

# EN 175I: Multiethnic American Poetics

A202 Tribble Hall, MW 2-3:15 p.m.

Dr. L. Lamar Wilson, C312 Tribble Hall

Office Hours: 11 a.m.-12:15 p.m., 3:30-5 p.m. M & W & Tuesday by appointment

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\*\* Please allow 24 hours for response to email. For email sent after 9 p.m., the 24-hour window begins the following morning after 9, when I'll read it. \*\*

## Course Description & Learning Outcomes

Predating the nation's founding, the literature of nonwhite writers has been marked since its inception by its writers 1) affirming their equal humanity under the auspices of divine forces while being treated as subhuman property; 2) staking claim upon and expanding the ideals of what constitutes American identity and culture; and 3) reflecting on their queer state as those living with what preeminent scholar W.E.B. Du Bois terms a "double consciousness," a keen, spiritual awareness of a dual citizenship and ancestry in these United States and other nations that have been at once reviled for their links to darker skin and religious and cultural difference and revered for their wealth of resources. This course will explore that journey through the mourning and protest—subtle in its nuanced critique in the eighteenth century and at times scathing in its nineteenth-, twentieth-, and twenty-first century manifestations—in the poetics of African Americans and writers of other ethnicities. Primarily, we will be studying lineated poetry, but we will also ponder the ways these writers blur and expand genre boundaries in poetic fiction, nonfiction prose, spoken word, and song as well as the ways gender and sexuality further complicate what it means to be non-white and American. This course will close by mining the poetics of writers of color of other ethnicities who have arrived on these shores experiencing similar ostracism and oppression and have adapted African Americans' creative, rhetorical modes to serve their own poetic (re)visions and expansions of American, non-white identities.

More generally, this course will empower you to:

1. Read lineated and prose poetry, poetic fiction, nonfiction prose, spoken word, and song more critically, identifying questions raised by their engagement with and construction of race, ethnicity, gender, sexuality, and other valences of identity.
2. Read major theories of poetics dating to antiquity alongside those of race and ethnicity as caveats for analysis of lineated and prose poetry, poetic fiction, nonfiction prose, spoken word, and song.
3. Learn some of the techniques and vocabulary necessary to discuss poetics in these genres and modes, chief among them imagery, voice, form, syntax, prosody, metaphor, and symbolism.
4. Assert the meaning you have found in lineated and prose poetry, poetic fiction, nonfiction prose, spoken word, and song, both in writing and oral discussion, by finding evidence in the texts to support your readings.
5. Foster a greater awareness of the ways that race and ethnicity inform our understanding of American poetry, poetic fiction, nonfiction prose, spoken word, and song in conversations with others at Wake Forest and in your lives.

## Required Texts

- Excerpts from essays on race, ethnicity, including those in *A Different Mirror: A History of Multicultural America*, Ronald Takaki; *Aesthetics: A Reader in Philosophy of the Arts*, edited by David Goldblatt and Lee B. Brown; *Classic Writings on Poetry*, edited by William Harmon; *Philosophic Values and World Citizenship: Locke to Obama and Beyond*, edited by Jacoby Adeshei Carter and Leonard Harris; *Poetry and Cultural Studies: A Reader*, edited by Maria Damon and Ira Livingston; *The Invention of Ethnicity*, edited by Werner Sollors; *Philosophical Works of David Hume*. Boston: Little, Brown and Co., 1854.; and *Unauthorized Voices: Essays on Poets and Poetry, 1987-2009* (all on Sakai)
- Gates Jr., Henry Louis and Nellie Y. McKay. Eds. *The Norton Anthology of African American Literature*. 3rd Edition. New York: W. W. Norton & Co., 2004.
- Gillan, Jennifer and Maria Mazziotti. Eds. *Unsettling America: An Anthology of Contemporary Multicultural Poetry*. New York: Viking/Penguin, 1994.
- Reed, Ishmael. Ed. *From Totems to Hip-hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002*. New York: Thunder's Mouth Press, 2003.

## Recommended Texts (Optional: Will be on reserve at the Z. Smith Reynolds Library)

Coke, Allison Adelle Hedge. Ed. *Sing!: Poetry from the Indigenous Americas*. Tuscon: University of Arizona Press, 2011.

Fitts, Dudley. Ed. *Anthology of Contemporary Latin-American Poetry*. Norfolk, Conn: New Directions, 1942.

<sup>1</sup> In this course, we'll explore the possibilities of this term as it is used by the writers themselves, both in the classical sense of odd and striking deviation from a norm and for its contemporary theoretical utility in exploring representations of non-heteronormative sexuality and gender performance.

Trapscott, Stephen. Ed. *Twentieth-Century Latin American Poetry: A Bilingual Anthology*. Austin: University of Texas Press, 1996.

---, Translator. *100 love sonnets = Cien sonetos de amor by Pablo Neruda*. Austin: University of Texas Press, 1986.

Vicuña, Cecilia and Ernesto Livon-Grosman. Eds. *The Oxford Book of Latin American Poetry: A Bilingual Anthology*. New York : Oxford University Press, 2009.

Wand, David Hsin-fu. *Asian American Heritage: An Anthology of Prose and Poetry*. New York: Washington Square Press/Pocket Books, 1974.

Yang, Juliana. *Quiet Fire: A Historical Anthology of Asian American Poetry: 1892-1970*. New York: Asian American Writers' Workshop/Rutgers University Press, 1996.

**Course Requirements**

- Attendance & In-class Participation
- Précis (at least 5)
- Midterm Exam (take-home)
- Argumentative Essay (5-7 pages)
- Final Exam (take-home)

I will calculate your final grades according to the following scales:

- Précis (5).....100 points
- Attendance/In-class Participation .....100 points
- Midterm Exam .....100 points
- Final Exam.....100 points
- or
- Final Paper.....100 points

370-400 = A	330-345 = B	290-305 = C	250-265 = D
360-369 = A-	318-329 = B-	278-289 = C-	238-249 = D-
359-346 = B+	306-317 = C+	266-277 = D+	<237 = F

**Précis**

You must complete at least five précis, responses of at least two double-spaced pages each, to questions posed about each week’s readings. These mini-essays are not simply summaries. Rather, each should be an argument-driven synthesis of the ideas that emerge as you encounters writers who contribute to our evolving conversation. They are potential drafts of midterm questions that not only reflect your comprehension of one or more of the week’s texts but also demonstrate focused analysis. You should not pad your précis with unexamined direct or block quotes; instead, each précis should reflect upon and interrogate passages that strike you and illumine insights about the evolution of multiethnic American identities.

**Midterm**

Mid-semester, you will have a week or so to complete an exam of short-answer responses, passage explications, and an argumentative essay (of at least two pages) based on cumulative knowledge of the texts and writers we will have explored.

**Argumentative Essay**

You will be expected to craft an argumentative essay of five to seven pages about two writers in the context of classical notions of poetics (from Aristotle, Hume, Burke, Horace, Du Bois, Lorde or other philosophers and theorists) and how his/her/their works have expanded notions of African American or multiethnic American ontology. I’ll give you an extensive handout about the final paper shortly after the midterm.

**Final exam**

At the semester’s end, you will have a two-hour period in class to complete a take-home based on cumulative knowledge of the texts and writers we will have explored in the second half of the class.

Here are some basic standards that should offer insight on what to expect when your essays and exams are graded:

**A:** The document is excellent as is, with little or no additional revision necessary. It meets both the writer’s and the readers’ needs clearly and efficiently. It not only meets the purpose of the assignment, but it does so in a particularly ingenious or elegant way. It is substantially better than the ordinary assignment, and there are virtually no problems with standard

grammar and punctuation. It has been organized to meet the needs of its audience and clearly demonstrates an above average level of fluency with written English.

**B:** The document meets assignment goals with some revision. It contains all significant/required content, but certain elements of organization, focus or writing style need work. Editorial revisions pertain to words and sentences or to one or two small sections. Overall, it meets the goals of the assignment and effectively articulates them in most respects, and it demonstrates a better than adequate level of fluency with written English, with a few grammatical/mechanical errors present.

**C:** The document requires significant revision before it meets assignment goals; though it contains most of the necessary information somewhere, its content, design, and organization prevent readers from accomplishing the intended goals. Large passages might need to be rewritten or reorganized, or the assignment might contain extensive stylistic problems. It demonstrates an acceptable level of fluency with written English. There are, however, too many grammar or punctuation problems for a professional assignment.

**D:** The document requires extensive revision before it meets assignment goals. Though it attempts to meet the requirements of the assignment, it is deficient in content, focus and organization, or it may contain extensive grammatical or mechanical errors. Although it shows some evidence of an attempt to apply the principles discussed for the assignment, the attempt was not generally successful. There are so many problems with either punctuation or grammar that the reader has a difficult time gathering the meaning/purpose of the assignment.

**F:** The document completely fails to meet the purpose and requirements of the assignment; readers cannot accomplish the intended goals. The assignment shows no evidence of application of the principles discussed in the course. There are so many problems with either punctuation or grammar that the focus of the assignment is completely unclear. An assignment that does not meet the length requirement or that is submitted late may also receive a failing grade.

Your 50 points of in-class participation will be assessed each class based upon the extent to which you:

1. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently working and focused on the texts at hand during class.
2. Be on time for class consistently and be absent very rarely. Two tardies equal one absence. More than two unexcused absences (one week) throughout the semester, or any unexcused absence when a conference is scheduled, will break the contract and result in loss of points in increments of 10-20, depending upon whether your absence results in your not submitting work due on that date.
3. Be prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required.
4. Produce complete, thoughtful responses to every assignment, and turn all work in on time. Post every assignment to Sakai by the assigned deadline.
5. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts do not have to be perfect, but you should learn any grammar rules that consistently give you trouble by talking with a classmate, using a handbook such as Bremer's *Words on Words* or Graff's *They Say I Say*, and/or meeting with me.
6. Avoid plagiarism by (a) taking careful notes to help you distinguish between your own ideas and language and those you have borrowed from sources, (b) attempting to cite all sources correctly even in first drafts, (c) mastering citation conventions and citing all sources correctly in all final drafts, and (d) never attempting to disguise another's work as your own, never purchasing essays online, and never engaging in any other act of academic dishonesty. New ideas only come about because we are all constantly borrowing ideas and sharing our work with others; be generous about attributing and citing those whose work has influenced your own.
7. Attend all scheduled conferences with me and come prepared to use the conference time productively.
8. Show respect for your classmates and me.

### Course Requirements

1. Because a major portion of the work in this course is done in class, daily attendance is mandatory. **Two** unexcused absences are allowed; all others will negatively impact your final grade. **Excessive tardiness (greater than 10 minutes) and arrival without work will count as an absence.** If you come to class and clearly exhibit you have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. **After two unexcused absences, your participation grade will be reduced by five or more points per absence. After six unexcused absences, you will automatically fail this class.** Absences will not be excused without sufficient documentation, and a simple note that one visited the campus health center may not suffice.

2. All formal writing you submit must be double-spaced in 12-point Times New Roman on pages with standard 1-inch margins on all sides. Make sure you select “No Spacing” in your toolbar before double-spacing your work and that you change your Word defaults (in older versions) from 1.25-inch margins to 1-inch ones. Otherwise, you will inadvertently add extra space between paragraphs and throughout your work. Please be mindful to avoid this error. Emails, in-class writing, homework responses and Sakai discussion, however, don’t have to be double-spaced.
3. You’ll be expected to follow the rules of MLA Style. Bookmark [these links](#) or purchase a reference text such as *The Penguin Handbook* by Leslie Faigley or *They Say/I Say: The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Birkenstein.
4. Your work should be submitted by class time on due dates to me and/or your fellow group member(s). Late assignments will incur penalty as a breach of the contract unless we discuss your extenuating circumstances in advance and you provide documentation upon returning to class. (Again, a note from parents/guardians or a note that you visited the campus health center or a hospital will not suffice. You’ll need a more official note of excuse from a health center designee.) Back up your work in as many ways as you can (e-mail, USB drive, FileBox, external hard drive, etc.). Loss of work due to technological lapses may not excuse you from penalty.
  - a) The heading of every feeder and assignment should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment:  
Your Full Name  
  
Dr. Wilson  
  
English 175I  
  
Date (10 October 2019)  
  
**In upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.
  - b) Each heading should be followed by a title that summarizes the theme/thesis of your piece of writing.
  - c) Please **staple** all materials before coming to class. When submitting your unit projects, please put all drafts and workshop handouts in a pocket folder, with your final draft on top. If your work isn’t stapled and isn’t in a folder, I will deduct points from your final assignment grade.
5. Build a network among classmates so that when you are absent you can find out what you’ve missed. I will be available to help, but it’s important that you build a rapport with your colleagues as well.
6. It is my desire and expectation that all will pass this class. For all students who make a D or below on a complete assignment submitted on time, see me about rewriting it to improve your grade.

### **Disability Statement**

As one who has conquered physical challenges, I’m happy to make reasonable accommodations for students who face their own. Students should find resources through the [Learning Center and Disability Services](#). If you have emergency medical information to share or if you need special arrangements in case the building must be evacuated, *please let me know as soon as possible so that we can make sure you have all you need to be comfortable and excel in this course.*

### **Plagiarism, Honor Code, and State on Expression**

Plagiarism is a serious violation at Wake Forest University. Review the university’s guidelines for “[Recognizing and Avoiding Plagiarism.](#)” Every piece of work you submit (whether a rough draft or completed project) is covered by the [Honor Code and Student Code of Conduct](#), highlighted in that guideline and detailed in the [Undergraduate Student Handbook](#). If you fail to document sources correctly, you are guilty of plagiarism and will likely be sanctioned by the Honor Court. As a university employee, I am required to report any work that appears plagiarized. We will discuss plagiarism in class and how to avoid it. However, you also must read *thoroughly* these guidelines to avoid breaching the agreement you’ve made with the university and the consequences that will follow.

The university is committed to diversity, inclusion, and the spirit of Pro Humanitate, and it strives to provide an environment conducive to understanding, fostering, and nurturing the values of mutual respect, dignity, responsibility, and open communication. Free speech and peaceable assembly are basic requirements of a university as a center for free inquiry and the search for knowledge and insight.

WFU is committed to providing all students the right to openly dissent and to speak, write, listen, challenge, protest, and learn. Though the vibrant exchange of ideas may become contentious, such interactions, as part of the University’s educational mission, can lead to changed perspectives, advanced knowledge, and informed action. The rights afforded to students in this statement have limitations and involve a concurrent obligation on the part of students to maintain on the

campus an atmosphere conducive to scholarly pursuits and to respect the rights of all individuals, including the right to be free of harassment or other behavior that diminishes a person's or group's dignity and which is prohibited under the Code of Conduct. Moreover, the exercise of these rights may not disrupt or obstruct the functions of the University or imminently threaten such disruption or obstruction.

### **Writing Center**

If you need extra help with your writing or if you just want additional feedback, you should make an appointment with the Writing Center, whose tutors can help you throughout the writing process, whether developing ideas, organizing your thoughts, strengthening your arguments or working on style and language issues. Go to them prepared with specific questions and as much clarity as you can about what you need.

### **My Pledge to You**

I will facilitate and cultivate, as your instructor, a learning community and encourage respect and inclusivity of all members and your diverse worldviews. I will strive to make work engaging and relevant to our objectives and make necessary revisions to our schedule and assignments to ensure you are gleaning as much as possible from class time and its activities. I will listen actively and attentively and will be available during office hours as well as during individual conferences. I will do my best to support you as you work to become more confident, skilled writers and critical thinker.

# Fall 2019 Calendar

(will be adjusted as needed)

Week	Monday	Wednesday
1 Aug.	26 Syllabus overview Discuss ethnicity and poetics. <i>HW:</i> Study syllabus & complete contract & questionnaire <b>Note:</b> Norton Anthology will be abbreviated as NA.	28 Syllabus overview Discuss ethnicity and poetics. <b>SYLLABUS CONTRACT &amp; QUESTIONNAIRE DUE</b>
2 Sept.	2 <b>PHILOSOPHIES OF POETICS AND "DARK" ONTOLOGIES</b> In-class (all on Sakai) <i>Aristotle</i> , "Poetics" <i>Horace</i> , "Ars Poetica" <i>Burke</i> , "The Sublime"  <i>HW</i> (all on Sakai) <i>Hume</i> , "Of National Characters" <i>Kant</i> , "Of National Characteristics" <i>Biedma</i> , "An Account of the Battle of Mabila" <i>Jefferson</i> , Excerpt from Notes on the State of Virginia	4  In-class (all on Sakai) <i>Aristotle</i> , "Poetics" <i>Horace</i> , "Ars Poetica" <i>Burke</i> , "The Sublime" <i>Hume</i> , "Of National Characters" <i>Kant</i> , "Of National Characteristics" <i>Biedma</i> , "An Account of the Battle of Mabila" <i>Jefferson</i> , Excerpt Notes on the State of Virginia
3	9 <b>EARLY MULTIETHNIC AMERICAN POETICS (1678-1789)</b>  <i>NA</i> : "Introduction: Talking Books" and "The Vernacular Tradition"  <i>Du Bois</i> , "The Conservation of Races" (Sakai, 5-18), from <i>Souls</i> , "The Forethought," "Of the Sorrow Songs"  <i>Sakai</i> : <i>DeLeuze &amp; Guattari</i> , "What Is Minor Literature?"  <i>Martí</i> : "Contra el verso retórico y ornado (Against Rhetorical and Ornate Verse)"  <i>Lorde</i> , "Poetry Is Not a Luxury"  <i>Spirituals, Indigenous Songs, &amp; Early Latino Songs</i> : "Lord, Remember Me," "I Know Moon-Rise," "Go Down, Moses," "Steal Away to Jesus," "Didn't My Lord Deliver Daniel?" "Wade in the Water/God's Gonna Trouble the Water" (Sweet Honey version); "La Cucaracha" ( <i>Ulali</i> , "Mother (live)" "Mahk Ichi, (lyrics)." "All My Relations"(lyrics)  <i>Occom</i> : "The Humble Publican," et al. (Sakai, from <i>A Choice Collection of Hymns and Spiritual Songs</i> )	11 <i>Ballads and Folk Tales</i> , NA: "John Henry," "The Signifying Monkey," "You Talk Too Much Anyhow," "Brer Rabbit Tricks Brer Fox Again," "The Wonderful Tar-Baby Story"  <i>Optional</i> : "Native American Literature in the Colonial Period: North American Indian Oratory, Chief Powhatan, Chief Canassatego, Chief Logan, Chief Pachgantschilias" (Sakai)  <i>Hacker</i> , "What's American About American Form: Phillis Wheatley and the Rest of Us" (Sakai)  <i>Eleazar</i> , "On the death of that truly venerable man D. Thomas Thacher" (Sakai)  NA: <i>Terry (Prince)</i> , "Bars Fight"  <i>Wheatley</i> , "Preface," "To Mæcenas," "On the Death of the Rev. Mr. George Whitefield," "On Being Brought from Africa to America"
4	16 <b>PRÉCIS NO. 1</b>  NA: <i>Wheatley</i> , "To the Right Honorable William, Earl of Dartmouth . . .," "On Imagination," "To S.M., a Young Painter, on Seeing His Works"  <i>Hammon</i> , "An Evening Thought," "An Address to Miss Phillis Wheatly"  <i>Crevècœur</i> , <i>Letters from an American Farmer</i> (Letters 3 & 9, Sakai)	18 <b>ANTI-SLAVERY AND ANTI-COLONIAL PROTEST AND LOVE IN THE TIME OF WARS (1789-1918)</b>  NA: <i>Equiano</i> , all of the Narrative excerpts (plus PDF on Sakai);  <i>Walker</i> , excerpts from <i>Appeal</i>  S: "Theresa, A Haytien Tale"  <i>Séjour</i> , "The Mulatto"
5	23 <b>PRÉCIS NO. 2</b>  <i>Turner</i> : excerpts from <i>Confessions</i> (also on Sakai)  <i>Murieta</i> : excerpts from <i>Life and Adventures</i> (Sakai, plus here)	25

<p>6 Oct.</p>	<p>30 <b>PRÉCIS NO. 3</b></p> <p>NA: <i>Delany</i>, “The Condition ...” (198-220)</p> <p>NA: <i>Truth</i>, “Ar’n’t I a Woman?,” “From the <i>Narrative</i>”</p> <p><i>Stewart</i>, “From Religion and the Pure Principles” and “Lecture”</p> <p><i>Schoolcraft</i>: “The Contrast,” “Invocation” (Sakai)</p> <p><i>Cary</i>, “The Bridal Veil,” “Snowed Under” (Sakai)</p>	<p>2 NA: <i>Jacobs/Brent</i>, from <i>Incidents</i>: “The Trials of Girlhood,” “A Perilous Passage in the Slave Girl’s Life,” “The Confession,” “The Fugitive Slave Law,” and “Free at Last” (259-261)</p> <p><i>Keckley</i>, from <i>Behind the Scenes</i>, “Where I Was Born” and “Girlhood and Its Sorrows”</p>
<p>7</p>	<p>7 <b>PRÉCIS NO. 4</b></p> <p>NA: <i>Douglass</i>, From <i>Narrative</i>: “Chapter I,” “Chapter II,” “Chapter III,” “Chapter VII,” “Chapter X” and “Appendix” (with keen attention to “A Parody”)</p>	<p>9 NA: <i>Horton</i>, “A Lover’s Farewell,” On Hearing ...,” “George Moses Horton, Myself,” “<i>A Dirge</i>”</p> <p><i>Ridge/Yellow Bird</i>: “Song,” “The Humboldt Desert” (Sakai)</p> <p><i>Si-tu-a-kee, Jr.</i>: “To the Tahlequah Gals” (Sakai)</p> <p><i>Harper</i>, “Ethiopia,” “Eliza Harris,” “The Slave Mother,” “Vashti”</p> <p><b>FALL BREAK (Oct. 10-13)</b></p>
<p>8</p>	<p>14 <b>RECONSTRUCTION, MIGRATION AND RENAISSANCE (1868-1940)</b></p> <p>NA: <i>Harper</i>, “A Double Standard,” “The Two Offers”</p> <p><i>Posey</i>: “Cuba Libre,” “A Freedman Rhyme” (Sakai)</p> <p><i>Sadakichi Hartmann</i>: “Cyanogen Seas Are Surging,” “Tanka I &amp; III” (Sakai)</p> <p><i>Yone Noguchi</i>: “In Japan Beyond” (Sakai)</p> <p><i>Joaquin Miller</i>: “Columbus,” “Cuba Libre,” “Mother Egypt,” “The Little Brown Man”</p>	<p>16</p> <p>NA: <i>Washington</i>, excerpt from <i>Up from Slavery</i></p> <p><i>Martí</i>: “Nuestra América” (Sakai)</p> <p><i>Darío</i>: “A Roosevelt (To Roosevelt)” (also Sakai)</p> <p><i>Bush-Banks</i>: “Heart-Throbs” (Sakai)</p>
<p>9</p>	<p>21 NA: <i>Dunbar</i>, “Ode to Ethiopia,” “We Wear the Mask,” “Sympathy,” “A Negro Love Song,” “When Malindy Sings,” “Her Thought and His”</p> <p><i>Dunbar Nelson</i>, “Violets” (poem &amp; proems), “I Sit and Sew,” “<i>You! Inez!</i>”</p> <p><i>Fenton Johnson</i>, “The Lonely Mother,” “Tired,” “The Scarlet Woman,” “The Banjo Player” (some on Sakai)</p>	<p>23 NA: <i>J.W. Johnson</i>, “Brothers,” “The Creation”</p> <p><i>Schomburg</i>, “The Negro Digs Up His Past”</p> <p><i>Spencer</i>, “Dunbar,” “The Wife-Woman”</p> <p><i>Douglas Johnson</i>, “The Heart of a Woman”</p> <p><i>Rihani</i>: “I Dreamt I Was a Donkey Boy Again,” “Lilatu Laili” (Sakai)</p> <p><i>Lola Ridge</i>, from <i>The Ghetto</i></p>
<p>10</p>	<p>28 NA: <i>Du Bois</i>, “Forethought” “Of Our Spiritual Strivings,” “Of the Sorrow Songs,” “The Damnation of Women”</p> <p>NA: <i>Locke</i>, “The New Negro”</p> <p><i>Du Bois</i>, “Criteria for Negro Art”</p> <p><i>Hughes</i>, “Negro and the Racial Mountain”</p> <p><i>Schuyler</i>, “The Negro-Art Hokum”</p> <p><b>MIDTERM EXAM DUE (11:59 p.m.)</b></p>	<p>30 <b>VISIT FROM KIESE LAYMON</b></p> <p>NA: <i>Hurston</i>, “Characteristics of Negro Expression,” plus “<i>the Crow Dance</i>” and “<i>You May Go But This Will Bring You Back</i>”</p> <p>NA: <i>Ragtime, Blues, Bluegrass/Country, Gospel, Folk &amp; Early Jazz</i>: “<i>The Entertainer</i>” and other Joplin hits, “<i>Shave ’Em Dry</i>,” “<i>Sissy Man</i>,” “<i>Frankie and Johnny</i>,” “<i>Stackolee</i>,” “<i>Amazing Grace</i>” (another version), “<i>Noah</i>,” “<i>Foggy Day</i>”</p> <p><i>Moon Kwan</i>: “Coolie Song” (Sakai)</p>
<p>11 Nov.</p>	<p>4 <b>PRÉCIS NO. 5</b></p> <p>NA: <i>McKay</i>, “If We Must Die,” “Africa,” “America,” “My Mother”</p> <p><i>Brown</i>, “Southern Road,” “Slim Greer,” “Old Lem”</p> <p><i>Cullen</i>, “Incident,” “Yet Do I Marvel”</p> <p><i>H.T. Tsiang</i>: “Shantung,” “Chinaman, Laundryman” (Sakai)</p> <p><i>Gust-ah-yah-she</i>: “The Indian’s Plea” (Sakai)</p> <p><b>CONFERENCES FOR ARGUMENTATIVE ESSAY PLAN (MONDAY-WEDNESDAY)</b></p>	<p>6 NA: <i>Toomer</i>, From <i>Cane</i>: “Karintha” to “Blood-Burning Moon”</p>

	<p>11 <b>PRÉCIS NO. 6</b></p> <p>NA: <i>Toomer</i>, From <i>Cane</i>: “Seventh Street” to “Bona and Paul”</p>	<p>13 <i>Toomer</i>, from <i>Cane</i>: “Kabnis”</p> <p>NA: <i>Hughes</i>, “The Negro Speaks of Rivers,” “The Weary Blues,” “Christ in Alabama,” “Harlem”</p> <p><i>Neruda</i>, “The Song of Despair”;</p> <p><i>Bonner</i>, “The Whipping” (Sakai)</p>
13	<p>18 <b>PRÉCIS NO. 8</b></p> <p>NA: <i>Helene Johnson</i>: “Poem,” “Sonnet to a Negro in Harlem”</p> <p><i>Moore</i>, “The Fish” (Sakai)</p> <p><i>Walsh</i>, “Poem for a Negro Voice” (Sakai)</p> <p><i>William Carlos Williams</i>, “Flowers of August” (esp. “Butter and Eggs”) (Sakai), <i>From Totem Poles to Hip-hop (FTP/TH)</i>: “The Widow’s Lament in Springtime”</p> <p><b>CONFERENCES FOR ARGUMENTATIVE ESSAY (MONDAY-WEDNESDAY)</b></p>	<p>20 <b>MODERNISM &amp; NATURALISM (1940-1960)</b></p> <p><i>Meeropol/Holiday</i>, “Strange Fruit”;</p> <p>NA: <i>Tolson</i>, “Dark Symphony”;</p> <p><i>Margaret Walker</i>, “For My People”;</p> <p><i>Brooks</i>, “The Mother,” “We Real Cool,” “when you have forgotten Sundays: a love story”</p> <p><i>Melham</i>: “To an Ethiopian Child” (Sakai)</p> <p><i>Yu</i>: “In America,” “White Night in Chicago” (Sakai)</p> <p><i>Kaufman</i>, “Grandfather Was Queer, Too,” “Walking Parker Home” (Sakai)</p>
14	<p>25 <b>PRÉCIS NO. 9</b></p> <p><b>POWER MOVEMENTS (1960-1975)</b></p> <p>NA: <i>Jones/Baraka</i>, “Preface to a Twenty Volume Suicide Note,” “Black Art”</p> <p><i>Ginsburg</i>: “Howl,” “America”</p> <p>NA: <i>Knight</i>, “The Idea of Ancestry,” “Hard Rock ...”</p> <p><i>Namjoshi</i>: “Pinocchio”</p> <p><i>Inada</i>: “West Side Songs” (Sakai)</p> <p><i>Evans</i>, “I Am a Black Woman”; <i>Giovanni</i>, “Nikki-Rosa”</p> <p><i>Sanchez</i>, “poem at thirty,” “Summer Words of a Sistuh Addict”</p> <p><i>Lorde</i>, “Equinox”; <i>Rodgers</i>, “Jesus Was Crucified,” “It Is Deep”; <i>Alice Walker</i>, “Outcast”</p> <p><i>Harper</i>, “Dear John, Dear Coltrane”;</p> <p>NA: <i>Simone</i>, “Four Women,” “Be My Husband” (lyrics)</p> <p><i>Dylan</i>: “The House of the Rising Sun”</p>	<p>27 <b>THANKSGIVING BREAK</b></p>
15 Dec.	<p>2 <b>POST-1975 POETICS OF HYBRIDITY PRÉCIS NO. 9 &amp; 10</b></p> <p>NA: <i>Clifton</i>, “homage to my hips,” “wishes for sons,” “Sam”</p> <p><i>Algarín</i>, “At the Electronic Frontier”</p> <p><i>Espada</i>, “Coca-Cola and Coco Frio,” “Niggerlips”</p> <p><i>Stern</i>, “Behaving Like a Jew”</p> <p><i>Nye</i>, “Blood,” “The Survivor”</p> <p><i>Ríos</i>, “The Language of Great Aunts”</p> <p><i>Awad</i>: “The Man Who Loved Flamenco”</p> <p><i>Berryman</i>: from <i>The Dream Songs</i></p> <p><i>Jordan</i>, “Poem About My Rights”</p> <p><i>Komunyakaa</i>, “Facing It”</p> <p><i>Dove</i>, “Parsley,” “The Event,” “Persephone Abducted,” “History”</p> <p><i>Derricotte</i>, “A Note on My Son’s Face”</p>	<p>4 <i>Sakai/FTP/TH</i>: <i>Alexie</i>, “Vision (2),” “Translated from the American,” “Crazy Horse Speaks,” “A Drug Called Tradition”</p> <p><i>Silko</i>, “The Man to Send Rain Clouds”</p> <p><i>Erdrich</i>, “Indian Boarding School: The Runaways”</p> <p><i>Soto</i>, “Braly Street,” “Black Hair,” “Remember”</p> <p><i>Harjo</i>, “The Woman Hanging from the Thirteenth Floor Window,” “Anchorage”</p> <p><i>McGrath</i>, “Ode for the American Dead in Asia,” “Columbus”</p> <p><i>Heaney</i>, “Digging”</p> <p><i>Dugan</i>, “Sailing to Jerusalem”</p> <p><i>Ammons</i>, “Easter Morning,” “Feel Like Traveling On”</p> <p>UA: <i>Wong</i>, “Where Is My Country?”</p> <p><i>Chin</i>, “We Are Americans Now, We Live in the Tundra”</p> <p><i>Gillan</i>, “Growing Up Italian”</p> <p><i>Vinograd</i>, “Jerusalem Walked Thru War”</p>

	<p><i>Hemphill</i>, "From Conditions: XXI, XXII, XXIV"  <i>Trethewey</i>, "Flounder," "Pilgrimage,"  "Elegy of the Native Guards"</p> <p><b>CONFERENCES FOR ARGUMENTATIVE ESSAY  (MONDAY-WEDNESDAY)</b></p>	<p><i>Shange</i>, "Cross Oceans Into My Heart"</p> <p><b>ARGUMENTATIVE ESSAY DUE</b></p>
16	<p>9 <b>Optional Class:</b>  <i>Hayes</i>, "At Pegasus" "Shafro," "Shakur"</p> <p><i>Díaz</i>, "How to Date a Browngirl, Blackgirl, Whitegirl, or Halfie"</p> <p><i>NA</i>: <i>Grandmaster Flash &amp; the Furious Five</i>,  "The Message"</p> <p><i>Tupac/2Pac Shakur</i>, "Brenda's Got a Baby," "California Love," "The Rose That Grew From Concrete" (Sakai)</p> <p><i>Biggie Smalls(Notorious B.I.G.)</i> "Things Done Changed,"  "Juicy"; "Mo Money Mo Problems"</p> <p><i>Queen Latifah/KRS-One</i>, "The Evil That Men Do,"  "U.N.I.T.Y."</p> <p><i>Beastie Boys</i>, "Paul Revere"; <i>RuPaul</i>, "Supermodel"</p> <p>***Your own choice of hip-hop artists from the past two decades**</p>	10 <b>FINAL EXAM (2 p.m.)</b>