

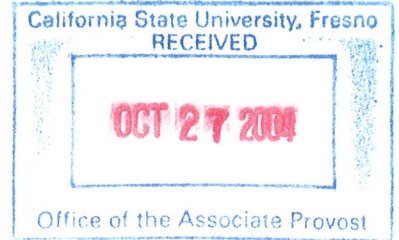
General Education Course Proposal

Proposed Course: AAIS 129 African American Literary Classics Units 3.0
Prefix No. Title

Department: Africana and American Indian Studies College/School: Social Sciences

GE Category (Indicate one category only):

Foundation: A1 ___ A2 ___ A3 ___ B4 ___
Breadth: B1 ___ B2 ___ C1 ___ C2 ___ D ___ E ___
Integration: B ___ C D ___ International/Multicultural ___



Existing Course Revised Course ___ New Course ___

Course Included in Current GE Program ___

New courses require the Undergraduate Course Proposal form in addition to this form.
Revised courses require the Undergraduate Course Change Request in addition to this form.

Proposed catalog description: Limit course description to 40 words using succinct phrases. Include prerequisites, limitations, lecture/lab hours. Indicate former course number, e.g., (Former Biol 105)

Discussion and written analyses of significant poetry, drama, fiction, and nonfiction by African American writers representing a variety of views and perspectives. Historical and social contexts of literary works. (Formerly AFAM 129)

Enrollment limit per section: 40

Expected number of sections per semester - Year 1 1 Year 3 1

Attachments:

1. A statement presenting the ways in which this course meets the Specifications provided in the appropriate section of the General Education Policy as well as in the Policies for Inclusion and Evaluation of General Education Courses.
2. A statement of elements common to all sections of this course, identifying content, objectives, required student activities, grading policy, representative texts, and an approximate schedule for the course. Required student activities include such things as papers, research projects, homework, laboratory and/or studio performance, recitations, participation, attendance, and exams.
3. A typical syllabus for a particular offering of the course.
4. Any special cost factors associated with this course.

Approval for Inclusion in General Education

[Signature] 10/20/04
Department Chair Date

[Signature] 10/26/04
College/School Curriculum Committee Date

[Signature] 10/26/04
College/School Dean Date

[Signature] APR 1 2005
General Education Subcommittee Date

[Signature] APR 1 2005
Associate Provost Date

**Forward Original and TWELVE copies to:
Associate Provost for Academic Affairs, M/S TA 54**

**ATTACHMENT 2
GENERAL SYLLABUS**

**CSUF – AFRICANA AND AMERICAN INDIAN STUDIES
AAIS 129: AFRICAN AMERICAN LITERARY CLASSICS**

Instructor: Name
Office: Instructor's office
Office hours: Instructor's office hours (minimum five hours per week)
Phone/email: Instructor's phone number and email address
Dept. Office: McKee Fisk 243
Dept. Phone: 278-2832

Catalogue description: Discussion and written analyses of significant poetry, drama, fiction, and nonfiction by African American writers representing a variety of views and perspectives. Historical and social contexts of literary works.

General Education: Prerequisite, G.E. Foundation and Breadth Area C. Meets requirement for upper-division G.E. Integration IC.

Required texts:

Representative texts include the following:

- *The Norton Anthology of African American Literature*, ed. Henry Louis Gates, Jr.
- *Crossing the Danger Water: Three Hundred Years of African-American Writing*, ed. by Deirdre Mullane
- *Complete Writings of Phillis Wheatley*, (Penguin Classics) by Phillis Wheatley
- *The Classic Slave Narratives*, ed. Henry Louis Gates, Jr. (Signet Classics, 2002)
- *Incidents in the Life of a Slave Girl* by Harriet Jacobs
- *Narrative of the Life of Frederick Douglass, An American Slave: Written by Himself* by Frederick Douglass
- *Up from Slavery* by Booker T. Washington
- *The Marrow of Tradition* by Charles Chesnutt
- *The Conjure Woman and Other Conjure Tales* by Charles Chesnutt
- *The Portable Harlem Renaissance Reader*, ed. by David Levering Lewis
- *The Souls of Black Folk* by W.E.B. DuBois
- *The New Negro* by Alain Locke
- *Their Eyes Were Watching God* by Zora Neale Hurston
- *Cane* by Jean Toomer
- *Quicksand and Passing* by Nella Larsen
- *The Autobiography of an Ex-Colored Man* by James Weldon Johnson
- *Invisible Man* by Ralph Ellison
- *Native Son, Uncle Tom's Children and Black Boy* by Richard Wright
- *Blacks* by Gwendolyn Brooks
- *Collected Poems* by Robert Hayden
- *The Vintage Book of African American Poetry*, ed. by Michael S. Harper
- *Catch the Fire!!!: A Cross-Generation Anthology of Contemporary African-American Poetry*, ed. by Derrick Gilbert
- *The Autobiography of Malcolm X* by Malcolm X
- *Beloved, Sula, Jazz, The Bluest Eye and Song of Solomon* by Toni Morrison

AAIS 129: African American Literary Classics
Attachment 2 – General Syllabus

- *The Color Purple, Meridian, In Search of Our Mothers' Gardens: Womanist Prose* and *In Love and Trouble* by Alice Walker
- *Hoop Roots, Brothers and Keepers, and Sent For You Yesterday* by John Edgar Wideman
- *Calling the Wind: Twentieth Century African-American Short Stories*, ed. by Clarence Major
- *Breath, Eyes, Memory, Krik? Krak!* and *The Dew Breaker* by Edwidge Danticat
- *Brown Girl, Brownstones, The Chosen Place, The Timeless People, and Daughters* by Paule Marshall
- *Corregidora* by Gayl Jones
- *A Lesson Before Dying* and *A Gathering of Old Men* by Ernest Gaines

Course goals:

- ❖ Identify key African American literary texts from the 18th century to the present;
- ❖ Place African American writing and art in its social, cultural and political contexts;
- ❖ Analyze the connections between historical and social events and the production of African American literature and art, especially in relation to abolitionism and the struggle for racial equality;
- ❖ Analyze the multiplicity of African American culture as well as the retention of African culture in the United States;
- ❖ Improve critical thinking and develop critical analysis, both oral and written

Course topics:

- Africans in America – the Colonial Era and Enslavement (3-4 weeks)
In this section of the course, at least two writers from the 18th century and two writers from the 19th century must be covered. The origin of Africans in America should be covered as well as the rise of the Abolitionist Movement in the mid-nineteenth century.
- The Harlem Renaissance – Art and the New Negro (2 weeks)
A number of writers and artists could be used in this section of the course including multiple genres such as essay, autobiography, drama, and visual art. Subtopics could include racial identity, the role of Africa, white patronage, and the birth of jazz.
- Racial Politics in the 20th Century (3-4 weeks)
Protest writing and nonfiction connected to African American literature will be studied in this section of the course. The writings of major African American leaders such as Marcus Garvey, W.E.B. Du Bois, Paul Robeson, Malcolm X, and Richard Wright could be included. The Black Arts Movement of the 1960s and 1970s should also be introduced.
- Contemporary African American Writers (3-4 weeks)
African American literature and art from a variety of genres will be covered in this section of the course, including poetry, novels, essays, film, drama and music. Subtopics might include issues of gender and community, contemporary critical theory (postmodernism, feminism, Afrocentrism, postcolonialism), and the commodification/commercialization of Black culture in popular culture. Twentieth century Caribbean American writers should also be introduced in this section of the course.
- Contemporary African American Film, Music and the Influence of the Media (2 weeks)
The cross-sections of African American literature and art in the present-day media will be analyzed in this section of the course, utilizing film, television, music and the Internet.

**ATTACHMENT 3
TYPICAL SYLLABUS**

**CSUF – AFRICANA AND AMERICAN INDIAN STUDIES
AAIS 129: AFRICAN AMERICAN LITERARY CLASSICS**

Instructor: Meta L. Schettler
Office: McKee Fisk 215
Office hours: Monday/Wednesday, 2-4:30 and by appt.
Schedule No.: TBA
Phone/email: 278-4593 – dr_schettler@yahoo.com
Dept. Office: McKee Fisk 243
Dept. Phone: 278-2832

Ugi ni kihooto. Knowledge is power. –Kikuyu proverb
Truth burns up error. –Sojourner Truth, c. 1882
We were standing on the deck/of the New World, before maps... --Rita Dove, "Mississippi"

Catalogue description: Discussion and written analyses of significant poetry, drama, fiction, and nonfiction by African American writers representing a variety of views and perspectives. Historical and social contexts of literary works. (3 Units)

General Education: Prerequisite, G.E. Foundation and Breadth Area C. Meets requirement for upper-division G.E. Integration IC.

Required texts:

- *Crossing the Danger Water: Three Hundred Years of African American Writing*, ed. by Deirdre Mullane, Anchor Books/Double Day, 1993.
- *Narrative of the Life of Frederick Douglass* by Frederick Douglass, Signet Classic, 1997.
- *Beloved*, by Toni Morrison, Plume, 1998.
- *The Vintage Book of African American Poetry*, ed. by Michael S. Harper, Vintage, 2000.
- *Breath, Eyes, Memory*, by Edwidge Danticat, Vintage, 1998.
- *Selected essays/works will also be on electronic reserve in Henry Madden Library*

Course goals:

- ❖ Identify key African American literary texts from the 18th century to the present;
- ❖ Place African American writing and art in its social, cultural and political contexts;
- ❖ Analyze the connections between historical and social events and the production of African American literature and art, especially in relation to abolitionism and the struggle for racial equality;
- ❖ Analyze the multiplicity of African American culture as well as the retention of African culture in the United States;
- ❖ Improve critical thinking and develop critical analysis, both oral and written

Course Assignments: Students will be expected to complete all readings as well as attend and participate in class discussions. There will be 2 papers (4-5 pages each), 2 reading quizzes, 2 in-class writing responses, 2 film reviews (2 pages each), a take-home midterm exam (5 pages) and a final exam. More specific guidelines for assignments will be given during the course. The semester grade will be calculated as follows:

AAIS 129: African American Literary Classics
Attachment 3 – Typical Syllabus

Papers:	15% each (30% total)
In-Class Responses:	5% each (10% total)
Reading Quizzes:	5% each (10% total)
Film Reviews:	5% each (10% total)
Midterm:	20%
Final:	<u>20%</u>
	100% TOTAL

Course Calendar:

PART ONE			Africans in America – the Colonial Era and Enslavement
Week 1	Fri. 1/23		Introductions and review syllabus
Week 2	Mon. 1/26		<i>Crossing the Danger Water</i> , excerpt from <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> (1789) (pp. 6-19)
	Wed. 1/28		Phyllis Wheatley and Slave Revolts, <i>Crossing the Danger Water</i> , (pp. 38-60)
	Fri. 1/30		<i>Narrative of the Life of Frederick Douglass</i> , (Intro-45)
Week 3	Mon. 2/2		<i>Frederick Douglass</i> , (46-102)
	Wed. 2/4		<i>Frederick Douglass</i> , (103-124)
	Fri. 2/6		In-Class Writing Response #1 on Frederick Douglass
PART TWO			The Harlem Renaissance – Art and the New Negro
Week 4	Mon. 2/9		Langston Hughes, “The Negro Artist and the Racial Mountain,” (1926), <i>Crossing the Danger Water</i> , (pp. 499-507)
	Wed. 2/11		Alain Locke, “The New Negro,” and poetry of Claude McKay, <i>Crossing the Danger Water</i> , (pp. 478-498)
	Fri. 2/13		Zora Neale Hurston, (on e-reserve)
Week 5	Mon. 2/16		Happy Presidents’ Day! No class.
	Wed. 2/18		Video, <i>Against the Odds: The Artists of the Harlem Renaissance</i> (PBS, 1994)
	Fri. 2/20		Reading Quiz #1 (comprehensive)
PART THREE			Protest Writing and Racial Politics in the 20th Century
Week 6	Mon. 2/23		Marcus Garvey, Booker T. Washington & W.E.B. Du Bois, <i>Crossing the Danger Water</i> , (pp. 468-477, 354-392)
	Wed. 2/25		Garvey, Washington, Du Bois, continued
	Fri. 2/27		Richard Wright, “Blueprint for Negro Writing,” (on e-reserve)
Week 7	Mon. 3/1		Review for Midterm - Paper 1 Due! Take-home midterm, film in class, Julie Dash’s “Daughters of the Dust” (1991)
	Wed. 3/3		“Daughters of the Dust,” continued
	Fri. 3/5		“Daughters of the Dust,” continued, Midterm due!
Week 8	Mon. 3/8		Paul Robeson to James Baldwin, <i>Crossing the Danger Water</i> , (pp. 578-619)
	Wed. 3/10		Robert Hayden and the Black Arts Movement, <i>Vintage Book of African American Poetry</i> , (pp. 165-175, 229-243)
	Fri. 3/12		Contemporary Poetry & the Rap Scene, <i>Vintage Book of African American Poetry</i> , (pp. 338-339, 345-353)
PART FOUR			Contemporary Writers & Artists, Mapping Identity in the African Diaspora
Week 9	Mon. 3/15		Toni Morrison, <i>Beloved</i> , (3-49)
	Wed. 3/17		Toni Morrison, <i>Beloved</i> , (50-105)
	Fri. 3/19		Toni Morrison, <i>Beloved</i> , (105-153)
Week 10	Mon. 3/22		Toni Morrison, <i>Beloved</i> , (154-199)
	Wed. 3/24		Toni Morrison, <i>Beloved</i> , (200-273)
	Fri. 3/26		Writing Response #2 on Beloved, Film Review #1 Due!
Week 11	Mon. 3/29		Video on <i>Beloved</i> , interview with Toni Morrison
	Wed. 3/31		Happy Cesar Chavez Day! No class.

AAIS 129: African American Literary Classics
Attachment 3 – Typical Syllabus

Week 12	Fri. 4/2	Natasha Tretheway, new poetry, (on e-reserve)
Week 13	Mon. 4/12	SPRING BREAK ~~ enjoy yourself!
	Wed. 4/14	Draft of Paper 2 due! Peer-edit in class!
	Fri. 4/16	Edwidge Danticat, <i>Breath, Eyes, Memory</i> , (3-61)
Week 14	Mon. 4/19	Edwidge Danticat, <i>Breath, Eyes, Memory</i> , (65-126)
	Wed. 4/21	Edwidge Danticat, <i>Breath, Eyes, Memory</i> , (127-187)
	Fri. 4/23	Edwidge Danticat, <i>Breath, Eyes, Memory</i> , (187-236)
PART FIVE		Reading Quiz #2 on <i>Breath, Eyes Memory</i> & Paper 2 due!
		FILM, TECHNOLOGY & AFRICAN AMERICAN ART
Week 15	Mon. 4/26	Interview with Spike Lee, (on e-reserve)
	Wed. 4/28	<i>Public Enemy, Number One: A View Inside the World of Hip Hop</i> , by David Shabazz (excerpt on e-reserve)
	Fri. 4/30	<i>Daughters of the Dust: The Making of an African American Woman's Film</i> (excerpt on e-reserve)
Week 16	Mon. 5/3	bell hooks, <i>Reel to Real: Race, Sex, and Class at the Movies</i> (excerpt on e-reserve)
	Wed. 5/5	bell hooks, continued
	Fri. 5/7	Review for Final, Film Review #2 Due!
Week 17	Mon. 5/10	Review for Final
	Wed. 5/12	Last Day of Class!

Faculty Consultation Days are Thurs. May 13 & Fri. May 14
Our final exam is scheduled for Monday, May 17, 11 AM – 1 PM

SPECIAL NOTE: The above schedule and procedures for this course are subject to change in the event of extenuating circumstances.

Students with special needs and/or disabilities are responsible for identifying themselves to the university and the instructor so that reasonable accommodations for learning & evaluation within this course can be made. For more information, contact Services to Students with Disabilities in the Madden Library 1049 (278-2811).

POLICIES FOR AAIS 129:

LATE PAPER POLICY: Papers are due on the date specified on this syllabus. Late papers will be marked down 5% for each consecutive late day.

POLICY ON PLAGIARISM: "Cheating is the actual or attempted practice of fraudulent or deceptive acts for the purpose of improving one's grade or obtaining course credit; such acts also include assisting another student to do so. Typically, such acts occur in relation to examinations. However, it is the intent of this definition that the term 'cheating' not be limited to examination situations only, but that it include any and all actions by a student that are intended to gain an unearned academic advantage by fraudulent or deceptive means. Plagiarism is a specific form of cheating which consists of the misuse of the published and/or unpublished works of others by misrepresenting the material (i.e., their intellectual property) so used as one's own work." Penalties for cheating and plagiarism range from a 0 or F on a particular assignment, through an F for the course, to expulsion from the university. For more information on the University's policy regarding cheating and plagiarism, refer to the Schedule of Courses (Legal Notices on Cheating and Plagiarism) or the University Catalog (Policies and Regulations) *A Word to the Wise: Please remember that I am very, very internet-savvy! If you can find it on the Internet, so can I! Copying from the Internet without recording proper citations is *plagiarism!**

COMPUTER POLICY: "At California State University, Fresno, computers and communications links to remote resources are recognized as being integral to the education and research experience. Every student is required to have his/her own computer or have other personal access to a workstation (including a modem and a printer) with all the recommended software. The minimum and recommended standards for the workstations and software, which may vary by academic major, are updated periodically and are available from Information Technology Services (<http://www/csfresno.edu/ITS/>) or the University Bookstore. In the curriculum and class assignments, students are presumed to have 24-hour access to a computer workstation and the necessary communication links to the University's information resources."

POLICY FOR PAPERS: Papers must be typed, double-spaced and carefully edited for typos and/or spelling mistakes. (Spell check! Spell check! Spell check!) Please do not use overly large fonts or margins. The in-class response papers are much less formal than the 4-5 page papers. They will not be typed, but please make an effort to be neat for the sake of clearness and legibility. More specific guidelines and suggestions will be given during the semester. Feedback on Writing Assignments: Students will revise writing assignments after feedback from instructor.

CRITERIA FOR GRADING:

"A" (100-90%) will be awarded to work showing a high degree of competence, creativity, complete coverage of the question/issue, and thorough development of ideas; "B" (80-89%) will be awarded to clearly competent responses, although there may be some weaknesses; "C" (70-79%) will be awarded to competent responses, but much less developed and/or more superficial than the above. Responses which are primarily a restatement of the topic; lack focus or pertinent detail; remain general and undeveloped; "D" (60-69%) will be awarded to severely underdeveloped or incomplete work; "F" (0-59%) will be awarded to work with little or no understanding of the question/issue.

IN-CLASS POLICY/ATTENDANCE: Attendance is mandatory and will be taken on a regular basis. You are allowed up to 4 unexcused absences. After that, your total semester grade will drop 5% for each consecutive absence, i.e. 5 absences = minus 5%, 6 absences = minus 10% (one letter grade), etc. Please no beepers or phones in class. If you have one, PLEASE TURN IT OFF when you enter class!! Thank you! We need to maintain at all times an atmosphere of respect and tolerance for each other even when discussing sensitive issues. Missing class does not excuse you from the work assigned for that class period. It is your responsibility to complete assignments on time. You need to come to class prepared and on time, having done the reading, with the text specified on this syllabus in your possession! *"The classroom is a special environment in which students and faculty come together to promote learning and growth. It is essential to this learning environment that respect for the rights of others seeking to learn, respect for the professionalism of the instructor, and the general goals of academic freedom are maintained. ... Differences of viewpoint or concerns should be expressed in terms which are supportive of the learning process, creating an environment in which students and faculty may learn to reason with clarity and compassion, to share of themselves without losing their identities, and to develop and understanding of the community in which they live . . . Student conduct which disrupts the learning process shall not be tolerated and may lead to disciplinary action and/or removal from class."*