https://prod.assistng.org/PublicReport/_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022)

<b>Instructional Methods</b>	<p>Total Hours per Term (Based on 16-18 Weeks)</p> <p>Hours per Week:</p> <p>Lecture 3.000 48.0 - 54.0</p> <p>Lab 0.000 0.0 - 0.0</p> <p>Outside-of-Class Hours 6.000 96.0 - 108.0</p> <p>Total Student Learning Hours 9.0 144.0 - 162.0 3.0</p>	Unchanged in the Course Outline of Record	N/A
------------------------------	--	---	-----

RESOURCES USED and where to find more information: N/A

<b>Classroom Environment</b>	Not previously developed due to course not having ever been taught. Course developed for COR parameters only.	Shift classroom environment to community-learning environment.	By reconceiving the formal assignments, the course will have more group work and less independent work. Moreover, the course now has a definitive connection to community-based learning, which is a core aspect of ethnic studies.
------------------------------	---	--	---

RESOURCES USED and where to find more information: N/A

- 1) Cuyamaca College Course Outline Of Record: <https://www.cuyamaca.edu/faculty-staff-resources/academic-senate/curriculum/outlines/files/eng/eng1238.pdf>
- 2) Pasadena City College Course Outline of Record: [file:///Users/alinaromo/Downloads/Course%20\(2\).pdf](file:///Users/alinaromo/Downloads/Course%20(2).pdf)
- 3) Moreno Valley City College Course Outline of Record: [https://prod.assistng.org/PublicReport/\\_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022](https://prod.assistng.org/PublicReport/_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022)
- 4) Garg, Neil and Kevin D. Dougherty. "Education Surges When Students Learn Together," *Inside Higher Ed*, 2022, <https://www.insidehighered.com/advice/2022/05/25/how-build-classroom-community-increase-student-learning-opinion>

<b>Grading Policies</b>	<p>Grading Method: Letter Grade or Pass/No Pass</p> <p>Requisites: English 101: Freshman Composition</p> <p>Entrance Skills:</p> <p>Without the following skills, competencies and/or knowledge, students entering this course will be highly unlikely to succeed:</p>	Unchanged in the Course Outline of Record	My grading policy is always very clearly stated in syllabus, Canvas, and assignment materials. I always have low-stakes and higher-stakes assignments with the option for revisions in all of the major assignments. My course is labor-based
-------------------------	--	---	---

	1) Ability to effectively read and compose college-level texts		and provides students ample space to make up assignments, turn work in past the deadline, and have second chances when necessary. Deadlines are both “soft” and “hard” insofar that there is a flexibility built in that allows for life issues and work/life balance.
--	--	--	--

RESOURCES USED and where to find more information: N/A

<p><b>Learning Goals</b></p>	<p><b>Student Learning Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Critically analyze African American cultural texts from the eighteenth century to the present</li> <li>2. Interpret and evaluate theories and knowledge produced in works by African American writers that center race, ethnicity, and self-determination</li> <li>3. Examine intersection of race and racism as they relate to African American cultural texts and their respective historical periods, politics, social groups and movements</li> <li>4. Critically analyze African American cultural texts from the eighteenth century to the present</li> <li>5. Interpret and evaluate theories and knowledge produced in works by African American writers that center race, ethnicity, and self-determination</li> <li>6. Examine intersection of race and racism as they relate to African American cultural texts and their respective historical periods, politics, social groups and movements</li> </ol> <p><b>Course Objectives:</b></p> <p>At the end of the course, the student will:</p> <ul style="list-style-type: none"> <li>• Understand central movements within the African American literary tradition.</li> <li>• Develop an awareness of an Americanness not conventionally focused on and broaden one’s perspective on what it means to be American.</li> <li>• Recognize the intersections of race, class, politics, gender, sexuality within the African American</li> </ul>	<p><b>Student Learning Outcomes:</b></p> <ol style="list-style-type: none"> <li>1. Analyze how Black literary texts portray struggle, resistance, social justice, solidarity, and/or liberation, and how the texts engage with anti-racist issues, practices, and movements to build a diverse, just, and equitable society.</li> <li>2. Examine the intersection of race as it pertains to Black Americans with other forms of difference affected by hierarchy and oppression, such as class, gender, sexuality, religion, national origin, ability and/or age.</li> <li>3. Explore the impact of Black cultural expression on the broader cultural production of the United States.</li> <li>4. Use literary terminology and basic critical theory to discuss, analyze, synthesize, and interpret Black literary texts in various genres.</li> <li>5. Write evidence-based literary analyses of African American literature demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.</li> </ol> <p><b>Course Objectives:</b></p> <p>At the end of the course, the student will be able to:</p> <ol style="list-style-type: none"> <li>1. Analyze, interpret, and evaluate Black literary texts within the social, political, historical, cultural and aesthetic contexts that have formed Black experiences in the United States.</li> <li>2. Evaluate the literary and intellectual contributions Black writers have made to American culture, as well as the linguistic, historical, philosophical, social, political,</li> </ol>	<p>Extensive rework of the focus of the class to shift the emphasis from literary studies to ethnic studies. The Catalog Description, Course Content, Student Learning Outcomes, and Course Objectives were all reconceived to reflect this shift in focus that more specifically highlights the lived experiences and intersectionality of Black and African American people within the United States.</p>
------------------------------	---	---	---

	<p>community through the synthesis of narratives.</p> <ul style="list-style-type: none"> <li>• Apply ethnic studies concepts to examine social, political and historical movements specific to the African American experience.</li> <li>• Critically analyze how racial categories have been constructed and deconstructed in the U.S. over time.</li> </ul>	<p>and aesthetic impact of African American literature on American culture and society.</p> <ol style="list-style-type: none"> <li>3. Apply theory to analyze Black literary texts and cultural production, with a focus on lived-experiences, social struggles, and an emphasis on Black agency and group-affirmation.</li> <li>4. Analyze and articulate concepts of ethnic studies, including but not limited to race and ethnicity, racialization, equity, ethno-centricism, white supremacy, self-determination, liberation, decolonization, and anti-racism.</li> <li>5. Critically discuss the intersection of race and ethnicity, as expressed in the literature and in the lived experiences of Black writers, with other forms of difference affected by hierarchy and oppression, such as class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, and/or age.</li> <li>6. Analyze the ways in which African American literature and its authors have actively engaged with anti-racist issues, practices, and movements to build a diverse, just, and equitable society.</li> <li>7. Describe how struggle, resistance, social justice, solidarity, and liberation, as expressed in the literature and experienced by Black communities in the United States, are relevant to current issues.</li> </ol>	
--	---	---	--

RESOURCES USED and where to find more information:

- 1) Cuyamaca College Course Outline Of Record: <https://www.cuyamaca.edu/faculty-staff-resources/academic-senate/curriculum/outlines/files/engl/engl238.pdf>
- 2) Pasadena City College Course Outline of Record: [file:///Users/alinaromo/Downloads/Course%20\(2\).pdf](file:///Users/alinaromo/Downloads/Course%20(2).pdf)
- 3) Moreno Valley City College Course Outline of Record: [https://prod.assistng.org/PublicReport/\\_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022](https://prod.assistng.org/PublicReport/_CourseOutlineReportForDate?courseId=281626&reportDate=4%2F1%2F2022)

<p><b>***Things to keep at the forefront of your mind while modifying curriculum to be culturally responsive and humanizing:</b></p>
<ul style="list-style-type: none"> <li>• Seek-out, recognize, and address bias within the curriculum components.</li> </ul>
<ul style="list-style-type: none"> <li>• Seek insights from students to assist in the designing of curriculum and accuracy of portrayals.</li> </ul>
<ul style="list-style-type: none"> <li>• Bring real-world and community issues into the curriculum and seek ideas from students regarding actions.</li> </ul>
<ul style="list-style-type: none"> <li>• Highlight power dynamics, privilege, and historical oppression.</li> </ul>
<ul style="list-style-type: none"> <li>• Utilize multiple perspectives from different cultural groups.</li> </ul>