

Mississippi Valley State University

Department of English and Foreign Languages

Fall 2018

Holistic Transformer:

Transforming and developing scholars, reflective thinkers and facilitators, and responsible professionals who will change and transform the Delta and society beyond

EN 369-01: Literature of the Harlem Renaissance

Instructor: Mamie Osborne
Class Meetings: Class Time/Place: TR- 10:50-12-05 Technical Education Bld. Room 169
Office Location: Technical Education Building, Room 167
Office Phone: 254-3669
Office Hours: 12:05- 1:00 TR; 2:30-5:30TR; 10:00-12:00 W; Others by Appointment
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Course Description: This course examines the literature, politics, and art of the New Negro or Harlem Renaissance—a period from 1919-1940 (though the dates vary). This was a time when African American writers, artists, philosophers, activists, and musicians, congregating in New York City's Harlem, sought to define African American culture on their own terms. By studying selected works of this period, we will focus on the ways in which the literature and cultural production represents, responds to, and shapes intellectual and political transformation in Harlem and African American culture. We will also consider the impact of the Harlem Renaissance on contemporary culture.

This survey of the literature of the Harlem Renaissance will help students refine their ability to relate this literature to its social-historical contexts, such as the Great Migration, the social and educational theories of Booker T. Washington and W. E. B. DuBois, ideas about American pluralism, the social role of literature, and the politics of the literary portrayal of African Americans. In addition, the course will help students refine skills for analyzing, discussing, researching, and writing about challenging poetry and prose, and the many perspectives they convey.

Credit Hours: 3

Prerequisites: EN 101, 102; EN 201-202

A. Required Text(s):

David Levering Lewis, Ed. The Portable Harlem Renaissance Reader

B. Supplemental Text/Resources:

Additional Readings (handouts will be provided)/Films/CDs/DVDs

- The Ultimate Civil War Series (DVD)
- Up From Slavery (DVD)
- Black History: A Retrospective-40 Documentary Collection (DVD)
- The African Americans: Many Rivers to Cross (DVD)
- Ethnic Notions-Documentary (DVD)
- Their Eyes Were Watching God (DVD)

Major Areas of Study/Course Content:

- The Civil War/slavery
- Reconstruction/The Great Depression
- The Great Migration
- Fiction
- Poetry
- Essays
- Art
- Music
- Film

Purpose/Rationale: This is an upper level course English course designed to support the English and Liberal Arts majors. It is one of the required courses for English and English Education majors.

General Course Goals:

1. To help prepare students to develop their analytical and communication skills in the study of English language and literature, particularly Harlem Renaissance literature
2. To provide general knowledge in a multicultural and technological world

Matrix: Linkage of the HTM and General Course Goals:

The following course outcomes represent what candidates will know and be able to do at the completion of this course as it relates to the Holistic transformer:

MATRIX: LINKAGE OF THE HTM AND EN 369-Literature of the Harlem Renaissance Course Goals

General	HTM	HTM	HTM
Course Goals	Scholar (Knowledge)	Reflective Thinker and Facilitator	Responsible Professional (Dispositions)

		(Skills)	
1	1.1; 1.4	2.1	
2	1.4	2.5	3.4
3	1.2; 1.3	2.1; 2.2	3.4
4	1.1; 1.4	2.1	3.2
5	1.4	3.2	3.2
6	1.2;1.3	2. 2	3.2

Outcome: Content

Candidate Proficiencies (Knowledge)

1.0 Scholar

1.1 The candidate synthesizes in-depth knowledge of content in specific

disciplines with research-based practices in the teaching and learning process.

1.2 The candidate **plans** instruction and integrates technology appropriately based on best practices

impacting student learning.

1.3 The candidate **selects** reliable and valid assessments to measure student performance.

1.4 The candidate **demonstrates** theoretical, historical, and philosophical knowledge of diversity and equity.

Outcome: Processes, Skills

Candidate Proficiencies (Skills)

2.0 Facilitator and Reflective Thinker

2.1 The candidate regularly **reflects** on the state, national, and professional

curriculum standards as a basis for continuously improving teaching and learning.

- 2.2** The candidate **designs and implements** unit and daily lesson plans that incorporate rigorous instructional strategies and infuses technology appropriately to enhance student learning.
- 2.3** The candidate **administers** formative and summative assessments to measure student learning outcomes and to facilitate data-based decisions about instruction.
- 2.4** The candidate **develops** adaptive instruction plans to meet the educational and social needs of all students in collaboration with community and parental support.

Outcome: Dispositions

Candidate Proficiencies (Dispositions)

3.0 Responsible Professional

- 3.1** The candidate actively **collaborates** with relevant P-20 learning communities and professional education associations as evidence of a personal commitment to professional learning and development.
- 3.2** The candidate **values, respects, and promotes** learning for all students and incorporates instructional technology.
- 3.3** The candidate **systematically analyzes** individual student outcomes and makes appropriate decisions for student learning.
- 3.4** The candidate **models** professional, responsible, and ethical behaviors to support social justice and equity in a diverse society.

Course Objectives:

At the end of the semester, the student should be able to:

(NCATE, , Holistic Transformer (HTM), NTCE, M-Star, and In-TASC Standards addressed are noted by parenthetical numbers)

Course Objectives:

- To be acquainted with the literature, criticism, historical, and cultural background of African American literature produced during the Harlem Renaissance. (NCTE/NCATE 3.1.3, 3.1.4, 3.5.1.1, 3.5.1.3, 3.5.1.4; INTASC 1, 2, 7)
- To gain an understanding of the cultures producing the texts, the interrelationship among them, and their relevance and connections to contemporary culture. (NCTE/NCATE 2.2, 2.6, 3.6.1; INTASC)
- To improve critical reading and writing skills. (NCTE/NCATE 3.2.3, 3.2.5, 3.3.3, 3.3.3, 3.4.1; INTASC)
- To develop an appreciation of literary genres, traditions, and movements. (NCTE/NCATE 3.1.8, 3.5.1.2; INTASC)
- To develop research skills and implement them in the writing of assignments. (NCTE/NCATE 3.7.1; INTASC)
- To improve oral as well as written communication skills in class discussion and presentation of projects. (NCTE/NCATE 3.1.2, 3.2.4; INTASC)

Technology Infusion:

Technology to be incorporated in the course includes computer, Internet (To perform in-depth searches for information related to appropriate instructional methodology and materials for teaching throughout the curriculum), power-point, overhead projector, VCR/DVD, CDs, Audio Books, and selected videos.

Major Student Activities:

- Position papers
- Notes and Queries Journal (Reader Response Journal)
- Oral Reports
- Facilitations/Discussion Leaders
- **Tests/quizzes (I reserve the right to give announced and unannounced reading quizzes, if the need arises—students consistently come to class unprepared for class discussion)

Instructional Strategies:

Teaching methods employed in EN 369 include lecture, whole class, small group activities and discussions, oral/PowerPoint presentations, weekly writings, use of the Internet, audio-visual aids, and formative and summative assessments.

Student Evaluation:

Grading Scale: (grades are based on total obtained with 100% serving as the denominator)

100-90= A 89-80= B 79-70= C 69-60= D 59-0 = F

Course Requirements and Grading:

Notes and Queries Journal (5 or more entries)	20%
Five 1 ½- 2 page position papers	30%
Short Oral Reports on self-selected texts (number to be determined)	30%

Facilitations/Discussion Leaders (at least one scheduled)	10%
Attendance/Class Participation	10%

For grade criteria, consider this:

A = This is a superior grade and is given to work that has uniformly far exceeded the specific requirements of the assignment and course. Perfect/near perfect attendance. Strong class participation is required. Assignments turned in on time. Write with clarity and demonstrate a sophisticated understanding of the materials read.

B = Rarely miss class or assignments. Write with clarity and demonstrate a reasonably strong understanding of the materials to be read. Fairly solid paper. Contribute meaningfully to class discussion.

C = You are missing class and assignments. Your writing is acceptable and satisfactory. It does not demonstrate a reasonable understanding of the materials. Thin essays. Weak contribution to class participation.

D=You are missing class and assignments. Your writing is below that which is acceptable or satisfactory. Incomplete work. Assignment requirements are not met. There are consistent problems with spelling, grammar, punctuation, and format.

F = You simply did not try.

Course Expectations

Assignments should be the student's original work; plagiarism will result in an F grade for the assignment. **No late assignments accepted without a university-sanctioned excuse.**

This class is neither instructor-centered, nor lecture-driven. It will be led in a seminar style, meaning there may be periodic lectures at the beginning of class, but the majority of the class period will consist of group discussion where I am a facilitator. This is also a reading intensive course with required weekly responses. All students should participate in class discussions. Oral participation based on preparation is important. But respectful listening is also necessary for fruitful discussion. You can expect me to pay attention to your active contributions to discussions. Everyone will be given an opportunity to (offer brief reports on an aspect of an assigned author or work, and to (2) facilitate discussion for the reading selection for the class, or discussion that takes place in small groups.

As a result of participation expectations, attendance is mandatory. Classes are professional appointments. Students are responsible for all assigned materials, materials discussed in class, and all materials handed out, or placed on reserve in the library. Should students miss class, they should ask other students for notes or information on assignments, or confer with me about any assignment due.

As a courtesy, email me if you *have* to be absent. I'll do the same for you, if I my absence is unexpected. The attendance policy in the MVSU catalogue will be enforced.

Course Assignments

In addition to regular attendance, careful preparation, and participation in class discussions, students will be responsible for the following assignments:

1. Five 1½ -2page **position papers** on either of the assigned texts.

2. A **Notes and Queries Journal**. For five classes, students will be responsible for handing in a set of two questions with discursive commentary. The first question should concern the week's assigned reading (asking for clarification or elaboration of what the text says). The second question should be a larger question for possible class discussion.

Separate from these questions should be notes in response to the readings—not plot summary or mere emoting of personal opinions, but an attempt to grapple with an important intellectual or cultural issue raised by the text. They will be double-spaced pages. Each journal entry should be from one to two pages long.

Effective **participation** means being present for each class, arriving on time to class, and contributing to class discussions, which lets me know that you are engaged in the course. The **Notes and Queries Journal** helps you to be prepared to participate in class discussion, chart your critical progress, as well as prepare you for writing your position papers. One of your journal entries may very well be the seed for one of your papers. The journal is primarily used for out-of-class reader response writing. However, I may periodically pose a question during class (based on readings or current events) and allow you to reflect and write a brief response in your journal. As for your reader-response notes and queries writing, you must submit an entry for the assigned readings, either individually or in relation to one another (comparatively). Consider these questions as you reflect on the readings: What questions does it (reading selection) raise for you? What issues do you take with the reading? What interests you about that text? Why? Explore your thinking here. I am not as concerned with length and formalities as I am with your providing a sharp critical analysis of the works. Bring this entry in for the next class meeting and be ready to discuss and raise your concerns/questions. All journal responses are due before each class meeting; they should be used as an entry into class discussion. Journals will be randomly but frequently collected throughout the semester; however, twice during the semester they will be graded. Keep up with your journal entries. It will be obvious to me if you do not. As with other required texts, the journal should be brought to each class meeting.

Notes and Queries will be marked on a scale of 0-5. Most submissions will receive 3 points, although incomplete, perfunctory or deficient submissions will receive anywhere from 0-2 points; submissions that are exceptionally thoughtful, engaging, or well done will receive 4--5 points.

3. A five-minute **oral report** on two (2) self-selected texts (**written copy** handed in on the day of presentation).
4. **Facilitations/Discussion Leaders** requires you to lead class discussion on the designated author and assigned text or topic, as listed on the course schedule. These presentations will be the foundation upon which we will build the larger class conversation. I expect and require that the presentations should become progressively more critical. In these presentations, you are to:
 - **briefly** introduce the author, including a brief overview of his/her life, pointing out his/her major works of writing, and the significance of his/her work.
 - focus on specific moments/passages in the reading(s), make specific connections, and focus on clearly identified ideas, questions, or issues that the text raises for you as you try to make sense of it and (as the class progresses) its relationship to others. The key here is to think

critically about the text(s). Possibly, identify some of the problems you might see in the author's works—feel free to be critical in a constructive way.

- suggest at least 2-3 thoughtful topics that will stimulate class discussion.
- As the assignment title, discussion leader, suggests, the manner of presentation is discussion, but audio-visual and other aids may also be used. A hand-out to be distributed in class where you outline major points, list discussion questions and sources you consulted is REQUIRED. Your presentation must be coherent and focused. You are being evaluated on what you say as well as how you present yourself and your ideas as well as your fielding and answering questions from the class.

ADA/Students With Special Needs:

(For your reference) Mississippi Valley State University's ADA (American with Disabilities Act) Office offers students with disabilities (as defined by the ADA definition of a disability) accommodations according to provided documentation. Disability may include learning, psychiatric, physical disabilities, or chronic health disorder. A disability is a permanent condition which substantially limits one or more major life activities. Student must inform the instructor of any special need(s) within first week of class to ensure that such need(s) can be addressed in a timely manner. It is the student's responsibility to contact the Office of Disability Service at 254-3446 and to submit appropriate documentation prior to receiving services. For additional information contact MVSU ADA Office at (662) 254-3434.

Plagiarism/Academic Integrity:

(For your reference) Honesty and integrity are essential values of the Valley's mission to pursue truth and knowledge. Therefore, cheating in any fashion will not be tolerated, including, but not limited to plagiarizing another's words, work, or ideas on class assignments. All work is intended to be your own. Please see MVSU undergraduate catalog pp. 112-114 for the grading policy.

References:

Bascom, Lionel C., Ed., *A Renaissance in Harlem: Lost Voices of an American*

Community. New York, NY: Avon Books, Inc., 1999.

Bontemps, Arna, Ed., *The Harlem Renaissance Remembered*. New York, NY: Dodd,

Mead & Company, 1972.

Davis, Arthur P. *From the Dark Tower: Afro-American Writers 1900-1960*.

Washington, D.C.: Howard University Press, 1960.

Hurston, Zora Neale. *Their Eyes Were Watching God*. Narr. Dee, Ruby. Caedmon

Audiocassette, 1991.

Lewis, David L., *When Harlem was in Vogue*. New York: Oxford University Press, 1981.

Locke, Alain, Ed., *The New Negro: Voices of the Harlem Renaissance*. New York, NY:

Simon & Schuster, 1992.

Music of the Harlem Renaissance. Chestnut Music Traders Ltd., 2005.

Osofsky, Gilbert. *Harlem—The Making of a Ghetto: Negro New York, 1890-1930*. New

York: Harper Torchbooks, 1971.

The Art Studio Museum in Harlem. *Harlem Renaissance: Art of Black America*. New

York: Harry N. Abrams, Inc., Publishers, 1987.

Class Schedule

(Tentative)

Please Note: *The Portable Harlem Renaissance Reader* is an assigned text that is to be read independently throughout the semester. We will discuss particularly relevant selections from this text in class, along with handouts I will provide.

Wk 1. Introduction to course; Short story activity

Wk 2. Introduction to Harlem Renaissance--Documentary

Wk 3. Introductions in *Renaissance Reader* (Lewis) and *New Negro*

Wk 4. Essays in Lewis:

DuBois, Returning Soldiers

Woodson, The Migration of the...

Domingo, Gift of the Black...

Wk 5. Garvey, Africa for the Africans and Liberty Hall

Ovington, On Marcus Garvey

Johnson, from *Black Manhattan*

Wk. 6 Locke, The New Negro (in Locke), 46-51

McDougald, The Task of Womanhood, 68

Hughes, from *The Big Sea*, 77-94

Wk 7 **Art:** Schuyler, The Negro-Art Hokum, (in Lewis), 96

DuBois, Criteria of Negro Art, 100

DuBois and Johnson, Critiques of Veichten's *Nigger Heaven*, 106

Fisher, The Caucasian Storms Harlem, 110

Barnes, *Negro Art and America*

Wk 8 Mid-Term Examinations (Oct. 2-6); Wright, *Blueprint for Negro Writing* (in Lewis)

Poetry: Brown, 227-237

Cullen, 242-267

Hughes, 257-267

McKay, 289-298

Wk 9. Johnson, 279-298 (in Lewis); 132-145 (in Locke); Video—God's Trombones

Wk 10. Drama: Gregory, *The Drama of Life* (in Locke), 153-158

Fauset, *The gift of Laughter*, 161

Richardson, *Compromise*, 168-195

Wk 11. Fiction: Locke, (in Locke):

Fisher, *The City of Refuge*, 57

Toomer, from *Cane* (in Lewis), 318-323

Music: (in Locke), 199-227

Wk 12. Fausett (handout), Mary Elizabeth

West, *Typewriter* (in Lewis), 501

Bennet, *Wedding Day* (in Lewis), 410

Wk 13. Larsen, *Sanctuary* (Handout)

from *Quicksand* (in Lewis), 410

from *Passing*, (in Lewis) 460

Wk 14. Thanksgiving Holiday; (Fall Break: Nov. 20-24);

Read: Hurston (in Lewis), 695-719

Thurman, from *The Blacker the Berry*, 636

Wk 16. The New Scene (in Locke)

Johnson, 301

Miller, 312

Moten, 323

Wk 16. **Final Examinations; All outstanding assignments are due on Final Exam day.**