

**ENGL 31 Course Outline as of Spring 2001****CATALOG INFORMATION**

Dept and Nbr: ENGL 31 Title: AFRICAN AMER ARTS &amp; LIT

Full Title: African American Arts and Literature

Last Reviewed: 3/28/2022

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	3.00	Lecture Scheduled	3.00	17.5	Lecture Scheduled	52.50
Minimum	3.00	Lab Scheduled	0	17.5	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	3.00		Contact Total	52.50
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 105.00

Total Student Learning Hours: 157.50

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly:

**Catalog Description:**

Reading, discussion and writing about significant African-American writers and artists and their works from slave period to present. Both a thematic and historical approach to the literature and arts including folk tales, slave narratives, political essays, spirituals, poetry, plays, cinema, music, art, biographies, and novels.

**Prerequisites/Corequisites:**

Course Completion of ENGL 1A

**Recommended Preparation:****Limits on Enrollment:****Schedule of Classes Information:**

Description: Reading, discussion & writing about significant African American writers & artists and their works from slave period to present. (Grade or P/NP)

Prerequisites/Corequisites: Course Completion of ENGL 1A

Recommended:

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b> E G	Humanities American Cultures/Ethnic Studies	Effective: Spring 1991	Inactive:
<b>CSU GE:</b>	<b>Transfer Area</b> C2	Humanities	Effective: Fall 1991	Inactive:
<b>IGETC:</b>	<b>Transfer Area</b> 3B	Humanities	Effective: Fall 1993	Inactive:
<b>CSU Transfer:</b>	Transferable	Effective:	Spring 1991	Inactive:
<b>UC Transfer:</b>	Transferable	Effective:	Spring 1991	Inactive:

### **CID:**

### **Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

### **Outcomes and Objectives:**

At completion of this course, students will be able to:

1. Identify themes and concerns in texts of African-American writers and, when significant, recognize parallel directions in film, music, and the arts;
2. Demonstrate an awareness of historical patterns and emerging traditions embodied in texts;
3. Assess historical, sociological, and psychological trends and theoretical positions taken on works, illustrating internal cultural needs and responses to external social conditions;
4. Critically analyze the roles of stereotypical and archetypal patterns in creation of texts, as a reflection of race, ethnicity, gender, and class;
5. Identify diversity of experience represented in texts within and outside the African-American community relative to factors such as class, age, gender, religion, disabilities, and Deaf culture;
6. Compose logical and coherent analyses of texts;
7. Evaluate effectiveness and significance of individual works.

### **Topics and Scope:**

Through discussion and presentation of historical and contemporary African-American texts, the course will cover:

- (1) Historical patterns that have influenced literary and artistic production, including the European-American canon and other works of appropriate cultural or ethnic groups,

- (2) Central or unique African-American literary and thematic responses represented in individual works,
- (3) Critical approaches to African-American literature, appropriate to eras, race, gender, and class in the United States,
- (4) The role of African-American writing, music, film, and art on the predominant culture, both as an historical catalyst of change and an understanding of common experience.

**Assignment:**

Students will be assigned both in-class and out-of-class expository and critically analytic essays on assigned readings. Music, film, and the arts will be incorporated as integrated in the tradition. Classroom presentations, research projects, personal responses, and visits to museums, musical, or literary events will supplement required literary analysis of selected works.

**Methods of Evaluation/Basis of Grade:**

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, Reading reports, Essay exams, Term papers	Writing 60 - 75%
---	---------------------

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

Quizzes	Problem solving 5 - 10%
---------	----------------------------

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

Class performances	Skill Demonstrations 5 - 10%
--------------------	---------------------------------

**Exams:** All forms of formal testing, other than skill performance exams.

Assigned as appropriate	Exams 5 - 10%
-------------------------	------------------

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Oral presentation, group work, participation in class discussion	Other Category 10 - 20%
--	----------------------------

**Representative Textbooks and Materials:**

AMERICAN CAPTIVE NARRATIVES: OLAUDAH EQUAINO, MARY ROWLANDSON,

AND OTHERS.

Gordon M. Sayre, ed. Boston: Houghton Mifflin, 2000.

BELOVED. Toni Morrison, New York: Plume, 1998.

BLACK AMERICAN SHORT STORIES. John Henrik Clarke, ed. New York: Hill and Wang, 1996.

CULTURAL CONTEXTS FOR RALPH ELLISON'S INVISIBLE MAN. Eric J. Sundquist. Boston: Bedford, 1995.

INVISIBLE MAN. Ralph Ellison. 2nd ed. New York: Vintage, 1995.

NARRATIVE OF THE LIFE OF FREDERICK DOUGLASS. David W. Blight, ed. Boston: Bedford, 1993.

NORTON ANTHOLOGY OF AFRICAN AMERICAN LITERATURE. Henry Louis Gates, ed. New York: W. W. NORTON, 1996.

THE INTERESTING NARRATIVE OF THE LIFE OF OLOUDAH EQUIANO, WRITTEN BY

HIMSELF. Robert J. Allison, ed. Boston: Bedford, 1995.

THE PIANO LESSON. August Wilson. New York: Plume, 1990.

THE PRENTICE HALL ANTHOLOGY OF AFRICAN AMERICAN LITERATURE. Rochelle Smith

& Sharon L. Jones, eds. Upper Saddle River, NJ: Prentice Hall, 1999.

THE SOULS OF BLACK FOLK. W.E.B. Du Bois. David W. Blight and Robert Gooding-Williams, eds. Boston: Bedford, 1995.

THEIR EYES WERE WATCHING GOD. Zora Neale Hurston. New York: Harper, 1990.

TROUBLE THE WATER, 250 YEARS OF AFRICAN-AMERICAN POETRY. Jerry W. Ward, Jr. ed. New York: Mentor/Penguin, 1996.