Texas A&M University

Core Curriculum Course Recertification and Assessment

Cover Sheet

1. Course prefix and number: ENGL/AFST 204
2. Complete course title: Introduction to African American Literature
3. This request is submitted by (department name): ENGLISH
4. Person submitting this information (name): Apostolos Vasilakis
5. E-mail: Vasilakis@tamu.edu
6. Faculty member from whom class sets were collected (name): Mikko Tuhkanen
7. E-mail: mikko.tuhkanen@tamu.edu
8. Indicate the Foundational Component Area this course is in:
   - ☐ Communication
   - ☐ Creative Arts
   - ☐ Mathematics
   - ☐ American History
   - ☐ Life and Physical Sciences
   - ☐ Government/Political Science
   - ☒ Language, Philosophy and Culture
   - ☐ Social and Behavioral Sciences
9. Indicate the semesters this course has been taught and the total enrollment (all sections) each semester taught:
   - ☐ Fall 2014 ________  ☑ Fall 2015 _______25______  ☐ Fall 2016 ________
   - ☐ Spring 2015 ________  ☑ Spring 2016 _______30______  ☐ Spring 2017 _______39______
   - ☐ Summer 2015 ________  ☐ Summer 2016 ________

10. Attach the Foundational Component Area form and the course syllabus.

11. Submitted by: [Signature]  Date: 5/3/17

12. Department Head: [Signature]  Date: 5/3/17

13. Submit this page, the Foundational Component Area form, and the course syllabus according to the Instructions for the Core Curriculum Recertification and Assessment Cover Sheet.

14. Submit complete course sets (one section) of student work aligned to the required State Core Objectives using the submission portal at http://corerecertification.tamu.edu.

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Core Curriculum Recertification and Assessment

Foundational Component Area: Language, Philosophy, and Culture
Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.
Describe below how this course met the Foundational Component Area description for Language, Philosophy, and Culture.

This course (ENGL/AFST 204) introduces students to the large and diverse array of works that form the African American literary tradition. Organized chronologically (as is the textbook) the course begins with the literature of slavery and ends with a sampling of contemporary African American writers. Particular attention will be given to the historical context of the works and how the writers both shaped and the ways in which the works “speak to” other works by other African American and “white” writers. This course will ultimately reveal how wider social forces shape the philosophical outlooks and aesthetic sensibilities of African American writers from the late 18th century to the present, and ultimately, help students develop an appreciation for what the study of literature of ethnic groups that may be different from theirs can teach us about ourselves and our shared humanity. Material from this course will include written texts and such visual representations as photographs, illustrations, films, or theatrical performances.

Core objectives for the Language, Philosophy, and Culture Foundational Component Area:

1. Critical Thinking: creative thinking; innovation; inquiry; and analysis, evaluation, and synthesis of information
2. Communication: effective development, interpretation and expression of ideas through written, oral, and visual communication
3. Social Responsibility: intercultural competence; knowledge of civic responsibility; and the ability to engage effectively in regional, national, and global communities
4. Personal Responsibility: ability to connect choices, actions, and consequences to ethical decision-making

For one representative course section (open to all majors, including a general population of students, not an Honors Section) taught in the year prior to this recertification request:

1. Describe how students were informed of the core objectives being addressed in this core curriculum course.

During the first day of classes, we went over the syllabus/class requirements handout, which included a detailed description of the core objectives and the ways in which we will achieve these objectives through class assignments (both in face-to-face classes and with eCampus assignments).

2. Describe how the course fostered student development related to each of the four core objectives.

The course enhanced students’ critical thinking skills (CTS) through consistent reading, writing, and class discussion of key ideas in African American literature from the eighteenth century to the present. The evaluation of critical thinking skills was based on students' performance in response papers and class participation. Students were required to write five response papers over the course of the semester, two of which they could revise for a higher grade. Students were required to participate in class discussions, which frequently entailed group work.

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The course enhanced students' **communication skills (CS)** through small and large group discussion of ideas, issues, questions, and themes central to course reading. Communications skills included written (response papers), visual (analysis of visual material), and oral (class discussions) portions. The analysis of **visual material** includes written interpretation and discussion of the three **films** that the students have to watch for the class as well as analysis and discussion of **photographic images**.

The course taught **personal responsibility (PR)** by enhancing students' understanding of how to appropriately use sources to craft a persuasive argument. Two of the five response papers had guided topic questions, and students were expected to cite other scholars' work in making their arguments. The instructor offered concrete examples of how to paraphrase ideas and integrate in text citations in order to construct a persuasive argument.

The course enhanced **social responsibility (SR)** by providing students with a cross-cultural understanding of how history, region, and broader social forces have shaped cultural traditions such as that of African American literature. Throughout the semester, in response papers and class discussions, students were asked to reflect upon how their knowledge of literatures from previous historical periods and world cultures outside of their own has changed in light of the new information. In papers and discussion, students were expected to demonstrate how key insights from the course have allowed them to understand the ways in which history, culture, and philosophical outlooks shape the traditions of world literature.

3. Describe how student learning of each objective was evaluated. Include explanation of materials used in lecture or assigned as required reading along with an evaluative summary of student learning related to each core objective.

To varied degree, the core objectives were present in all class assignments (response papers and in-class discussions). As an example of how the objectives were met, I present one assignment. This was a two-part assignment on visual material, asking students to provide an analysis of two paintings: Hans Holbein's *The Ambassadors* and Kerry James Marshall's *School of Beauty, School of Culture*. With detailed directions given in a handout (see appendix), students were required to post their analyses on eCampus discussion board and respond to two of their classmates’ postings. The following week, we spent a session in which we discussed the material and our analyses in class.

This assignment met the core objectives in the following way:

It enhanced students' **critical thinking skills** by applying some of the themes we had discussed during earlier sessions to their analysis of the material (Holbein's and particularly Marshall's paintings). In the written eCampus assignment and then in class discussion, we discuss the ways in which Marshall’s image negotiates the histories of negative representations, white beauty ideals, black nationalism, black pride, and so on. In this way, students were able, first, to observe the recurrence of central themes in African American culture and, second, to apply what they had earlier learned to a new cultural object.

The assignment enhanced students' **communication skills** on both the eCampus portion of the assignment and in our subsequent class discussion. Students were not only asked to submit their written analyses of the material on eCampus, but also respond to two of their classmates’ analyses, elaborating on the original postings. In class discussions, we, as usual, did seminar-type of work, where the students, having briefly discussed the assignment in small groups, engaged in an exchange of ideas with the entire class.

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The assignment enhanced students’ **personal responsibility** by requiring that in their written assignments on eCampus they cite relevant scholarly articles that they have looked up themselves, using an appropriate citational system.

The assignment built on earlier assignments in enhancing students’ **social responsibility**. Students were able to observe how some concerns and themes from earlier periods of African American culture were further negotiated in the assignment material. Students were also asked to elaborate on the ways in which Marshall’s painting responded to the representational legacies of white, Western culture (in this instance, Holbein’s painting).

**Assessment of Core Objectives:**

For assessment of core objectives, from the same representative course section used above, provide a complete set of student work for the section being used that demonstrates the required core objectives from each student enrolled in that section. Single assignments can align with multiple core objectives. Appropriate examples of student work and course materials include, but are not limited to:

1. Student work on graded assignments related to the core objectives (please include a complete course set)
2. Ungraded student work (reflections, etc.)
3. Written responses to questions embedded in tests

Submit course sets of student work aligned to the required State Core Objectives using the submission portal at [http://corerecertification.tamu.edu](http://corerecertification.tamu.edu). Submitted artifacts should not contain grades or instructor comments.

**Note:** Course sets must be submitted before the course is considered for recertification, but are used for assessment purposes only, not in the recertification review.
ENGL/AFST 204.500:

Introduction to African American Literature

Spring 2017

Time: MW 4-10 - 5.25

Location: L A A H 262

Professor: Dr. Mikko Tuhkanen

Office: L A A H 471

Office hours: Wed 3-4pm and by appointment

COURSE DESCRIPTION

This course offers an introduction to African American literature from antebellum United States to the twenty-first century. We will conclude the semester by spending some weeks reading the work of James Baldwin, arguably the most important of twentieth-century African American authors.

What is this class about? While some sessions consist of lectures on the historical, cultural, and biographical contexts of the texts we are reading, the majority of the course will be conducted as a seminar, where the students are expected to engage in class discussion.

While we’re here, of course, to find out facts about our topic/field, more than gathering knowledge, our task is to practice critical thinking. For the most part, we will practice critical thinking by paying close attention to our class texts. While we will familiarize ourselves with the historical background of our primary texts, most of our time will be spent discussing the texts themselves, patiently, in detail. We will be doing close reading.

Our class texts are of two kinds: scholarly texts and literary texts. Our primary task with a scholarly text is to make sure we understand the author’s arguments. We should be able to articulate her thesis unambiguously and clearly; and then demonstrate that we have comprehended and can discuss the text in detail.

Our scholarly texts are directed at a very specific speech community: academic readers. The texts often appear “difficult,” even to those of us with some familiarity with the rules and practices of this speech community. Nevertheless, our task here is to patiently work out what the text “is about.” Since the texts are not the easiest, this can be frustrating and time-consuming. We may have to read a text more than once or twice. But this might turn out worth the effort: the text may seem difficult because it is challenging us with entirely novel, perhaps counterintuitive, arguments and viewpoints.
Literary texts (and those of the visual arts) are different from scholarly texts. When we read articles, we should be able to point to and paraphrase the author’s thesis. No such things exist in art. Indeed, we shouldn’t assume that literary texts (and those of the visual arts) have one message that we can all agree upon. With a literary text, we are called to “speculate” about the work, paying close attention to the tropes, repetitions, and rhetorical strategies we find there. Unlike with scholarly texts, we can be creative in this process, try out different readings or push an interpretation further and further. This doesn’t mean that we can say just anything about the texts. We should be able to back up everything we say by returning to the text and getting our evidence from there. The text is our crime scene where we must find the clues to substantiate our findings.

In this class, as—arguably—everywhere, our thinking happens in language. In our class, much of it takes place in writing. Hence, competent writing skills are crucial for your success in the course. Take writing seriously. Revise your papers/responses. This allows you to push your thinking further.

All of this—critical thinking—takes time and patience. Construct your schedule so that you have time to familiarize yourself with the material. Include revision time in your writing process.

Themes: authorship, voice, authenticity; progress and gradualism; politics of respectability; Black Nationalism; gender and sexuality; history and the politics of memory

LEARNING OUTCOMES
By the end of the course, students will be able to

- Recall the main developments in the history of African American literature from the late eighteenth century to the present
- Write short essays demonstrating a sound understanding of the major periods and themes of the African American literary tradition
- Appreciate the variety of themes, styles, and genres in the African American literary tradition
- Analyze and close read literary texts while paying attention to their historical contexts
- Explain and illustrate how African American texts are an integral part of, and yet frequently challenge the core themes, myths, and tropes of the “mainstream” literature of the United States

REQUIRED TEXTS
Students are expected to buy the following books:
Richard Wright, *Native Son* (note: this needs to be the "restored"—rather than the original, abridged—edition)
James Baldwin, *Early Novels and Short Stories*

Other texts, including handouts, are available on Blackboard (some texts may be available via the library databases—these will be noted in READING SCHEDULE below).

NOTE: Students are required to bring to class *hard copies* of all handouts and texts.

Students are expected to watch the following films:

*The African Americans: Many Rivers to Cross* (6 episodes) (available on Media Matrix, YouTube, and elsewhere online)

*13* (available on Netflix; if you don’t have a subscription to Netflix, make arrangements to view the film with someone who has)

*Black Is . . . Black Ain’t* (available on Media Matrix)

**CORE CURRICULUM OBJECTIVES AND THEIR EVALUATION**
As a part of the university’s “core curriculum,” this class shares some objectives with other similar classes. The following details these objectives and their assessment in this class.

- **Critical Thinking Skills** (CTS): The course will enhance critical thinking skills through consistent reading, writing, and class discussion of key ideas in African American literature from the eighteenth century to the present. The evaluation of critical thinking skills will be based on students’ performance in response papers and class participation. Students are required to write five response papers over the course of the semester, two of which they can revise for a higher grade. Students are required to participate in class discussions, which frequently entail group work.

- **Communication Skills** (CS): The course enhances communication skills through small and large group discussion of ideas, issues, questions, and themes central to course reading. Communications skills will include written (response papers), visual (analysis of visual material), and oral (class discussions) portions.
- **Personal Responsibility** (PR): The course will teach personal responsibility by enhancing students understanding of how to appropriately use sources to craft a persuasive argument. Two of the five response papers have guided topic questions, and students are expected to cite other scholars’ work in making their arguments. The instructor will offer concrete examples of how to paraphrase ideas and integrate in text citations in order to construct a persuasive argument.

- **Social Responsibility** (SR): The course enhances social responsibility by providing students with a cross-cultural understanding of how history, region, and broader social forces have shaped cultural traditions such as that of African American literature. Throughout the semester, in response papers and class discussions, students will be asked to reflect upon how their knowledge of literatures from previous historical periods and world cultures outside of their own has changed in light of the new information that they now possess. In papers and discussion, students will be expected to demonstrate how key insights from the course have helped broaden their understanding of how history, culture, and philosophical outlooks have shaped the literary traditions of world literature.

**CLASS REQUIREMENTS AND GRADING**

**Grade breakdown:**
Response papers: 50%
In-class quizzes: 50%

Class participation may improve your grade up to one full letter grade.

*Students have to get a passing grade for both of the major assignments (the average of the responses; the average of the quizzes) to get a passing grade for the class.*

Apart from the quizzes, all assignments need to be word-processed; no handwritten assignments are accepted.

**Response papers:** During the semester, there are 7 occasions for you to write (no less and no more than) 2-3-page (approx. 500-800-word) response papers on the assigned material. By the end of the term, you will have had to write five. The papers should be double-spaced, written in 12pt Times New Roman font and with 1-inch margins. (In other words, apart from line spacing, the papers should look like this handout.)

Two of the five papers require that you cite academic sources in them. We will discuss the details of these assignments in class.

There are two sessions for which a *required* response paper has been scheduled: 1/30 and 2/6. Failure to hand in a response for these dates will result in an F for this
portion of the assignment. You can decide yourself when you hand in the remaining response papers, but they must be for sessions for which a response paper has been scheduled (see the syllabus below for these dates).

Before the first response paper is due, we will practice in class the skill of close reading, which you must master to do well in these assignments. Pay attention to these class practices, and make sure to apply your skills in the very first assignment, for you are allowed to write only five responses. Every grade counts.

You may, if you want, revise two of your five papers for a higher grade. If you do this, you must meet with me to discuss the revisions. Come to the meeting ready to discuss in detail the kinds of revisions (in content and presentation) you plan to do. Just doing revisions does not guarantee an improvement in your grade; the revisions must be thoughtful and substantial. If the revisions are too insubstantial or shoddily executed, I may deduct a full letter from your original grade (for making me do empty work). See READING SCHEDULE below for deadlines.

While you can make connections to the texts we’ve read earlier in class, or texts you know from outside the class, the focus of each response paper must be on material that has been scheduled for the session when the response is due. I will not grade papers that discuss material we have already gone over in class.

Response papers are due at the beginning of the class. No late assignments are accepted. You cannot hand in a response paper when one is not scheduled. If you know you will miss a class but have written a response paper, you must email it to me the night before. (Send it both as an embedded text—cut and paste your response to the body of the email—and as a Word attachment.) Do not email me responses except in cases of absence from class. If your response runs over one page (and typically they should), the pages need to be stapled together.

Keep all graded and returned response papers until you receive your final grade. We may have to refer back to them if there’s any disagreement about the number and grades of your responses.

Response papers are graded with full letter grades (no minuses or plusses). You will get an F if the paper fails to meet the response paper requirements, in terms of length or otherwise, or is full of grammatical errors. (The response papers will be graded, apart from content, according to your writing skills. You should consequently revise and proofread your papers before handing them in. Consider visiting the Writing Studio for these and other writing assignments.) I will assign D’s to papers that merely recap the plot of the assigned text and fail to offer a relevant response to the reading. A response paper requires that you go beyond summarizing the reading and form a response to the text. Don’t waste your time by giving plot summaries of more than a couple of sentences. C papers, but sometimes also D papers, typically offer responses to the reading (personal opinions or thoughts) but fail to analyze and close read passages from the text. C’s will also be given to papers that have more than a couple of grammatical errors. The letter
grade B indicates that the writer has offered some textual analysis of the literary text. An A paper includes original close readings of the text. (We will practice close reading throughout the semester.)

You may use the study questions provided for some of the texts as prompts for thinking about and writing your response papers; but note that original ideas count for more.

**In-class quizzes:** At the beginning of most classes we will have a quick quiz on the class material scheduled for the session (sometimes including study questions and previous session’s lectures). Although the quizzes also include “substantive” questions, you should have little difficulty in excelling if you have done the reading. Arrive on time since these quizzes make up a third of the final grade. No make-up quizzes are offered except for university-excused absences. (I will nevertheless drop a number of your lowest-scoring efforts, so missing some quizzes will not destroy your final grade.)

As with response papers, keep all copies of the returned quizzes in case we need to verify your scores at the end of the semester.

**Grading.** Here is how I will calculate your final grade:

**Quizzes:** I count the ten highest scores. The full score is, then, 50, which I multiply by two to get 100. I then assign a letter grade according to the following table:

- A 95-99
- A- 90-94
- B+ 87-89
- B 84-86
- B- 80-83
- C+ 77-79
- C 74-76
- C- 70-73
- D+ 65-69
- D 60-64

**Responses:** I assign a numerical value to each response as follows:

- A = 4
- B = 3
- C = 2
D = 1

Five grades yield 20 points max. I will multiply this by 5 to get 100 and then assign the overall response paper grade according to the above table.

**Attendance and class participation:** Class attendance is obligatory, as is adequate preparation for each session. You are allowed four absences without penalty. The fifth absence will typically result in the reduction of your final grade by one third of a letter. The sixth absence will result in the reduction of your final grade by two thirds of a letter. The seventh absence will result in the reduction of your final grade by a full letter grade. The eighth absence will result in a failing grade for the course. Arrival in class more than 15 minutes after it begins will be considered an absence.

I know that sickness happens, accidents happen, bad weather happens, computer problems happen, over-sleeping happens, family crises happen, the bus never comes . . . That’s what the four excused absences are for. **Save them for these kinds of emergencies.** I ask that you use the four absences to cover whatever university-excused absences (see clause 7 in student-rules.tamu.edu) you will have during the semester. This way you needn’t trouble yourself with doctors’ notes or excuse slips. Save nevertheless all such documents until the end of the semester: if you have more than four excused absences, make an appointment with me to show me your documentation for the extra absences.

Students who are requesting an excused absence (See Rule 7) are expected to uphold the Aggie Honor Code and Student Conduct Code (See Rule 24). The student is responsible for providing satisfactory evidence to the instructor to substantiate the reason for absence.

I am unable to allow students to make up for their unexcused absences; if you have a more serious emergency that necessitates a lengthy absence, you should consult with the dean of your college about your options.

Thoughtful engagement with class material and your classmates’ input can improve your final grade.

**Contact:** You can reach me in my office during office hours or via email (mikko.tuhkanen@tamu.edu). I will respond to your emails within 3 school days.

**Americans with Disabilities Act (ADA) Policy Statement:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, currently located in the Disability Services building at the Student Services at
White Creek complex on west campus or call 979-845-1637. For additional information, visit http://disability.tamu.edu.

Plagiarism: I advise you not to do any outside research on the class texts for which you are writing your responses. If you do, it is easy to accidentally borrow from the ideas you find on the internet and commit plagiarism. Unless otherwise noted, this class will provide you with all the information you need to know about your response material.

Plagiarism is using another person’s words and ideas as though they were your own. It is easy to avoid plagiarism: simply put the material you have taken from someone else’s writing in quotation marks and cite the publication details in your paper. Here is what TAMU wants you to know about academic integrity:

> “An Aggie does not lie, cheat, or steal or tolerate those who do.”

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System.

For additional information please visit: www.tamu.edu/aggiehonor.

In other words, plagiarism is a serious offense, which can result in expulsion from the university. Make sure you understand the differences between quoting, paraphrasing, and plagiarizing; for this, you may consult any writer’s guide (for example, the one you used for your composition classes).

Note that plagiarism is not restricted to the use of published work; the passing of another person’s work as your own is also a case of plagiarism.

Handing in a plagiarized assignment will earn you an immediate F for the course. Any effort to cheat in any of the quizzes will similarly result in an F for the course. I will file all academic integrity violations with the Aggie Honor System Office. Please make sure that you understand this plagiarism policy.

Technology and Class Etiquette: I do not permit the use of cellphones, blackberries, MP3 players, or other electronic devices in this classroom. Unless otherwise noted, you must bring to class hard copies of all texts and handouts. Read your materials, annotating them, on hard copy.
I realize that you may choose to get electronic versions of the books you’re required to buy. You can access these either on your laptop or a reading device. Your cellphone is not a reading device.

You may use your laptops during (and only during) lectures for taking notes, but the wireless/internet access must be turned off. If I find that you are using your laptop for purposes other than approved course-related activities, you will no longer be allowed to bring your laptop to class.

Bring all the session’s material (readings, handouts, etc.) to class. I may ask students who have chosen not to bring their material with them to leave the class, adding an absence to their record.

Do not use class time for doing homework for other courses or for sleeping. I will ask noncomplying students to leave the class, adding an absence to their record.

READING SCHEDULE

January

INTRODUCTION
Wed 1/18 Introduction: syllabus and class requirements; library guidance

Mon 1/23 Introduction, cont.
Morrison, “Recitatif”

PART ONE: LITERATURE OF SLAVERY (1746-1865)
Wed 1/25 Bah, “Legitimate Trade, Diplomacy, and the Slave Trade” [no hard copy needed for class of this text]
Gavins, “Diaspora Africans and Slavery” [no hard copy needed for class of this text]
Watch at home: The African Americans: Many Rivers to Cross, episodes 1 (The Black Atlantic, 1500 – 1800) and 2 (The Age of Slavery, 1780 – 1860) (episodes available on Media Matrix, YouTube, and elsewhere online)

Mon 1/30 Douglass, Narrative chs. 1 and 10
Response paper #1 due (Douglass ch. 10) (required)

February

Wed 2/1 Watch at home: 13 (Netflix)
PART TWO: FROM RECONSTRUCTION TO THE HARLEM RENAISSANCE (1865-1919)
Mon 2/6 Du Bois, “Of Our Spiritual Strivings”; “Of the Coming of John”
Watch at home: *The African Americans: Many Rivers to Cross*, episode 3 (*Into the Fire, 1861-1896*) (episodes available on Media Matrix, YouTube, and elsewhere online)
Response #2 (Du Bois, “Of Our Spiritual Strivings” and/or “Of the Coming of John”) *(required)*

PART THREE: THE HARLEM RENAISSANCE (1919-1940)
Wed 2/8 Toomer, “Karintha”
Hurston, “How It Feels to Be Colored Me”
Response paper #3 (Toomer and/or Hurston)

PART FOUR: REALISM, NATURALISM, MODERNISM (1940-1960)
Mon 2/13 Wright, *Native Son* Book 1
Watch at home: *The African Americans: Many Rivers to Cross*, episode 4 (*Making a Way Out of No Way, 1896 – 1940*) (episodes available on Media Matrix, YouTube, and elsewhere online)
Response paper #4 (Wright Book 1)

Wed 2/15 Wright, *Native Son* Book 1, cont.

Mon 2/20 Wright, *Native Son* Book 2

Wed 2/22 Wright, *Native Son* Book 2, cont.

Mon 2/27 Wright, *Native Son* Book 3
Response paper #5 (Wright Books 2 and/or 3)

*March*

PART FIVE: JAMES BALDWIN AND OTHERS
Mon 3/6 In-class screening: *James Baldwin: The Price of the Ticket*

Wed 3/8 Baldwin, “Notes of a Native Son”
Baldwin, “A Question of Identity”

Mon 3/13 Spring Break
Wed 3/15 Spring Break

Mon 3/20 No face-to-face class
Initial responses due 11.59pm on Discussion board on eCampus
For directions on the assignment, see handout on Marshall, *School of Beauty* and Holbein, *Ambassadors*

Wed 3/22 No face-to-face class
Two secondary responses due 11.59pm on Discussion board on eCampus


Wed 3/29 Baldwin, *Go Tell It on the Mountain* Part One (pp. 1-58)
Baldwin, “The Rockpile” (in *Early Novels and Short Stories* pp. 761-70)

April

Mon 4/3 Baldwin, *Go Tell It on the Mountain* Part Two (pp. 59-183)
Response paper #6 (Baldwin, *Go Tell*)

Wed 4/5 Baldwin, *Go Tell It on the Mountain* Part Three (pp. 185-215)

Mon 4/10 Baldwin, *Giovanni’s Room* Part One (pp. 217-79)
Wed 4/12 Baldwin, *Giovanni's Room* Part Two (pp. 281-360)
Response paper #7 (Baldwin, *Giovanni's Room*)

Mon 4/17 Baldwin, *Another Country* Part One (pp. 361-525)

Wed 4/19 Baldwin, *Another Country*
Last day to meet to discuss revising response papers

Mon 4/24 Baldwin, *Another Country* Parts Two and Three (pp. 527-756)

Wed 4/26 Baldwin, *Another Country*
Revised response papers due

*May*

Mon 5/1 Baldwin, *The Fire Next Time*
Watch at home: Riggs, *Black Is . . . Black Ain't*