

ENGL C129: BLACK VOICES: INTRODUCTION TO AFRICAN AMERICAN LITERATURE

Item	Value
Curriculum Committee Approval Date	10/07/2022
Top Code	150300 - Comparative Literature
Units	3 Total Units
Hours	54 Total Hours (Lecture Hours 54)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	No
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S)
Local General Education (GE)	• CL Option 1 Arts and Humanities (CC2)

Course Description

Black Voices: Introduction to African American literature studies major African American authors and literary movements from the vernacular tradition (such as oral epics, linguistic elements from African languages, folktales, call and response, improvisational practices, sermons, and music genres such as spirituals, gospel, blues, jazz, rap, hip-hop), the Harlem Renaissance of the 1920-30s, Realism, Naturalism, Modernism, the Black Arts Era of the 1960-70s, Civil Rights Speeches, to present-day literary works. Texts include novels, poetry, dramatic plays or essays penned by Langston Hughes, Countee Cullen, Gwendolyn Brooks, Malcolm X, Audre Lorde, Ralph Ellison, James Baldwin, bell hooks, Toni Morrison, Octavia E. Butler, Caryl Phillips, Colson Whitehead, Ta-Nehisi Coates, N.K. Jemisin, and more. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Analyze selected works by African American authors with attention to theme, plot, character development, symbolism, and the use of language.
2. Identify and analyze the aesthetic, political, social, and historical contexts of different African American authors' experiences.
3. Construct arguments with support from multiple sources, including library sources and proper MLA (Modern Language Association) formatting, that communicate has been learned about African American literature.

Course Objectives

- 1. Gain an understanding of work by African American authors.
- 2. Identify and analyze the aesthetic, political, social, and historical context of African American experiences depicted in the literature.
- 3. Compile the major theories of relevant critics in a scholarly analysis of texts related to 20th or 21st century African American literature in proper MLA (Modern Language Association) formatting.
- 4. Students will be able to identify what is uniquely African American about the literary work studied in the course.

Lecture Content

Timeline and Topics The Vernacular Tradition Define history of vernacular tradition Trace influences from African linguistics and dialect, analyze usage in 20th and 21st century Black artistry and influence, including music, politics, social movements, and literature The Harlem Renaissance Major authors and works in the Harlem Renaissance Social movements and theories, such as the influence of W.E.B. Du Boiss Double Consciousness and the Veil from the turn of the century published "Souls of Black Folk" (1903) on 1920s-30s Harlem Renaissance and future critical race theory Realism, Naturalism, and Modernism Study the major African American works Black Arts Movement of the 1960-70s Study major African American works of this era (such as Toni Morrison) Civil Rights Major Civil Rights activists such as Malcolm X, MLK, Jr., Audre Lorde, and feminism Contemporary African American Literature Current trends and themes in African American narratives, such as science fiction and afrofuturism.

Method(s) of Instruction

- Lecture (02)
- DE Online Lecture (02X)

Instructional Techniques

The instructor will deliver lectures, direct discussion of papers, themes, and other work/ concepts, assign individual and, possibly, group assignments. Also, the instructor may arrange for group presenters and field trips.

Reading Assignments

Students will read from assigned texts as well as any other primary and/ or secondary readings assigned by the instructor.

Writing Assignments

Students will complete written work such as essays, short responses, discussion board posts, and final exam responses.

Out-of-class Assignments

Students will complete required readings, work on assigned papers, discussion board posts, and/ or projects either individual or collaborative.

Demonstration of Critical Thinking

Critical thinking will be primarily demonstrated through written assignments, such as essays on final exams, and/ or papers, analyzing primary and secondary sources.

Required Writing, Problem Solving, Skills Demonstration

Course assignments will include written work that demonstrates the ability to construct arguments, use evidence, and analyze primary and secondary sources.

Eligible Disciplines

English: Masters degree in English, literature, comparative literature, or composition OR bachelors degree in any of the above AND masters degree in linguistics, TESL, speech, education with a specialization in reading, creative writing, or journalism OR the equivalent. Masters degree required.

Textbooks Resources

1. Required Gates, H. L. Jr; Smith, V. A. The Norton Anthology of African American Literature, 3rd, Volume 2 ed. Norton, 2014 Rationale: Text

provides broad survey of African American works that highlight the important themes, eras, and voices of the 20th and 21st centuries.
Legacy Textbook Transfer Data: Legacy text

Other Resources

1. Additional texts for assignment options: Kindred, Octavia E. Butler (1979) Unexpected Stories, Octavia E. Butler (2020) Notes of a Native Son, James Baldwin (1955) The Water Dancer, Ta-Nehisi Coates (2020) Between the World and Me, Ta-Nehisi Coates (2015) The City We Became, N. K. Jemisin (2020) Harlem Shuffle, Colson Whitehead (2021) The Underground Railroad, Colson Whitehead (2016) Jazz, Toni Morrison (1992) Tar Baby, Toni Morrison (1981) Home, Toni Morrison (2012) The Essential Gwendolyn Brooks (poetry), Gwendolyn Brooks (2005) The Portable Harlem Renaissance Reader, David Lewis (1995) The Color Purple, Alice Walker (1982) Homemade Love, J. California Cooper (1986) Invisible Man, Ralph Ellison (1952) Native Son, Richard Wright (1940) By Any Means Necessary, Malcolm X (1970) The Ballot or the Bullet (speech), Malcolm X (1964) The Masters Tools Will Never Dismantle the Masters House, Audre Lorde (1983) All About Love: New Visions, bell hooks (2000) We Real Cool: Black Men and Masculinity, bell hooks (2004) At the Bottom of the River, Jamaica Kincaid (2000) Dancing in the Dark, Caryl Phillips (2005)