TO: Linda Heywood, Professor and Director, African American Studies Program
FROM: Gene Jarrett, Professor and Chair, Department of English
SUBJECT: Cross-listing of AA 103
DATE: March 20, 2012

I am writing to report that the English Department met on March 2, 2012, and voted to approve the cross-listing of AA 103: Introduction to African American Literature with an EN course.

My office has concluded that EN 129 would be the most appropriate number for cross-listing. The number fits within the range of EN courses already approved for Divisional Studies, and its current nonexistence ensures that there is no thematic conflict with a course presently on the books. I also understand that since the petition for AA 103 to count toward Divisional Studies has already been approved, there is no need for the English Department to make such a petition for EN 129.

This memo might indeed be enough to make the case for creating EN 129, but if it is not, then a separate memo will trail behind making such a request. In the meantime, I have been advised to have you countersign this memo, in the space below, to represent your approval. I will forward the jointly signed memo to the CAS Dean’s office for further administrative review and approval.

Gene Jarrett
Professor and Chair
English Department

Linda Heywood
Professor and Director
African American Studies Program
August 26, 2011

Dear Dean Sapiro,

I am writing to recommend that AA103 Intro to African American Literature be considered for Divisional Studies Credit. As we have discussed, one of my primary objectives during my three-year tenure as Director is to increase student enrollment in African American Studies. The Divisional Studies program is a perfect opportunity to do just that. If undergraduates are exposed to African American Studies courses early in their time at Boston University and are able to count those courses toward university requirements, it is likely that we will see increased enrollment not only in African American Studies courses, but also in our minor program. I believe, in turn, that a strong undergraduate program can also help feed into a much stronger graduate program. My top priority in recommending the following courses is to increase the numbers, visibility, and impact of the African American Studies program on the larger university community.

Sincerely,

[Signature]

Linda Heywood
Director, African American Studies Program
CAS AA 103 A1
Introduction to African American Literature
Fall 2011
Tuesdays and Thursdays 9:30-11:00am

Professor Mary Anne Boelcskevy
mboelcsk@bu.edu

Office: upstairs at 138 Mountfort St.
Office Hours:

The goal of this course is to introduce you to the cultural, political, and historical contexts of the African American experience through readings of African American literature. Our study of African-American literature over the next fourteen weeks begins with poetry and narratives from the late eighteenth century and finishes with fiction from the closing decade of the twentieth century. As we will examine a wide range of literature, we will consider how culture, politics, and history shape African American literature.

Required Text
The Norton Anthology of African American Literature (second edition.), Eds. Henry Louis Gates, Jr. and Nellie Y. McKay. Note: the link to our Blackboard coursepage is available on your student page.

Format and Requirements:
You should come to class prepared. Each session will combine lecture and discussion of assigned reading. Each week you will write a response (350-word minimum) to a topic on our coursepage discussion board. You will also write two short (3-4 pp.) critical papers on assigned topics, as well as an in-class mid-term, and a take-home final essay exam.

Grade Structure
20%—Class participation and one office conference by end of second week.
20%—Weekly 350-word+ online-journal entries by Friday midnight.
20%—Two 3-4 pp. papers on directed topics (10% each)
20%—In-class mid-term exam
20%—Final take-home essay exam.

Online-journal entries: Due by midnight every Friday: you will write a thoughtful response to one of the discussion board forums based on the scheduled readings. Each post should be a minimum of 350 words. They are prewriting exercises for your papers.

Special Notices
More than three absences will lower your grade. Unavoidable absences should be discussed with me (beforehand if possible), but they do not exempt you from the assigned reading and writing. I will begin taking attendance the second week of the semester.

- Plagiarism is a serious academic offense. Familiarize yourself with the student conduct code—especially as it regards use of material available via internet.
  http://www.bu.edu/cas/students/undergrad-resources/code

- In fairness to all members of the class, late papers will NOT be accepted.

- All papers are based on the assigned readings; no outside sources necessary or allowed.
Schedule of Reading and Writing Assignments

**Introductory Session Tues. Sept 6**
Overview of course requirements. Introduction to African American Literature. Traditions, oral and literary; mastery of language; religion and politics; fugitive slaves; early fictions; folk tradition. **Timeline handout.**

**THE LITERATURE OF SLAVERY AND FREEDOM: 1746-1865 (SEPT 8-20)**

For Thurs SEPT 8
- Phillis Wheatley: "To Maecenas" (1773), "To The University of Cambridge, in New-England" (1773), "On Being Brought from Africa to America" (1773), "On Imagination" (1773), "To S. M., a Young African Painter, On Seeing His Works" (1773), "To Samson Occom" (1774)
- James M. Whitfield: "America" (1853), "Yes! Strike Again That Sounding String" (1853), "Self-Reliance" (1853)

For Tues. SEPT 13
- Sojourner Truth from *The Anti-Slavery Bugle* (1851), from *The Narrative of Sojourner Truth* (1878)
- Maria Stewart: from *Religion and the Pure Principles of Morality, the Sure Foundation on Which We Must Build* (1831), *Lecture Delivered at the Franklin Hall* (1832)
- David Walker: from *David Walker's Appeal in Four Articles; Together with a Preamble, to the Coloured Citizens of the World* (1830)
- Henry H. Garnet: *An Address to the Slaves of the United States of America* (1848)
- Frederick Douglass: from *What to the Slave Is the Fourth of July?* (1852)

For Thurs SEPT 15
- Victor Séjour: "The Mulatto"
- Frances E. W. Harper: "Ethiopia" (1853?), "Eliza Harris" (1853), "The Slave Mother" (1854), "Vashii" (1857), "The Two Offers" (1859), "Our Greatest Want" (1859), "Bury Me in a Free Land" (1864)

For Tues. SEPT 20/-SLAVE NARRATIVES
- Harriet Jacobs from *Incidents in the Life of a Slave Girl* (1861)
- Olaudah Equiano from *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1879)
  - Recommended: Frederick Douglass: *Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself* (1855)

**THE RECONSTRUCTION TO THE NEW NEGRO RENAISSANCE: 1865-1919 (SEPT 22- OCT 6)**

For Thurs. SEPT 22
- Booker T. Washington: from *Up From Slavery* (1901)
- W. E. B. Du Bois: *The Souls of Black Folk* (1903)
- Anna Julia Cooper: "Womanhood a Vital Element in the Regeneration and Progress of a Race" (1892)
- Pauline Hopkins: from *Famous Men of the Negro Race*, "Booker T. Washington" (1901), from *Famous Women of the Negro Race*, Frances E. W. Harper" (1902)

For Tues. SEPT 27
- Paul Laurence Dunbar: "Ode to Ethiopia" (1893), "Worn Out" (1893), "A Negro Love Song" (1895), "The Colored Soldiers" (1895), "An Ante-Bellum Sermon" (1895), "Ere Sleep Comes Down to Soothe the Weary Eyes" (1895), "Not They Who Soar" (1895), "When Malindy Sings" (1895), "We Wear the Mask" (1895), "Little Brown Baby" (1897), "Her Thought and His" (1899), "A Cabin Tale" (1899), "Sympathy" (1899), "Dinah Kneading Dough" (1899), "The Haunted Oak" (1903), "Douglass" (1903), "Philosophy" (1903), "Black Samson of Brandywine" (1903), "The Poet" (1903)
For Thurs. SEPT 29
• Short Paper One: Directed comparative analysis: “The Awful Fate of Mr. Wolf” (146-48) and “The Goophered Grapevine,” from Charles Chesnutt’s The Conjure Woman.
• Charles Chesnutt: “The Passing of Grandison” (1899), “The Wife of His Youth” (1899)

For Tues OCT 4
• James Weldon Johnson: "Sence You Went Away" (1900), "O Black and Unknown Bards" (1908), "Fifty Years" (1913), "Brothers" (1916), "The Creation" (1920), "Lift Ev’ry Voice and Sing" (1921)
• Alice Moore Dunbar Nelson: "Violets" (1895), "Violets" (poem, 1917), "I Sit and Sew" (1920)
• William Stanley Braithwaite: "The Watchers" (1904), "The House of Falling Leaves" (1908), "Sic Vitas" (1908)
• Fenton Johnson: "Singing Hallelujia" (1915), "Song of the Whirlwind" (1915), "My God in Heaven Said to Me" (1915), "The Lonely Mother" (1916), "Tired" (1919), "The Scarlet Woman" (1922)

For Thurs. OCT 6
• Ida B. Wells Barnett: from A Red Record (1895)
• W. E. B. Du Bois: "A Litany of Atlanta" (1906), "The Song of the Smoke" (1907)
• • Recommended: James Weldon Johnson: The Autobiography of an Ex-Coloured Man

HARLEM RENAISSANCE: 1919-1940 (OCT 11-20)

For Tues OCT 11
Introductory Lecture: Harlem as the Mecca of the New Negro. “Harlem” handout.
• Alain Locke: The New Negro (1925)
• James Weldon Johnson: Preface to The Book of American Negro Poetry
• Arthur Schomburg: "The Negro Digs Up His Past" (1925)
• Marcus Garvey: "Africa for Africans" (1923); "The Future as I See It" (1923)

For Thurs OCT 13
• Zora Neale Hurston: "How It Feels to Be Colored Me" (1928), "Characteristics of Negro Expression" (1934)
• Marita Bonner: "On Being Young--a Woman--and Colored" (1925)
• Rudolph Fisher: "The Caucasian Storms Harlem" (1927)
• George Schuyler: "The Negro-Art Hokum" (1926)
• Langston Hughes: "The Negro Artist and the Racial Mountain" (1926)

For Tues OCT 18
• Helene Johnson: "Poem" and "Sonnet to a Negro in Harlem" (1927), "Remember Not" and "Invocation" (1931)
• Gwendolyn B. Bennett: "Heritage" (1923), "To a Dark Girl," "Sonnet--2," and "Hatred" (1927)
• Sterling Brown: "Odyssey of Big Boy" (1927), "Ma Rainey" (1932)
• Langston Hughes: "The Negro Speaks of Rivers" (1921) "Mother to Son" and "Danse Africaine" (1922), "Jazzonia" and "When Sue Wears Red" (1923), "The Weary Blues" and "I Too" (1925), "Homesick Blues" and "Po' Boy Blues" (1926), "Red Silk Stockings" and "Song for a Dark Girl" (1927), "Ballad of the Landlord" (1940)

For Thurs OCT 20
• Claude McKay: from Home to Harlem (Chp XVID) (1928), "Harlem Runs Wild" (1935)
• Wallace Thurman: from Infants of Spring (Chp XXI) (1932)
• Rudolph Fisher: "The City of Refuge,"
• Zora Neale Hurston: "Sweat" (1926), "The Gilded Six-Bits" (1933), from Mules and Men (1935)
• • Recommended: Jean Toomer: Cane (1923)

TUESDAY OCTOBER 25
IN-CLASS MIDTERM EXAM
REALISM, NATURALISM, MODERNISM: 1940-1960 (OCT 27-NOV 8)

For Thurs OCT 27
- Ann Petry: “Like a Winding Sheet” (1945)
- Chester Himes: “To What Red Hell” (1934)
- Richard Wright: The Man Who Lived Underground (1942)
- Ralph Ellison: from Invisible Man (1952)
- James Baldwin: “Sonny’s Blues” (1957)

For Tues NOV 1
- Bob Kaufman “Walking Parker Home,” “Grandfather Was Queer, Too,” and “Jail Poems” (1965)

For Thurs. NOV 3
- James Baldwin: "Everybody's Protest Novel" (1949) "Stranger in the Village" (1953)

For Tues NOV 8
- Lorraine Hansberry: A Raisin in the Sun (1959)
  - Recommended: Gwendolyn Brooks: Maud Martha (1953)

THE BLACK ARTS ERA: 1960-1975

NOV 10-22

For Thurs NOV 10
Introductory Lecture: Arts as Politics
- Malcolm X from The Autobiography of Malcolm X, chapter 11
- Martin Luther King, Jr.: “Letter From Birmingham Jail,”

For TUES NOV 15
- Larry Neal: "The Black Arts Movement" (1968)
- Addison Gayle Jr.: from The Black Aesthetic (1971)
- Maulana Karenga: "Black Art: Mute Matter Given Force and Function" (1968)
- Hoyt Fuller: "Towards a Black Aesthetic,"
- Amiri Baraka: "The Revolutionary Theatre"
- Ishmael Reed: "Neo-HooDoo Manifesto" (1972)
- Audre Lorde: “Poetry is Not a Luxury”
For Thurs NOV 17
• Sonia Sanchez: “homecoming,” “poem at thirty,” “for our lady,” and “Summer Words of a Sistuh Addict” (1969)
• Nikki Giovanni: “Beautiful Black Men,” “Nikki-Rosa,” “Knoxville, Tennessee,” “From a Logical Point of View” (1968)
• Lucille Clifton: “the lost baby poem” and “Malcolm” (1972), “homage to my hips” and “wishes for sons” (1980), “move” (1993)
• Carolyn M. Rodgers: “Jesus Was Crucified,” “It is Deep,” “For Sistuhk Wearin’ Straight Hair” (1969)
• Quincy Troupe: “In Texas Grass,” “Conversation Overheard,” “Impressions/of Chicago; For Howlin’ Wolf” (1975)

For Tues NOV 22
• Ishmael Reed: “I am a cowboy in the boat of Ra,” “Railroad Bill, a Conjure Man,” and “Dualism” (1972), “Chattanooga” (1973)
• Toni Cade Bambara: “Raymond’s Run” (1971)
• James Alan McPherson: “A Solo Song: For Doc” (1970)

Thanksgiving Recess Wednesday, November 23 – Sunday, November 27, 2011

LITERATURE SINCE 1975
NOV 29-DEC 8
For Tues NOV 29

** Short Paper Two due in class.
Introductory Lecture: Literature and the production of culture.
• Ernest J. Gaines: “The Sky is Gray” (1963)
• Paule Marshall: “Reena” (1962)
• Leon Forrest: from There is a Tree More Ancient Than Eden (1973)
• Alice Walker: “In Search of Our Mothers Gardens” (1974)

For Thurs DEC 1
• Albert Murray from Train Whistle Guitar (1974)
• John Edgar Wideman: “Damballah” (1985)
• Octavia Butler, “Bloodchild” (1984)
  • Recommended: Gloria Naylor: from The Women of the Brewster Place (1982)
  • Recommended: Jamaica Kincaid: from Annie John (1985)

For Tues DEC 6
• Michelle Cliff: “Within the Veil” (1985)
For Thurs DEC 8

- Essex Hemphill: from *Conditions* (1986)
- Edwidge Danticat: from *Breath, Eyes, Memory* (1994)

*Take-Home Exam Due at 138 Mountfort St. by 11 am Thursday Dec 15, 2011*

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