

ENG 313: African American Literature I

“Unlike almost every other literary tradition, the Afro-American literary tradition was generated as a response to eighteenth- and nineteenth-century allegations that persons of African descent did not, and could not, create literature.”

—Henry Louis Gates, Jr., *Figures in Black: Words, Signs and the “Racial” Self* (1987)

“...transgression inheres, however unarticulated, in every aspect of the black writer’s career in America.”

—Samuel Delany, “[Racism and Science Fiction](#)” (*New York Review of Science Fiction*, 1998)

African American writing, particularly in the age of terror, I would argue, is engaged in a project of reconstitution, one that reflects how African American literature, a self-conscious creative and literary critical enterprise, has been transformed by the post-nationalist shifts in black politics, black studies, and black art. What would it take to theorize these shifts? Would it mean admitting that African American literature is a relic of the past, or would it mean analyzing the narrative and historical uses of blackness in black writing while losing both the fiction of racial unity and the burden of representing "the race"? Does every conjuring of African American literature necessarily erect itself upon an uneasy scaffolding of black solidarity or a conservative notion of canonicity, or can we understand “African American” to be an unstable signifier that names both a possibility and a problem, or, in Evie Shockley's words, an "anchor" *and* "the troubled sea"?

—Erica Edwards, “[What Was African American Literature?](#)” A Symposium (*Los Angeles Review of Books*, 2011)

Dr. Scott Challener (scott.challener@hampton.edu)

Mondays, Wednesdays, and Fridays, 11:00 a.m.-11:50 a.m

Armstrong Hall 304

Office Hours: Mondays and Wednesdays 9:30 a.m.-11 a.m., Tuesdays and Thursdays, 10:45 a.m. – noon.

Office location: Armstrong Hall 217A

<https://calendly.com/challener-scott/office-hours-fall-2022>

COURSE DESCRIPTION

Per the course catalog: “Survey of African American literature from its origins to the present, based on selected works and their relation to their artistic, historical and philosophical contexts.

Prerequisites: ENG 101-102, ENG 208, or permission of department chair.”

OBJECTIVES

As a required course in the English major and as an elective for all majors, ENG 313 reflects the goals of the HU department of English and Foreign Languages. Examples include the following.

- Assist students in developing an appreciation of and competency in literature
- Provide opportunity for independent study and scholarship
- Sponsor courses which give students the opportunity to discuss values and attitudes as an important component of intellectual growth, social awareness, and moral responsibility
- Offer courses which focus on ethnic and cultural diversity

The following objectives address three sequential activities and are expressed in terms of what students should be able to do as a result of taking the course: 1) read a text accurately; 2) interpret the text; and 3) critique the text from a variety of possible standpoints.

REQUIRED COURSE TEXT (can be purchased via the [University bookstore](#); if purchasing online, please consider using [Bookshop](#) to purchase printed editions)

- *Norton Anthology of African American Literature*, Third Edition, Two Volume Set, ed Henry Louis Gates, Jr., Valerie Smith, et. al. ISBN: 9780393911558.

Note: we will be drawing from Volume I for this semester; ENG 314 African American Literature II (Spring, 2023) will draw from Volume II.

RECOMMENDED COURSE TEXTS

Kenneth Warren, *What Was African American Literature?* (Harvard UP, 2011).

COURSE WEBSITE

Our class has a Blackboard site that contains the syllabus, assignments, and other course-related materials. You can log in to our Blackboard site at courses.hampton.edu.

REQUIREMENTS

20% PARTICIPATION

Regular attendance and energetic, thoughtful participation are required. Discussion requires every student to take the intellectual risk of offering observations, ideas, and arguments in response to one another and to the instructor. You aren't supposed to know all the answers in advance, but you are required to come to class prepared to join in a communal effort to figure things out. If you are apprehensive about speaking in class or have a special situation that will affect your participation, please see me during office hours at the start of the term. If you fall ill

or miss class for a family emergency, please contact me as soon as possible. Lateness, lack of preparation, and disruptive behavior will affect the participation grade.

GROUPME

Our course has a [GroupMe](#). Our GroupMe will function as an informal space for “uncritical” responses that zero in what is typically left out of traditional “critical” interpretation. See the assignment sheet for details on this difference.

20% MIDTERM EXAM

Short-answer and multiple choice on key concepts and terms. Given via Blackboard.

20% KEYWORD ENTRY & INFORMAL PRESENTATION

The "keywords" entry (2-3 pages, min.) takes a long, historical view on the vocabulary by which we understand African American literature. See the [assignment sheet](#) for details.

15% CRITICAL BLOG POSTS (approx. 250 words each)

Weekly critical reading responses due Fridays by noon to our course blog on Blackboard. These posts practice key ideas and skills from the class. Each Monday after the first week, assigned students will summarize, synthesize, and frame posts as questions for further inquiry and discussion. Graded complete / incomplete. See the [assignment sheet](#) for details.

25% FINAL EXAM (TAKE HOME) or FINAL ESSAY

The final assignment gives you an option to choose between a take home exam (short-answer on key concepts and terms, plus one essay question) or an interpretive essay (5-7 pp. min.) making an argument about one text. Choice of topics for this essay will be distributed in advance.

CORE COMPETENCIES

Below you will find the core competencies identified by the department for this course. Students will be able to:

1. Distinguish passages from texts studied and construct an explication placing passages in context.
2. Identify and construct a literary analytical thesis; compose a coherent essay that supports that thesis; compare and judge the ideas of the theorist or critic in terms of the literary analytical thesis.
3. Define three periods of literature and apply characteristics of literature to new texts.

The competencies listed above reflect the following university-wide core competencies:

1. **Critical Thinking** is the ability to identify how to act after careful evaluation of the evidence and reasoning presented in a communication.

2. **Ethics** is the ability to identify ethical ideas, issues and apply ethical principles relating to personal, professional and academic conduct.
3. **International Diversity** is the ability to understand the social customs, traditions, and artifacts of a culture.
4. **Information and Technology Literacy** is the ability to use electronic media to support research activities and the ability to locate, evaluate, and use effectively the needed information and its sources.
5. **Oral Communication** is the ability to deliver a spoken message of depth and complexity in a way that elicits a response from an audience of understanding, appreciation, assent or critical inquiry.
6. **Written Communication** is the ability to develop and express complex ideas clearly, coherently, and logically in a style appropriate for both purpose and audience and demonstrate mastery of accepted standards of written communication.

GRADING

Hampton University uses the following grade scale:

A+ 97-100	A 93-96	A- 90-92	B+ 87-89
B 83-86	B- 80-82	C+ 77-79	C 73-76
C- 70-72	D+ 67-69	D 66-63	D- 60-62
F 59-below			

As outlined in the [Student Handbook](#) (p. 43), Hampton uses a four-point grading system. The general standards for grades are as follows:

A range: Outstanding work, demonstrating thorough mastery of course materials and skills.

B range: Good work, demonstrating serious engagement with all aspects of the course but incomplete mastery of course materials and skills.

C range: Satisfactory work, meeting requirements but indicating significant problems mastering the course materials and skills.

D range: Poor or minimally passing work, meeting the basic course requirements, but frequently unsatisfactory in several major areas.

F: Failure due to unmet course requirements or consistently unsatisfactory work.

RECORDING OF CLASS LECTURES & DISCUSSIONS

Students may not record class lectures and discussions without permission. Permission will be granted on a case-by-case basis.

TUTORING & WRITING RESOURCES CENTER

Hampton offers a [Tutoring Center](#) and a [Writing Resources Center](#). The WRC offers consultations for students to discuss their work with well-trained writing consultants. Consultants will work with you at any stage in your writing process. They will work with you to break the writing process into small steps. They will help you do your own best work, so you should expect to be actively involved in your session. The WRC is a resource for all Hampton students. Whether you consider yourself to be a strong writer or a weak one, you can benefit from meeting with a writing consultant. I encourage you to reserve an appointment in advance.

ACADEMIC INTEGRITY

Academic integrity is at the heart of the university, and we all are responsible to each other and to our community for upholding the ideals of honor and integrity. Your full participation and observance of [Hampton's Code of Conduct](#) is expected. To present something as your own original writing or thinking when it is not is plagiarism. Plagiarism and other forms of cheating are serious violations of trust. Academic and intellectual dishonesty, including plagiarism, will have severe consequences, in accordance with the student-led honor system. For details about your responsibilities as a student, please see the [Student Handbook](#).

STATEMENT ON DIVERSITY, EQUITY, INCLUSION, & BELONGING

You are welcome regardless of status, documentation, gender, race, ethnicity, class position, or ability. This classroom is a safe space, but it is not a hermetically sealed environment. Rather, it is a microcosm of our larger community. To begin to make the classroom an equitable space you have to follow a few basic guidelines. You are expected to be respectful in your speech and actions. Intentions matter. Effects do too. Practice self-reflexivity. Consider the positions you inhabit and the positions you take. Recognize the impact you have on others.

Active participation does not necessarily mean that you talk; it means that you listen. It means that you recognize both the spaces you occupy and move through and the structures that organize them. Be aware of how much airtime you take up. Practice critical compassion. Whether you agree or disagree, acknowledge and respond in turn. Justify your perspective with textual evidence; and pose questions from your experience. Be curious. Learn the names of your peers. And finally, accept and sit with your feelings, whether “bad” or “good” or otherwise. Embrace and explore the full range of intellectual and affective possibilities at hand—including discomfort, confusion, anxiety, insecurity, pleasure, delight, gladness, joy, and all the mixtures thereof, for which we may not have a language.

CHOSEN NAME & GENDER PRONOUNS

This course aims to be an inclusive learning community that supports students of all gender expressions and identities. Please let me know if you would like to be addressed by a different name or set of pronouns than those listed in the official class roster. If you have any questions or concerns, please do not hesitate to contact me.

STUDENTS WITH DISABILITIES

I assume that all of us learn in different ways. If there are circumstances that may affect your performance in this course, please talk to me as soon as possible so that we can work together to develop strategies for accommodations that will satisfy both your learning needs and the requirements of the course. Whether or not you have a documented disability, Hampton provides many support services that are available to all students.

Hampton accommodates students with disabilities in accordance with federal laws and university policy. Any student who feels they may need an accommodation based on the impact of a learning, psychiatric, physical, or chronic health diagnosis should contact Compliance and Disability Services staff at 757-727-5493 or at disabilityservices@hamptonu.edu to determine if accommodations are warranted and to obtain an official letter of accommodation.

[Compliance and Disability Services](#) is the office responsible for assisting students with disabilities. If you have a disability that interferes with your learning (whether visible or invisible, physical or mental), you are encouraged to register with this office. Compliance and Disability Services will work with you to determine appropriate accommodations for your courses, such as additional time on tests, staggered homework assignments, or note-taking assistance. This office will give you a letter outlining the accommodations you need that you can share with your teachers; specific information about your disability will remain private. If you have any questions about accommodation, or what constitutes a disability, I invite you to speak with me or with Compliance and Disability Services.

DRESS CODE

Hampton has a [dress code](#). You are expected to abide by it.

HAMPTON UNIVERSITY ACADEMIC CALENDAR (FALL 2022)

HAMPTON UNIVERSITY

ACADEMIC CALENDAR 2022-2023

FALL SEMESTER...2022

AUGUST		NOVEMBER	
Monday, 15	Fall Semester – HU Online Graduate Classes Start (16 Weeks)	Friday, 4	End of period to withdraw from classes with records showing withdrew passing or withdrew failing
Monday, 15	Fall Session I – HU Online – Classes Start (8 Weeks)	Saturday, 12	Open House
Friday, 26	New Students Arrive (According to Assigned Residences)	Friday, 18	Early Registration for Spring Semester ends 5:00 pm
Saturday, 27	New Students Arrive (According to Assigned Residences)	Wednesday, 23	Thanksgiving Break Begins – No Classes
Sunday, 28	Freshman Orientation	Sunday, 27	Thanksgiving Break Ends
Monday, 29	Freshman Orientation	Monday, 28	Classes resume at 8:00 am
Monday, 29	Faculty Returns		
Tuesday, 30 – Friday, Sept. 2	Freshman Orientation		
	New Student Registration		
SEPTEMBER		DECEMBER	
Thursday, 1 – Friday, 2	Registration – Continuing Undergraduates and Graduate Students	Saturday, 3	Fall Semester – HU Online Graduate Classes End (16 Weeks)
Monday, 5	Labor Day	Monday, 12	End of Classes – Main Campus
Tuesday, 6	Classes begin at 8:00 am – Main Campus	Saturday, 10	Fall Session II – HU Online – Classes End (8 Weeks)
Tuesday, 6	Add and Drop Period Begin	Tuesday, 13	Reading Day
Tuesday, 6 – Wednesday, 7	Late Registration/Late Fee Applied	Wednesday, 14 – Tuesday, 20	Final Examinations
Friday, 9	End of Add and Drop Period	Thursday, 22	Last Set of Grades Due 12 Noon
Monday, 12	Begin the period to withdraw from classes with records showing withdrew passing or withdrew failing		
Sunday, 25	Opening Convocation		
OCTOBER		ONLINE WINTER SEMESTER 2022-2023	
TBA	Parents Weekend		
Saturday, 8	Fall Session I – HU Online – Classes End (8 Weeks)	Monday, 14	NOVEMBER
Monday, 10	Wellness Day	Friday, 2	Registration Begins
Monday, 17	Fall Session II – HU Online – Classes Start (8 Weeks)	Monday, 5	
Monday, 17 – Friday, 21	Mid-Term Evaluations	Monday, 5 – Tuesday, 6	DECEMBER
Monday, 24	Mid-Term Grades Due 12 Noon	Tuesday, 20	Registration Ends
Monday, 24	Early Registration for Spring Semester Begins		Winter Session – HU Online – Classes Start (6 Weeks)
Wednesday, 26 – Friday, 28	Executive Leadership Summit	Saturday, 14	Late Registration
TBA	Homecoming	Tuesday, 17	End of period to withdraw from classes with records showing withdrew passing or withdrew failing
			JANUARY 2023
			Winter Session – HU Online – Classes End
			Grades Due 12 Noon

Revised 2/15/22

SCHEDULE (subject to change)

1. THE MEANING OF AFRICAN AMERICAN LITERATURE

Week 1: Introductions & Preliminaries

Wednesday, September 7. Introductions, syllabus.

Friday, September 9. **Blog due to Blackboard by noon.**

- “Introduction: Talking Books,” *Norton Anthology of African American Literature* (3-9).
- Kenneth Warren, “[Does African American Literature Exist?](#)” *Chronicle of Higher Education* (24 February 2011), course website.

Week 2:

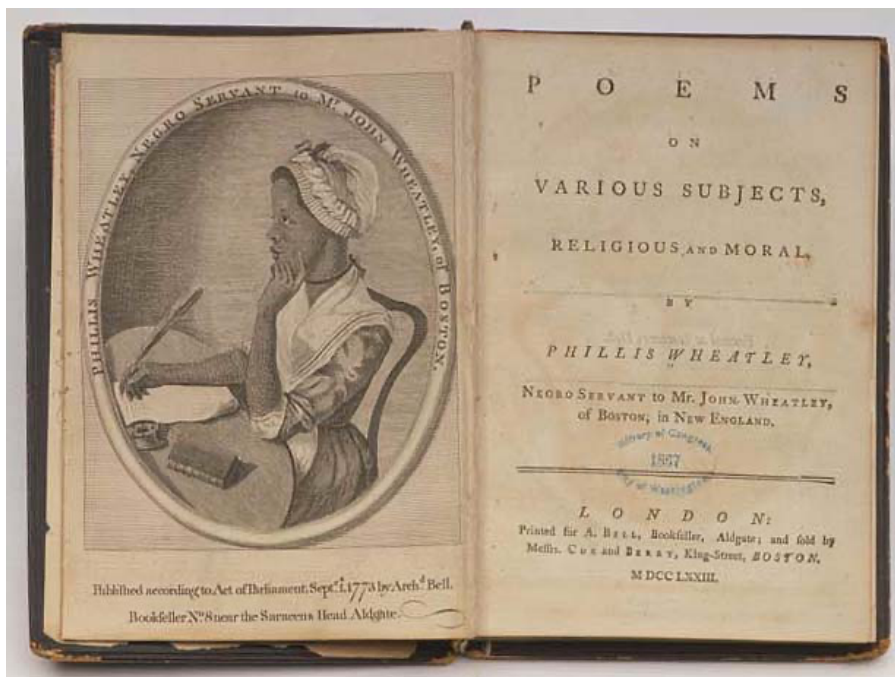
Monday, September 12.

- Meredith McGill, “[The Poetry of Slavery](#).” *Slavery in American Literature*.
- “No More Auction Block,” *NAAAL* (23). Listen to versions by Paul Robeson, Odetta, and Bob Dylan.

Wednesday, September 14.

- Phyllis Wheatley Peters, *NAAAL* (137-150). Focus on “[To the University of Cambridge in New England](#),” “[On Being Brought from Africa to America](#),” “[To the Right Honourable William, Earl of Dartmouth](#),” “[On Imagination](#).”
- Honorée Fanon Jeffers, *The Age of Phillis* (2020), selections.
- Frances W. Harper, “[Ethiopia](#),” “[The Slave Mother](#),” “[Bury Me in a Free Land](#)” (see also

this [Guardian article](#) on Harper’s poem), “[Learning to Read](#),” “[An Appeal to My Country Women](#)” (*NAAAL* 445-471).



Frontispiece and Title Page, *Poems on Various Subjects, Religious and Moral*, Engraving attributed to Scipio Moorhead, 1773.

Source: [Library of](#)

[Congress](#).

Recommended

- Thomas Jefferson, from *Notes on the State of Virginia*.

Friday, September 16. **Blog due to Blackboard by noon.**

- George Moses Horton, *NAAAL* (171-176)

II. THE LITERATURE OF SLAVERY AND FREEDOM, 1746-1865

Week 3:

Monday, September 19.

- “Introduction: The Literature of Slavery and Freedom, 1746-1865” *NAAAL* (75-87).
- Joshua Bennett, “[In Defense of Henry Box Brown](#),” *The Sobbing School* (Penguin, 2016)
- Joshua Bennett, “[The Sobbing School](#)”

Recommended:

- Zora Neale Hurston, “[How It Feels to Be Colored Me](#),” *The World Tomorrow* (May 1928)

Wednesday, September 21.

- Saidiya V. Hartman, “Introduction,” *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America* (Oxford UP, 1997)

Friday, September 23. **Blog due to Blackboard by noon.**

- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789), *NAAAL* (112-124).

F.

David Walker’s *Appeal, in Four Articles; Together with a Preamble, to the Coloured Citizens of the World, but in Particular, and Very Expressly, to Those of the United States of America, Written in Boston, State of Massachusetts, September 28, 1829*

COLON

“I will give here a very imperfect list of the cruelties inflicted on us by the enlightened Christians of America—First, no trifling portion of them will beat us nearly to death, if they find us on our knees praying to God,—They hinder us from going to hear the word of God—they keep us sunk in ignorance, and will not let us learn to read the word of God, nor write—If they find us with a book of any description in our hand, they will beat us nearly to death—they are so afraid we will learn to read, and enlighten our dark and benighted minds.”

Simone White, *Unrest* (Ugly Duckling Presse, 2013)

Week 4:

Monday, September 26. **Presenters: Brishajna Brinkley & Zoe Treadwell.**

Wednesday, September 28.

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself* (1789), *NAAAL* (124-137).

Friday, September 30. **Blog due to Blackboard by noon: A Comparative Analysis of Truth's speeches.**

- David Walker, *David Walker's Appeal in Four Articles; Together with a Preamble, to the Coloured Citizens of the World* (1829), *NAAAL* (159-171).
- Sojourner Truth, "Speech to the Women's Rights Convention in Akron, Ohio, 1851" and transcription of what is known as her "Ain't I a Woman?" (1851) speech. Read and compare these speeches [here](#). Watch Alice Walker's performance [here](#).



Week 5:

What to a slave is the fourth of July.

What to a woman is a vote.

What to a slave is an award show.

What to a slave is a story book.

What to a slave is fine china.

What to a woman is a canopy bed.

What to a slave is the hard sky.

What to a woman is the bottom of a glass.

What to a slave are flatlands from an aircraft.

What to a woman is a missed call.

What to a woman is the milky way.

What to a slave is a square technically it's perfect.

Monday, October 3. **Presenters: Sydney Broadnax, Jordan Brown, & Imani West.**

- Frederic Douglass, "What to a Slave is the Fourth of July?" (1852).
- Watch James Earl Jones perform Douglass's speech [here](#). Watch Douglass's descendants perform his speech [here](#).

Morgan Parker, from "[The Book of Negroes](#)," *There Are More Beautiful Things than Beyoncé* (Tin House Books, 2017)

Wednesday, October 5.

- Harriet Beecher Stowe, from [Uncle Tom's Cabin; or, Life among the Lowly](#) (1852).
- Lois Brown, "[African American Responses to Uncle Tom's Cabin](#)".

Listen:

- "[Why African Americans Loathe 'Uncle Tom'](#)" (NPR, "In Character").

Recommended:

- Paul Laurence Dunbar, "[Harriet Beecher Stowe](#)."
- Beverly Lowry, "Uncle Tom's Cabin," *A New Literary History of America*, ed. Werner Sollors and Greil Marcus (course website).
- Randall Fuller, "[The First Great American Novel](#)."
- [The history of Tom caricature](#) (The Jim Crow Museum, Ferris).

Friday, October 7.

- Harriet Jacobs, from [Incidents in the Life of a Slave Girl](#) (1861); *NAAAL* (221-261).

Week 6:

Monday, October 10. **No class. Wellness day.**

Wednesday, October 12. **Presenters: Mabintou Bagayoko, Nia Cain, & Kierstyn Chambers.**

- Frederick Douglass, "[The Heroic Slave](#)."

Friday, October 14. **Blog due to Blackboard by noon.**

- Herman Melville, [Benito Cereno](#).

Week 7:

Monday, October 17. **Presenters: Jenay Conway and Margaret Daramola.**

- Herman Melville, [Benito Cereno](#), complete.

Recommended:

- Toni Morrison, "[Melville and the Language of Denial](#)" (2012).
- Herman Melville, "[Hawthorne and His Mosses](#)" (1850).
- Greg Grandin, "[Who Ain't a Slave? Historical Fact and the Fiction of *Benito Cereno*](#)" (2013).

Wednesday, October 19. Review for Midterm.

Friday, October 21. **Midterm Exam.**

III. LITERATURE OF THE RECONSTRUCTION TO THE NEW NEGRO RENAISSANCE

Week 8:

Monday, October 24.

- "Introduction: The Literature of the Reconstruction to the New Negro Renaissance, 1865-1919" *NAAAL* (75-87).
- W.E.B. Du Bois, Selections from *The Souls of Black Folk* (*NAAAL* 687-760).

Recommended:

- W.E.B. Du Bois, "[To the Nations of the World](#)" (1900); "[The Present Outlook for the Dark Races of Mankind](#)" (1900).
- Arnold Rampersad, "[The Problem of the Color Line](#)," (*A New Literary History of America*)

Wednesday, October 26.

- James Weldon Johnson, *Autobiography of an Ex-Colored Man*, Chapters I-IV (*NAAAL* 792-870).

Recommended:

- Watch: *Reconstruction* (PBS), Part 1, Hour 1.
- James Weldon Johnson, [Autobiography of an Ex-Colored Man](#) (read all selections)
- The [complete text](#) of Johnson's *Autobiography*.

Friday, October 28. **Blog due to Blackboard by noon.**

- James Weldon Johnson, *Autobiography of an Ex-Colored Man*, Chapters V-IX (NAAAL 792-870).

Recommended:

- Watch: *Reconstruction (PBS)*, Part 1, Hour 2.

Week 9:

Monday, October 31.

- James Weldon Johnson, *Autobiography of an Ex-Colored Man* (NAAAL 792-870), complete.

Recommended:

- Watch: *Reconstruction (PBS)*, Part 2, Hour 1.

Wednesday, November 2. **Presenters: Jordan Elphic, Sam Galloway, and Yahmise Bordies.**

- Pauline E. Hopkins, “Talma Gordon,” “Famous Men...,” “Famous Women...” and “Letter...” (NAAAL 633-668).

Friday, November 4. Anti-Lynching Literature. **Blog due to Blackboard by noon.**

- Ida B. Wells-Barnett, “A Red Record” (NAAAL 669-778)

Watch:

- [“Ida B. Wells, Journalist and Anti-Lynching Activist”](#) (New York Historical Society)
- [“How One Journalist Risked Her Life to Hold Murderers Accountable”](#) (Ted-Ed)

Recommended:

- Jacqueline Goldsby, “1895: Ida B. Wells, A Red Record” (*A New Literary History of America*, course website)
- [“Ida B. Wells: A Chicago Stories Special Documentary”](#) (WTTW Chicago)

Week 10:

Monday, November 7. Anti-Lynching Literature (con’t). Meet in regular classroom, review Keyword assignment, attend Compelling Careers event in the Ballroom.

- Paul Lawrence Dunbar, “[The Haunted Oak](#)” (*Century Magazine*, 1900) and selected poems (*NAAAL* 894-916).

Recommended:

- Watch: *Reconstruction* (PBS), Part 2, Hour 2.
- José Martí, “A Town Sets a Black Man on Fire” (1892).
- [Selected Criticism](#) on Dunbar’s “The Haunted Oak” (Modern American Poetry).

IV. HARLEM RENAISSANCE, 1919-1940

Wednesday, November 9. Class canceled. Continue to read anti-lynching literature (below).

- In class: Ken Gonzales-Day, “[Erased Lynchings.](#)”
- “Introduction: Harlem Renaissance, 1919-1940” (*NAAAL* 929-943).
- Claude McKay, “[The Lynching](#)” (*Cambridge Magazine*, 1920).
- Leslie Pinckney Hill, “[So Quietly](#)” (1921).
- Jean Toomer, “[Song of the Son,](#)” *The Crisis* 23 (April 1922); “[Portrait in Georgia](#)” (*Modern Review* I (January 1923)).

Recommended:

- [Selected Criticism](#) on McKay’s “The Lynching” (Modern American Poetry)

Thursday, November 10. Attend Roger Guenveur Smith event, 6:30 p.m., Student Center Theatre.

Friday, November 11. **Blog due to Blackboard by noon.**

- Countee Cullen’s “[The Black Christ](#)” (1929).
- Langston Hughes, “[Song for a Dark Girl](#)” (*Saturday Review of Literature*, 1927) and “[Christ in Alabama](#)” (*Contempo*, 1931).
- Richard Wright, “[Between the World and Me](#)” (*Partisan Review*, 1930).

Recommended:

- [Selected Criticism](#) on Hughes’s “Christ in Alabama” (Modern American Poetry).

Sunday, November 13. **Draft of Keyword entry due by midnight to Blackboard.**

Week 11: Caribbean Harlem

Monday, November 14. **Two Presentations: Angel London and Xavier Hawkins on 11/4 blog Posts; Arielle Thomas, Erin Townsend, and Zyen Smoot on 11/11 blog posts.**

- Claude McKay, Selections, *NAAAL* (1000-1028), including “[The Tropics in New York](#),” “[If We Must Die](#),” “[The White House](#),” “[America](#).”

Wednesday, November 16.

- Arthur A. Schomburg, “[The Negro Digs Up His Past](#)” (1925).
- James Weldon Johnson, “The Book of Negro American Poetry Preface” (*NAAAL* 871-893).
- Robert Frost, “Mowing” (1913), “[The Wood-Pile](#).”
- Jean Toomer, “Reapers” (1923).

Friday, November 18. Publishing while Black.

- W.E.B. Du Bois, “The Criteria of Negro Art” (*NAAAL* 771-777).
- Langston Hughes, “[The Negro Artist and the Racial Mountain](#)” (1926).
- James Weldon Johnson, “Dilemma of the Negro Author” (1928).
- Zora Neale Hurston, “[What White Publishers Won’t Print](#)” (1950).
- Richard Jean So and Gus Wezerek, “[Just How White Is the Book Industry?](#)” (*New York Times* December 2020)

Sunday, November 20. **Keyword Entry due to Blackboard by midnight.**

Week 12:

Monday, November 21. **Informal Presentations of Keywords.**

- Nicolas Guillén, “Little Ode,” “My Last Name” (*NAAAL* 1339-1344); “Little Rock” (course website)
- Eric Walrond, “The Wharf Rats” (*NAAAL* 1249-1259)

Wednesday, November 23. No class.

Friday, November 25. No class.

V. “WHAT WAS AFRICAN AMERICAN LITERATURE?”

Week 13:

Monday, November 28.

- Kenneth Warren, Chapter 1, “Historicizing African American Literature,” *What Was African American Literature?* (1-43).

Wednesday, November 30.

- Kenneth Warren, Chapter 2, “Particularity and the Problem of Interpretation,” *What Was African American Literature?* (44-80).

Friday, December 2.

- Kenneth Warren, Chapter 3, “The Future of the Past,” *What Was African American Literature?* (81-117).

Week 14:

Monday, December 5.

- Kenneth Warren, “Conclusion: The Past in the Present,” *What Was African American Literature?* (118-150).
- Walter Benn Michaels, Erica Edwards, Aldon Lynn Nielsen, “[What Was African American Literature? A Symposium](#),” *Los Angeles Review of Books* (June 2011). **Jenay Conway (Erica Edwards and Aldon Lynn Nielsen) & Maggie Daramola (Walter Benn Michaels).**

Wednesday, December 7.

- Glenda Carpio, “What Does Fiction Have to Do with It?” *PMLA* 128.2 (2013) (course website). **Brishajna Brinkley & Zoe Treadwell.**
- Gene Andrew Jarrett, “What Is Jim Crow?” *PMLA* 128.2 (2013) (course website). **Sydney Broadnax & Jordan Brown.**
- R. Baxter Miller, “When African American Literature Exists” *PMLA* 128.2 (2013) (course website). **Mabintou Bagayoko & Nia Cain.**
- Sonnet Retman, “What Was African American Literature?” *PMLA* 128.2 (2013) (course website). **Jordan Elphic & Sam Galloway.**
- Marlon Ross, “This Is *Not* an Apologia for African American Literature” *PMLA* 128.2 (2013) (course website). **Angel London and Xavier Hawkins.**

- Xiomara Santamarina, “The Future of the Present” *PMLA* 128.2 (2013) (course website). **Arielle Thomas & Erin Townsend.**
- Rafia Zafar, “What Is African American Literature?” *PMLA* 128.2 (2013) (course website). **Imani West & Kierstyn Chambers.**
- Kenneth Warren, “A Reply to My Critics” *PMLA* 128.2 (2013) (course website). **Yahmise Bordies & Zyen Smoot.**

Friday, December 9. **Class Symposium.**

Week 15:

Monday, December 12. Last day of class.

Saturday December 17. **Take Home Exam or Essay** due to Blackboard during the final exam period, by 9:50 a.m.