



ENGLISH 2050

AFRICAN AMERICAN LITERATURE

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COURSE DESCRIPTION

ENGLISH 2050 covers a broad range of African American literature from the mid-eighteenth to the early twentieth century. In addition to developing critical thinking and writing skills, you will consider texts as representations of the black experience, concentrating on themes of resistance, oppression, exclusion, and identity. Stemming from an oral tradition of storytelling and spirituals, African Americanism has (and continues to be) a quest to construct an authentic voice despite being robbed of its own history by the institution of slavery.

You may email me with questions at any time. I usually answer within 24 hours, if not sooner, on the condition that emails are written in complete sentences and free of mechanical errors. Please do not email me in textspeak. This is a college writing course. Make sure your queries are polished and professional and I will promptly address your concerns. I want to see everybody excel. I'm here as a resource, but too frequently, students in my online courses don't contact me when they encounter difficulties. Students who do make an effort to connect with me, however, invariably get better grades.

👉 This is an online course with clear deadlines for all assignments; as long as you are attentive to these deadlines, you may work at your own pace. I am available by email or by appointment for consultation. The course is run via **Pilot**, WSU's online learning platform.

HOW TO SUCCEED IN THIS COURSE

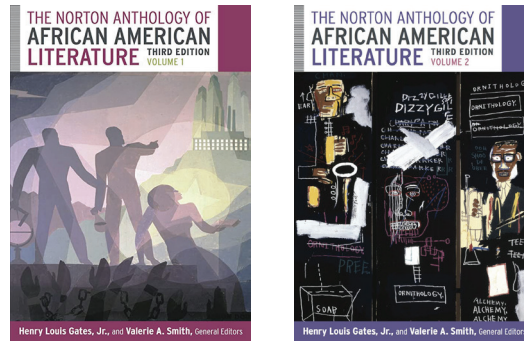
In general, I expect three simple things from students: [1] follow the directions for all assignments; [2] turn in all assignments on time; [3] demonstrate that you have put effort into your work. If you follow these rules, it is unlikely that you will receive less than a B in this course. In many cases, following these rules will render an A.

TEXTBOOKS

Henry Louis Gates Jr. and Valerie A. Smith. *The Norton Anthology of African American Literature: Volume 1*. Third Edition. W.W. Norton & Company, 2014. ISBN 9780393923698.

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Henry Louis Gates Jr. and Valerie A. Smith. *The Norton Anthology of African American Literature: Volume 2*. Third Edition. W.W. Norton & Company, 2014. ISBN 9780393923704.



☑ It is essential that you use the editions listed here. Earlier editions contain different texts.

CORE LEARNING OUTCOMES

This course is part of the **Wright State Core**. The elements of the Core are the foundational skills, the broad areas of knowledge and practice, and the global, historical, and cultural perspectives that together provide WSU students with the ability to negotiate their roles successfully and constructively in a changing world. In this course, students can expect to do the following: [1] critically analyze significant creative, literary, philosophical, or religious works; [2] understand and discuss the complex blend of imaginative vision, socio-cultural context, ethical values, and aesthetic judgment in creative, philosophical, or religious works; [3] recognize, evaluate, and respond to creative, philosophical, or religious works; and [4] develop appropriate and ethical applications of knowledge in the humanities or the arts.

INTEGRATED WRITING OUTCOMES

This is an **Integrated Writing (IW)** course. After completing it, students should be able to produce writing that demonstrates their understanding of course content, that is appropriate for the audience and purpose of a particular writing task, that reveals a fluency in disciplinary-writing conventions appropriate to the course (including documentation conventions), and that shows competency in standard edited American English.

MULTICULTURAL COMPETENCY OUTCOMES

This is a **Multicultural Competency (MC)** course. After completing it, students should be able to demonstrate knowledge of cultural, economic, social, political or racial diversities in the United States or throughout the world; apply the methods of inquiry of the natural sciences, social sciences or the arts and humanities to understand cultural, economic, social or racial diversity; and demonstrate an understanding of contemporary social or ethical issues related to diversity.

COURSE EVALUATION

Course grades are based on a points system. As I grade your work, Pilot tallies the points so that you may gauge your performance at any time during the semester. At the end of the semester, points will be

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converted to percentages, and percentages will be converted to letter grades. Here is the grading rubric:

A 90.0-100% • **B** 80.0-89.9% • **C** 70.0-79.9% • **D** 60.0-69.9% • **F** 0-59.9%

ASSIGNMENTS

There are a number of assignments that you will be asked to complete for this course, including reading quizzes, summaries, and a final essay. For specific details, see the weekly modules on Pilot. Be sure to read the directions for assignments slowly and carefully, digesting the material before taking action.

🕒 Every **Friday at 8 a.m.**, a piece of writing or quiz is due.

Writing will be graded on content as well as proper grammar and syntax. Format documents according to **MLA Style**. Always revise and polish your work before submitting it.

All work must be completed on time in order to receive a grade. Assignments submitted after their due dates have elapsed (whether it be one day, ten days, or one minute) will not be accepted. Due dates are available from the beginning to the end of the course on Pilot so that you can organize and manage your time. Plan accordingly; I expect you to be responsible, self-sufficient, and professional. Never wait until the last minute to submit work in case of computer glitches, personal emergencies, or other issues that might arise.

While it is not required, I encourage you to email me drafts of your writing prior to the due date. I will provide extensive feedback. You may not revise and resubmit work once it has been uploaded to the Dropbox. Be sure to send me drafts at least **48 hours** before the due date so that you have ample time to think about and integrate my editorial input. All drafts must be sent to me as Microsoft Word **DOC files** and attached directly onto WSU email. Please do not share or send PDF documents. Shared files have crashed my computer in the past, and it's much easier for me to provide comments on DOCs.

There will be weeks where your workload is heavier than others. On weeks with lighter workloads, read and write ahead. Again, plan accordingly. I strongly encourage you to study the entire schedule for the semester and regularly monitor what is on the horizon. This is crucial for any online class.

PLAGIARISM

Plagiarism occurs when a writer: [1] copies verbatim from an author without quotation or attempts to disguise the act by selective omissions or alterations; [2] paraphrases from an author without naming the source in the text of the paper or providing a list of references at the end; [3] turns in a paper written by somebody else. As a point of academic integrity, you are required to submit original material of your own creation. Plagiarism is a serious offense. If established with sufficient evidence, it can result in failure of the course or dismissal from the university.

Pilot is equipped with an originality checker that sniffs out plagiarized text like a bloodhound. Do your own work. This includes effectively citing and paraphrasing sources. A word-for-word citation that is not enclosed in quotation marks constitutes plagiarism as much as an essay written by somebody else. Always contact me with questions about plagiarism.

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- ☞ Any work created or composed by **Artificial Intelligence (AI)** is considered plagiarism. New and exciting developments with AI will find a place in our workforces and personal lives, but in the realm of education and learning, this technology is deeply problematic. The use of AI obstructs our ability to learn from life experiences, to play with creative freedom, to solve problems, and to cultivate ideas in authentic ways. More specifically, we are creatures of language, and AI impedes the development of intelligence and imagination by handing words and sentences to us on a silver platter. This impediment is worsened when users don't know the meaning of the words an AI gives them. College is a place for learning. This class in particular is a place for learning how to improve reading and writing skills. AI simply cannot do that learning for us.

OFFICE OF DISABILITIES SERVICES (ODS)

At WSU-Lake Campus, we are committed to diversity and inclusion, and we strive to ensure an accessible, successful academic journey for students. If you anticipate or experience disability-related barriers, contact the Office of Disability Services. Website: lake.wright.edu/campus-life/disability-services. Email: ods-lake@wright.edu. Phone: **419.586.0392**.

STUDENT SUCCESS CENTER (SSC)

The Student Success Center offers FREE services to help students meet their full potential. Students can find tutoring in any subject, study buddies, one-on-one technology workshops, feedback on writing assignments, and general academic skills coaching. Website: lake.wright.edu/ssc. Email: ssc-lake@wright.edu. Phone: **419.586.0333**. Location: **182 Andrews Hall**.

LIBRARY AND TECHNOLOGY CENTER (LTC)

The Library and Technology Center provides free access to scholarly resources in all formats. Students can also visit the LTC for assistance with creating or editing multimedia projects (i.e., PowerPoint, voiceovers, website development, etc.). Phone: **419.586.0333**. Location: **192 Andrews Hall**.

CLASS CALENDAR

The Norton Anthology of African American Literature: Volume 1

- 1** INTRODUCTION • “Talking Books” (xxxv-xlvi)
THE VERNACULAR TRADITION: PART I • “Introduction” (3-10)
THE LITERATURE OF SLAVERY & FREEDOM • “Introduction” (75-87)
- 2** HARRIET JACOBS • Biography (221-224) & Selections from *Incidents in the Life of a Slave Girl* (224-261)
- 3** FREDERICK DOUGLASS • Biography (326-330) • *Narrative of the Life of Frederick Douglass* (330-393)
- 4** HARRIET E. WILSON • Biography (472-474) • Selections from *Our Nig* (474-491)
- 5** LITERATURE OF THE RECONSTRUCTION & THE NEW NEGRO RENAISSANCE • “Introduction” (505-520)
BOOKER T. WASHINGTON • Biography (548-549) & Selections from *Up from Slavery* (550-579)
- 6** HARLEM RENAISSANCE • “Introduction” (929-944)
ZORA NEALE HURSTON • Biography (1029-1032) & “How It Feels To Be Colored Me” (1040-1042)
LANGSTON HUGHES • Biography (1302-1304) & Poems (1304-1320)
- 7** MIDTERM ESSAY

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8 SPRING BREAK

The Norton Anthology of African American Literature: Volume 2

- 9** REALISM, NATURALISM, MODERNISM • “Introduction” (93-107)
RALPH ELLISON • Biography (243-247) • Selections from *Invisible Man* (258-279)
- 10** LORRAINE HANSBERRY • Biography (470-473) • *A Raisin in the Sun* (473-530)
- 11** THE BLACK ARTS ERA • “Introduction” (533-561)
MALCOLM X • Biography (565-566) • Selections from *The Autobiography of Malcolm X* (566-587)
- 12** AMIRI BARAKA • Biography (660-665) • “Dutchman” (674-688)
- 13** THE CONTEMPORARY PERIOD • “Introduction” (913-929)
TONI MORRISON • Biography (985-989) • *Sula*: Part One (989-1027)
- 14** TONI MORRISON • *Sula*: Part Two (1027-1067)
- 15** FINAL ESSAY