# Matching Course

**New Course Request**

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<tr>
<th>Check Appropriate Boxes: Undergraduate credit</th>
<th>Graduate credit</th>
<th>Professional credit</th>
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1. School/Division: Arts and Science
2. Academic Subject Code: ENG
3. Course Number: A169 (must be cleared with University Enrollment Services)
4. Instructor: Dr. Sinikka Grant
5. Course Title: Introduction to Afro-American Literature
   Recommended Abbreviation (Optional): Intro. Afro-Amer. Lit.
   (Limited to 32 Characters including spaces)
6. First time this course is to be offered (Semester/Year): Spring 2011
7. Credit Hours: Fixed at 3 or Variable from _______ to _______
8. Is this course to be graded S-F (only)? Yes X No
9. Is variable title approval being requested? Yes X No
10. Course description (not to exceed 50 words) for Bulletin publication:
    Representative African American writings including poetry, short story, sermons, novel, and drama.
    Placement at or above ENG W131 (or equivalent) and exemption from or completion of ENG R150.
11. Lecture Contact Hours: Fixed at 3 or Variable from _______ to _______
12. Non-Lecture Contact Hours: Fixed at _______ or Variable from _______ to _______
13. Estimated enrollment: 35 of which 0% percent are expected to be graduate students.
14. Frequency of scheduling: once a year Will this course be required for majors? No
15. Justification for new course: additional diversity course for Arts and Science cultural studies requirement and sec. ed. majors
16. Are the necessary reading materials currently available in the appropriate library? Yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [Signature]
Date: 5/24/2010

Approved by: [Signature]
Date: 5/24/2010

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

University Enrollment Services: Final-White, Chancellor/Vice-President-Blue, School/Division-Yellow, Department/Division-Pink, University Enrollment Services-Advance-White
ENG A169 – Introduction to Afro-American Literature
Spring 2011
Course Syllabus

Instructor: Dr. Sinikka Grant
LAB (Liberal Arts Building) 33
Phone: 481-6766
Email: TBA

Required Texts
• The Norton Anthology of African American Literature. Henry Louis Gates, Jr., et al.
  (Norton)
• Invisible Man. Ralph Ellison. (Vintage)

Bulletin Description
Representative African American writings including poetry, short story, sermons, novel, and drama.

Course Objectives
This is a survey course intended to introduce you to the wealth of African-American literature produced during the past two centuries, a period that will provide you with a broad sweep of the African American literary landscape. We will read these texts not only within the context of their ethnic origins, but also, more importantly, as exemplars of American literature. The objectives of this course are to give students an introduction to the vast array of prose, poetry, and drama that make up much of African American literature; to provide the opportunity to explore the diverse nature of this literature; to help students develop a deeper understanding of the ever-evolving issues involved in defining the American literary canon; and to encourage the reading of literature with a fine critical understanding and aesthetic appreciation that corresponds to a number of our Baccalaureate Framework goals: the acquisition of knowledge about African-American literature and its contexts, the development of critical writing and thinking about the literature we read, and a growing sense of the communal value of reading about the diversity of our country.

Attendance: If you know you have/will have an excused absence from class, please see me about this as soon as you can. You still need to make up the work you may have missed in class. And do arrive to class on time; Attendance and class participation will help determine your overall course grade because of periodic drop quizzes and group work.

Evaluation
The course grade is largely determined by performance on major exams, group presentations and quizzes, and a final paper.
The portions are weighted as follows:

3 Exams 60%

Group Presentations and quizzes on selected themes 15%

Final Paper 25%

Except for legitimate excused absences, any paper turned in after the due date will result in a zero for the assignment. Furthermore, unless there is an excellent documented excuse, the exams cannot be made up, so please make sure you do the readings and don’t miss class.

Class Policies:
Attendance policy: Classroom involvement is a necessary, essential aspect of this course, and should be viewed with seriousness. Try to make every effort to be in class.

Plagiarism policy: Plagiarism is the use of original language or ideas without the proper documentation of your source. Any sign of plagiarism (use of sources without documentation or use of other essays from other sources) will result in the essay receiving a “0.” The instructor’s discretion will be the deciding factor in making these judgements.

Cell Phone policy: No cell phone use will be tolerated or allowed in this class. All cell phones must be shut off during the duration of this class.

Special needs: If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Services for Students with Disabilities (Walb Union, Room 113, telephone number 481-6658) as soon as possible to work out the details. Once the Director has provided you with a letter attesting to your needs for modification, bring the letter to me. For more information, please visit the web site for SSD at http://www.ipfw.edu/ssd/.

Tentative Reading Schedule
Because of the amount of reading we will pursue this semester, please keep up with the syllabus. Please note the weeks where assignments are due.

Week 1: January 10-17
Introduction.
Olaudah Equiano, The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself
Phillis Wheatley, various poetry

Week 2: January 19-24
Harriet Jacobs, Incidents in the Life of a Slave Girl
Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself*

Week 3: January 26-February 2
Booker T. Washington, *Up from Slavery*
W. E. B. Du Bois, *Souls of Black Folk*

Week 4: February 4-9
Charles Chesnutt, “The Goophered Grapevine”
Paul Laurence Dunbar, various poetry
James Weldon Johnson, *Autobiography of an Ex-Colored Man*

Week 5: February 11-18
Alain Locke, “The New Negro”
Claude McKay, various poetry
Zora Neale Hurston, “Sweat,” “How It Feels to be Colored Me,” “Characteristics of Negro Expression”

Exam 1-February 21

Week 6: February 23-28
Nella Larsen, *Quicksand*

Week 7: March 2-4
Jean Toomer, *Cane*

Spring Recess

Week 8: March 14-18
Langston Hughes, various poetry
Countee Cullen, various poetry

Week 9: March 21-25
Ralph Ellison, “Richard Wright’s Blues,” *Invisible Man*

Week 10: March 28-April 1
Ellison’s *Invisible Man* (continued)

Exam 2-April 7

Week 11: April 9-11
Robert Hayden, various poetry
Gwendolyn Brooks, various poetry
James Baldwin, “Sonny’s Blues,” “Going to Meet the Man”

Week 12: April 14-18
Lorraine Hansberry, *Raisin in the Sun*
Amiri Baraka, *Dutchman*
Week 13: April 21-23
Ishmael Reed, “Neo-HooDoo Manifesto,” various poetry

Week 14: April 25
Nikki Giovanni, various poetry
Toni Cade Bambara, “Raymond’s Run”
James Alan McPherson, “A Solo Song: For Doc”

Week 15: April 28-May 1
Paule Marshall, “Reena”
Alice Walker, “Everyday Use”
August Wilson, Joe Turner’s Come and Gone

Final Paper Due

Exam 3