

## Term Information

Effective Term Autumn 2022

## General Information

Course Bulletin Listing/Subject Area English  
Fiscal Unit/Academic Org English - D0537  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2381  
Course Title Introduction to the Black Atlantic  
Transcript Abbreviation IntroBlackAtlantic  
Course Description The term 'Black Atlantic' describes encounters between Africans, Europeans, and Americans that have shaped our modern world: its politics, its literature, its art, and its economics. This class examines the literature of these encounters and relevant media in visual art and cinema depicting enslavement of Africans and resistance to slavery, racism, and the politics of white supremacy.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites Prerequisite: English 1110  
Exclusions  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 23.0101  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior

## Requirement/Elective Designation

Race, Ethnic and Gender Diversity

## Course Details

### **Course goals or learning objectives/outcomes**

- Students analyze writing about slavery, consider the significance of slavery to definitions of citizenship, and explore literature of revolution and reform to discover the importance of language in both describing and enacting social change.

### **Content Topic List**

- Diaspora of black literature and media that moves beyond traditional disciplinary borders and across literary subfields.
- Transatlantic literature, visual culture, and primary documentation in the culture of black struggle--for freedom, equal recognition, and civic representation.
- The persistent modern aspiration of black nationhood.
- Ways that black writers and artists across 4 centuries have represented the African diaspora and its effects on the conception of black citizenship.

### **Sought Concurrence**

Yes

## Attachments

- Black Atlantic Syllabus and Proposal.docx: Proposal and Syllabus  
*(Syllabus. Owner: Lowry,Debra Susan)*
- GE Submission Form, REGD, Intro to the Black Atlantic, English 2381.pdf: GE Submission Form  
*(Other Supporting Documentation. Owner: Lowry,Debra Susan)*
- Concurrence AAAS.docx: Concurrence  
*(Concurrence. Owner: Lowry,Debra Susan)*
- Black Atlantic Syllabus and Proposal Revised 4-19-21.docx: Revised Proposal and Syllabus  
*(Syllabus. Owner: Lowry,Debra Susan)*
- English 2381\_Revised Proposal\_Syllabus\_REGD GE Submission Form.pdf: Revised Proposal, Syllabus and GE Submission Form  
*(Syllabus. Owner: Lowry,Debra Susan)*

## Comments

- See REGD panel feedback emailed on 6-16-21 *(by Vankeerbergen,Bernadette Chantal on 06/16/2021 04:43 PM)*
- Please see Panel feedback email sent 04/15/21. *(by Hilty,Michael on 04/15/2021 02:33 PM)*

**COURSE REQUEST**  
2381 - Status: PENDING

Last Updated: Lowry,Debra Susan  
09/02/2021

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	03/30/2021 08:47 PM	Submitted for Approval
Approved	Winstead,Karen Anne	03/31/2021 12:40 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	03/31/2021 05:58 PM	College Approval
Submitted	Lowry,Debra Susan	04/01/2021 03:59 PM	Submitted for Approval
Approved	Lowry,Debra Susan	04/01/2021 04:00 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/01/2021 05:49 PM	College Approval
Revision Requested	Hilty,Michael	04/15/2021 02:33 PM	ASCCAO Approval
Submitted	Lowry,Debra Susan	04/19/2021 12:50 PM	Submitted for Approval
Approved	Lowry,Debra Susan	04/19/2021 12:51 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/22/2021 12:18 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/16/2021 04:44 PM	ASCCAO Approval
Submitted	Lowry,Debra Susan	09/02/2021 01:36 PM	Submitted for Approval
Approved	Lowry,Debra Susan	09/02/2021 01:36 PM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	09/02/2021 01:36 PM	College Approval

## English 2381: Introduction to the Black Atlantic

**Rationale:** At least since Paul Gilroy's seminal book *The Black Atlantic* (1993), scholars have been invested in a diaspora of black literature and media that moves beyond traditional disciplinary borders and across literary subfields. Covering transatlantic literature, visual culture, and primary documentation such as the first Haitian constitution and the pamphlets of Jamaican revolt, "English 2381: The Black Atlantic" would involve students in the culture of black struggle--for freedom, equal recognition, and civic representation. As we have designed it, the course is also comparative. For example, to show the persistent modern aspiration of black nationhood, we place texts from Haiti's revolution side by side with the 2018 superhero film *Black Panther*.

There are three primary reasons to add such a course to the English curriculum. First, the course is highly relevant to the present struggle for racial justice. We in the United States are living through a second civil rights movement--but its liberatory current has also swept across the globe. Broadcast around the world via traditional and social media, these uprisings recall the dissemination of influential abolitionist texts and images internationally throughout the 18th-19th centuries. Second, the course may include a broader media component, as it brings together text and image, both still and moving. GE students who may be less comfortable with older literatures and styles of composition may be encouraged by the course's pivoting between, say, *The History of Mary Prince* (1832) and Ousmane Sembène's 1966 film *Black Girl*. Not only could such an arrangement compliment and prepare students for an array of existing courses in black literature, but it could presage many of the courses in media, film, and television for which OSU's faculty is also known. Finally, the course could involve a whole range of faculty across national traditions (the U.S., Britain, Africa, the Caribbean) and centuries (from the 17<sup>th</sup> to the 21<sup>st</sup>). In fact, the original offering was designed to be team-taught, perhaps by one faculty member working in American lit and the other working in the British/European area (although the budget structure of the university may, sadly, prohibit such an arrangement.) This setup underscores the transatlanticism of the Black Atlantic itself and could produce a new, perhaps exciting, dynamic for students and instructors. We have enclosed a syllabus constructed by Jamison Kantor and Elizabeth Hewitt, but other colleagues including Susan Williams, Jacob Risinger, Clare Simmons, and Jesse Schotter have indicated their interest in teaching the course.

We should also note that the course would fulfill a requirement Race, Ethnicity and Gender Diversity. Surprisingly, very few of our GE offerings in the English Department address this requirement.

## English 2381: Introduction to the Black Atlantic

Prof. Elizabeth Hewitt ([hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)) and Jamison Kantor ([kantor.41@osu.edu](mailto:kantor.41@osu.edu))  
Tuesdays and Thursdays, 11:10 am-12:30 pm. in xxxxx

**Description:** The term ‘Black Atlantic’ comes from the title of a book by cultural historian, Paul Gilroy, to describe the encounters between African, European, and American that he argues have shaped our modern world: its politics, its literature, its art, and its economics. This class will study the literature of this encounter--as well as relevant media in visual art and cinema--focusing on work that describes the enslavement of Africans and literature that depicts resistance to slavery, racism, and the politics of white supremacy. We will also consider the ways that the black writers and artists across 4 centuries have represented the African diaspora and its effects on the conception of black citizenship.

### Expected Learning Outcomes:

- To analyze writing about slavery (the Atlantic slave trade and the enslavement of African peoples) and the significance of slavery to definitions of citizenship in the United States and Great Britain.
- To analyze writing about the African diaspora and the ways its provides a unique model for the study of global citizenship.
- To analyze historical texts across a variety of genres (fiction, poetry, autobiography), media (text, film, still image) and disciplines (literature, politics, economics) and gain aptitude in such comparative work.
- To study the literature of revolution and reform and discover the importance of language in both describing and enacting social change.

### General Education Expected Learning Outcomes:

Foundations: Race, Ethnic, and Gender Diversity	
Goals	Expected Learning Outcomes
<b>Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.</b>	<b>Successful students are able to ...</b>
	<b>1.1</b> Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
	<b>1.2</b> Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
	<b>1.3</b> Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
<b>Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.</b>	<b>1.4</b> Evaluate social and ethical implications of studying race, gender, and ethnicity.
	<b>2.1</b> Demonstrate critical self- reflection and critique of their social positions and identities.
	<b>2.2</b> Recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.
	<b>2.3</b> Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

## Course Schedule:

### Citizen of the World

**Tue., 1/11:** Intro / Course Policies and Expectations

**Th., 1/13:** Selections from *Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw* (UV pp. 32-58) and *Narrative of the Life and Adventures of Venture Smith* (UV pp. 369-78)

**Tue., 1/18:** Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano* (UV pp. 186-215)

**Th., 1/20:** Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano* (UV pp. 216-244)

- Quiz 1 due 1/16

### Middle Passage

**Tue., 1/25:** Phillis Wheatley, Selected Poetry (UV pp. 59-71)

**Th., 1/27:** Phillis Wheatley, Selected Poetry (continued); Honorée Fanonne Jeffers, *The Age of Phillis* (pp. 1-17)

**Tue., 2/1:** Honorée Fanonne Jeffers, *The Age of Phillis* (pp. 23-37; 46; 75-84; 1-3-104); David Dabydeen, from *Turner\**; J.M.W. Turner “The Slave Ship“ (image)\*

**Th., 2/3:** M. NourbeSe Philip, from *Zong!*\*

- Quiz 2 due 2/6

### Migratory Labor

**Tue., 2/8:** Mary Prince, *The History of Mary Prince* (pp. 1-38)

**Th., 2/10:** Mary Prince, *The History of Mary Prince* (continued)

**Tue., 2/15:** *Black Girl* (dir: Ousmane Sembène, 1966)

**Th., 2/17:** *Black Girl*

- Quiz 3 due 2/20

**Tue., 2/22:** Juan Manzano, from *Poems by a Slave in the Island of Cuba, Recently Liberated* \*

**Th., 2/24:** Frances Harper, selected poems\*; Paul Laurence Dunbar, selected poems\*

### Black Nation

**Tue., 3/1:** Primary documents and reflections on the Haitian Revolution: “Decree of the National Convention” and “Constitution”\*

**Th., 3/3:** C.L.R James, “From Touissant L’Ouverture to Fidel Castro”\*; William Wordsworth, “To Toussaint L’Ouverture”;\* Paintings from Guillaume Lethière\*.

- Quiz 4 due 3/6

**Tue., 3/8:** *Black Panther* (dir. Ryan Coogler, 2018)

**Th., 3/10:** *Black Panther*

**-SPRING BREAK-**

**Black Revolution**

**Tue., 3/22:** John Stedman, from *The Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*\*

**Th., 3/24:** Robert Wedderburn, writings on Jamaican liberation\*

- Quiz 5 due 3/27

**Tue., 3/29:** Frederick Douglass, “The Heroic Slave” (pp. 3-52)

**Th., 3/31:** Frederick Douglass, “The Heroic Slave” (continued)

**Tue., 4/5:** Herman Melville, *Benito Cereno* (pp. 38-92)

**Th., 4/7:** Herman Melville, *Benito Cereno* (pp. 93-112)

- Quiz 6 due 4/10

**Tue., 4/12:** James McBride, *The Good Lord Bird* (pp.1-218)

**Th., 4/14:** James McBride, *The Good Lord Bird* (pp. 219-250)

**Tue., 4/19:** James McBride, *The Good Lord Bird* (pp. 250-457)

**Th., 4/21:** Course Wrap-up and Q&A

**Required Texts:**

- *Unchained Voices: An Anthology of Black Authors in the English-Speaking World*, ed. Vincent Carretta (978-0813190761). UV in syllabus
- Honoré Fanonne Jeffers, *The Age of Phillis* (978-0819579492)
- *The History of Mary Prince* (978-1719492324)
- Frederick Douglass, *The Heroic Slave*, Ed. Robert Levine, John Stauffer, and John R. McKivigan (978-0300184624)
- Herman Melville, *Benito Cereno* (978-0486264738)
- James McBride, *The Good Lord Bird* (978-1594632785)
- Course .pdfs – Includes public domain texts from Juan Manzano, John Stedman, Robert Wedderburn, and texts/images on Haitian liberation. \* in syllabus

**Required Assignments**

**Reading Quizzes.** To be successful in this course, you must read the assigned materials. To help ensure that you keep up with this reading, there will be 6 online Carmen quizzes, consisting of multiple choice and short answer questions. They will be available after the Thursday class and

due by Saturday at 11:59 pm. The schedule is located in the syllabus. The cumulative average of all quizzes will constitute 20% of your final grade.

**Response Paper.** One important concept that has emerged in our study of the Black Atlantic is *movement* between both locations and identities. Please write a short (3 page) paper that focuses on **one** text we have read so far and offers a description and analysis of how this work depicts movement or transition. Either choose 1) a moment of motion or transition and offer a detailed description of *how* the captures this transitional space; 2) two different spaces in the text and offer a detailed description of *how* the author uses language to capture the differences between these spaces. Your analysis should focus on how these small moments in the text your reading of the whole work. The essay is worth 20% of your grade and will be due **Friday, March 11 at 11:59 pm.**

**Revolution Mixtape and Response.** Choose a character from one of the works we have read that has represented revolution (*The Good Lord Bird*, *Benito Cereno*, “The Heroic Slave,” any of the work about the Haitian Revolution, *Black Panther*, or the selections from Stedman). Assemble a playlist of 4-5 songs that you think represent this character (the songs can be from any period and in any genre and feel free to move between periods and genre if you wish): send me a link to your playlist (using either Spotify or AppleMusic). You also need to write a 4-5 page paper in which you explain *why* you chose the songs you did: how do these particular choices reflect important aspects of the character and/or work? What particular scenes from the text motivated your choices? Do they all work together or were you trying to represent different moments or features of the character? Be as detailed as possible in describing both your primary text and your musical selections. This project is worth 20% of your grade and will be due **Thursday, April 28 at 11:59 pm.**

**Participation and Carmen Posts.** One of the pleasures of the literature classroom is having a chance to discuss large and small ideas that come from our reading. I encourage your active participation in class. But I also recognize that it can be a little daunting to speak in class and as such, your participation grade will be based on written comments posted to Carmen. Every student is required to post to the Carmen Discussion site at least **five** times in the semester a very short response of approximately 300-400 words. Your post can be an original question, observation, analysis, or commentary about one or more of the texts we read during this module. The average of these Carmen Discussion Posts will be worth 20% of your grade.

**Final Exam.** There will be a take home final exam that will ask short essay questions requiring you to draw connections across the texts we have read this semester. The exam will be worth 20% of your grade. I will post questions on **Friday, April 22** and it will be due on **Thursday, April 28** at 11:59.

### Grading Scheme

93% -100%	A
90%	A-
87%	B+
83%	B
80%	B-



77%	C+
73%	C
70%	C-
67%	D+
60%	D
0%	E

## Course Policies

**Attendance and Lateness policy.** Your regular attendance is important to me and is crucial to your success in this class. If you cannot attend class because of illness or quarantine, please let me know so that we can make arrangements. If you don't communicate with me, you will be marked absent -- and these absences will negatively affect your grade. Your grade will be lowered by half a grade after 3 absences. (Thus, if your final average is an A-, but you have missed 4 classes, then you will receive a B+ for a final grade).

### Diversity and Inclusion.

I am committed to ensuring a safe, respectful, and supportive environment for all members of our community, regardless of their race, ethnicity, national origin, sex, gender identity, gender expression, sexual orientation, citizenship status, religion, disabilities, military status, age, socio-economic background, and other kinds of diverse identities that we bring to class. Your success at Ohio State and the greater world is enhanced by the innovation and creativity of thought that an inclusive classroom provides. Let us together create a learning environment in which we treat others with dignity, respect, and kindness.

### Electronic media policy.

Laptops and tablets are permitted, so long as they are being used for course-related activities. Please be courteous to your colleagues and me and do not browse. Mobile phones are not permitted.

### Academic Integrity

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](#), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so we recommend

that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.**

**If we suspect that a student has committed academic misconduct in this course, we are obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

### **Statement on Title IX**

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at [titleix.osu.edu](http://titleix.osu.edu) or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu). Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit [equity.osu.edu](http://equity.osu.edu) or email [equity@osu.edu](mailto:equity@osu.edu).

### **Your mental health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or

overwhelmed, please know that there are resources to help: [ccs.osu.edu](https://ccs.osu.edu). You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

### **Academic Support Services and Resources**

For support on matters relating to scheduling courses, paying for tuition, and viewing grades at the Student Services Center (<http://ssc.osu.edu>).

OSU's Academic Advising website (<http://advising.osu.edu/welcome.shtml>) will help you schedule an appointment with an advisor, obtain tutoring, order a transcript, or run a degree audit.

Students seeking advice on their English major or minor should visit the Advising page of the English Department website (<https://english.osu.edu/undergraduate/advising>)

### **Accessibility accommodations for students with disabilities**

#### **Requesting accommodations**

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307.

Dear Race, Ethnicity, and Gender Diversity Panel of the ASC Curriculum Committee,

Thank you very much for taking the time to review and comment on our course proposal for English 2381, "Introduction to the Black Atlantic." We are excited about adding this course to our department's curriculum and also feel that it will be an ideal offering for the Race, Ethnicity, and Gender Theme. So, we very much appreciate your suggestions and comments. I'm including a revised syllabus and GE Submission form, which I hope answers many of the questions, but I also thought I would use this letter to address the contingencies and recommendations directly.

- The first two contingency revisions were that "The syllabus needs to explain how the GE ELOs are fulfilled in the course. At the top of page 2 (under the GE ELOs), there should be a statement that explains how the course will satisfy the stated ELOs" and that "the syllabus & the GE form do not make clear how the assignments specifically meet the GE ELOs. How are the ELOs engaged in the course?" On the syllabus, we have included more detailed description of the ELOs underneath the boilerplate GE ELOS for the Race, Ethnicity, and Gender Diversity Foundation. We are even more detailed in the GE submission, where we explain how individual readings and assignments are explicitly designed to teach students how to use literary analysis to describe, evaluate, and analyze lived experiences of race, gender, and ethnicity. As one of the ELOs on the syllabus states: "To read, engage, and analyze literature of the African diaspora with particular attention to the differences not only of race, but also ethnicity and gender, thereby learning how the intersection of identity categories has shaped lives across history."
- The third contingency revision was a question about gender diversity, proposing that we add "a module that engages just with that." Because gender is such an important component to the long history of African Slavery (given the fact that children followed the condition of the mother), we do not want to segregate the topic of gender in a separate module. The issue of gender identity is emphasized in much of the assigned reading. It is central to almost all the assigned slave narratives (Smith, Equiano, Prince) because sexual assault of women was endemic. Prince's text in particular is relevant because she gives expression to sexual assault and then her publisher is sued for libel and herself accused of sexual misconduct. As such, her work and the history of the text's publication will provide students with an ideal example of how slavery and racism operates differently for women. But other work also puts an especial emphasis on gender including poetry by Jeffers, Wheatley, Harper, and Dunbar and prose by Stedman, Douglass, Melville, and McBride.
- The fourth contingency revision asked to "provide better emphasis on ethnicity in the course." We have used the GE submission form to explain with more clarity how ethnicity is a central topic on the course. While the primary category is race, it is also a course on the Black diaspora and so ethnicity plays a major role. For example, since we are reading Equiano's narrative, we will talk to students about the mystery of Equiano's birthplace: was he really born in western



Africa or was he born in the American Carolinas? Students will consider whether this birthplace makes a difference to our understanding of his narrative or to his representation of the experience of enslavement. Additionally, as indicated on the GE submission, because we are reading about the experiences of African people across the world (in the US, England, France, Cuba, Jamaica, Haiti, Senegal, Nigeria, etc.), the topic of ethnicity will be a critical category of our comparative analysis.

- The fifth contingency revision asked “What methodological approaches are used in the course? What secondary readings are planned?” Like most classes in English literature at the 2000-level, our primary methodology is close reading and textual analysis: our ambition is to train students to learn about identity, power, history through the study of language and representation. In literature classrooms, we rarely assign secondary readings at the 2000-level, but rather have instructors introduce our students to theoretical and secondary material in lecture and discussion. But we take seriously the recommendation that we have the students read something from Gilroy’s book, *The Black Atlantic*, since his theorization is so important to the course’s conceptualization. We originally did not assign it on the syllabus, because it is a little difficult for 2000-level students and most of the chapters involve highly focused readings of texts that we are not assigning. But we have decided to add selections from his introductory chapter at the beginning of the unit called “Migratory Labor,” since his conceptualization of motion and migration will be very useful for the students reading of *The History of Mary Prince* and *Black Girl* (both of which are about Black migration across the globe). We are also assigning a chapter from C.L.R. James’s *Black Jacobins* because in addition to give students a clear historical perspective on nationalist movements in the Caribbean, he also exemplifies an important voice as an African Caribbean historian.
- The first question asked “What is the link between C.L.R. James and “Europeans who witnessed those revolutions” on p. 2 of the GE form? We agree that this was confusing and misrepresented our intention, which was to describe how many of the assigned texts represent the experience of enslavement and revolution (even when the authors did not experience it firsthand). We have revised the sentence accordingly.
- The second question asked, “Where does *Black Panther* fit in?” We have specifically explained our selection of the film in the GE submission form. We are positioning it in relationship to the historical materials about the Haitian Revolution because the contemporary film offers a self-conscious meditation on the long history of Black nationalism, of which Haiti is the founding example. For example, as our students will learn that Haiti becomes all but a pariah nation in the aftermath of 1804, suffering economic embargoes and debt repayments for centuries. Wakanda is also absolutely isolated, and yet it is by choice; and the film suggests thus suggests that isolationism and separatism is the only viable choice for a Black state. Our turn to the very popular film is to make the historical case of Haiti and the complex geopolitics of the war more legible.
- The third question asked us to substitute our original diversity statement with the university one, and also to provide a land acknowledgement statement. We have done this on the revised syllabus.



THE OHIO STATE UNIVERSITY

We thank you for your careful reading and hope that these adjustments answer all questions and concerns. Please let me know if there is anything else that I can answer or provide.

Sincerely,

Elizabeth Hewitt

## English 2381: Introduction to the Black Atlantic

Prof. Elizabeth Hewitt ([hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)) and Jamison Kantor ([kantor.41@osu.edu](mailto:kantor.41@osu.edu))  
Tuesdays and Thursdays, 11:10 am-12:30 pm. in xxxxx

**Description:** The term ‘Black Atlantic’ comes from the title of a book by cultural historian, Paul Gilroy, to describe the encounters between African, European, and American that he argues have shaped our modern world: its politics, its literature, its art, and its economics. This class will study the literature of this encounter—as well as relevant media in visual art and cinema—focusing on work that describes the enslavement of Africans and literature that depicts resistance to slavery, racism, and the politics of white supremacy. We will also consider the ways that the black writers and artists across 4 centuries have represented the African diaspora and its effects on the conception of citizenship, identity, and culture.

### General Education Expected Learning Outcomes:

Foundations: Race, Ethnic, and Gender Diversity	
Goals	Expected Learning Outcomes
<b>Goal 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.</b>	<b>Successful students are able to ...</b>
	<b>1.1</b> Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.
	<b>1.2</b> Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
	<b>1.3</b> Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.
<b>Goal 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.</b>	<b>1.4</b> Evaluate social and ethical implications of studying race, gender, and ethnicity.
	<b>2.1</b> Demonstrate critical self- reflection and critique of their social positions and identities.
	<b>2.2</b> Recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.
	<b>2.3</b> Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

### Expected Learning Outcomes:

- Students will read, engage, and analyze writing about the Atlantic slave trade and the enslavement of African peoples to understand how the historical institution of slavery has affected the representation of race, gender (as shaped by race), ethnicity, and class.
- Students will read, engage, and analyze literature that emphasizes personal experiences of the African diaspora (autobiography, poetry, novel, memoir) so as to understand how the largescale economic and social institution of chattel slavery shaped both individuals, communities, and nations.
- Students will study historical texts across a variety of genres (fiction, poetry, autobiography), media (text, film, still image) and disciplines (literature, politics, economics) and gain aptitude in such comparative literary analysis.



- Students will learning how the intersection of identity categories (race, ethnicity, and gender) has shaped all people’s lives across history.
- Students will study the literature of revolution and discover the importance of language in both describing and enacting social change.

## Course Schedule:

### Citizen of the World

**Tue., 1/11:** Intro / Course Policies and Expectations

**Th., 1/13:** Selections from *Narrative of the Most Remarkable Particulars in the Life of James Albert Ukawsaw Gronniosaw* (UV pp. 32-58) and *Narrative of the Life and Adventures of Venture Smith* (UV pp. 369-78)

**Tue., 1/18:** Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano* (UV pp. 186-215)

**Th., 1/20:** Olaudah Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano* (UV pp. 216-244)

- Quiz 1 due 1/16

### Middle Passage

**Tue., 1/25:** Phillis Wheatley, Selected Poetry (UV pp. 59-71)

**Th., 1/27:** Phillis Wheatley, Selected Poetry (continued); Honorée Fanonne Jeffers, *The Age of Phillis* (pp. 1-17)

**Tue., 2/1:** Honorée Fanonne Jeffers, *The Age of Phillis* (pp. 23-37; 46; 75-84; 1-3-104); David Dabydeen, from *Turner\**; J.M.W. Turner “The Slave Ship“ (image)\*

**Th., 2/3:** M. NourbeSe Philip, from *Zong!*\*

- Quiz 2 due 2/6

### Migratory Labor

**Tue., 2/8:** Paul Gilroy, from “The Black Atlantic as a Counterculture of Modernity”\*; Mary Prince, *The History of Mary Prince* (pp. 1-38)

**Th., 2/10:** Mary Prince, *The History of Mary Prince* (continued)

**Tue., 2/15:** *Black Girl* (dir: Ousmane Sembène, 1966)

**Th., 2/17:** *Black Girl*

- Quiz 3 due 2/20

**Tue., 2/22:** Juan Manzano, from *Poems by a Slave in the Island of Cuba, Recently Liberated* \*

**Th., 2/24:** Frances Harper, selected poems\*; Paul Laurence Dunbar, selected poems\*

### Black Nation

**Tue., 3/1:** Primary documents and reflections on the Haitian Revolution: “Decree of the



National Convention” and “Constitution”\*

**Th., 3/3:** C.L.R James, “From Touissant L’Ouverture to Fidel Castro”\*; William Wordsworth, “To Toussaint L’Ouverture”\*; Paintings from Guillaume Lethière\*.

- Quiz 4 due 3/6

**Tue., 3/8:** *Black Panther* (dir. Ryan Coogler, 2018)

**Th., 3/10:** *Black Panther*

### **-SPRING BREAK-**

#### **Black Revolution**

**Tue., 3/22:** John Stedman, from *The Narrative of a Five Years Expedition against the Revolted Negroes of Surinam*\*

**Th., 3/24:** Robert Wedderburn, writings on Jamaican liberation\*

- Quiz 5 due 3/27

**Tue., 3/29:** Frederick Douglass, “The Heroic Slave” (pp. 3-52)

**Th., 3/31:** Frederick Douglass, “The Heroic Slave” (continued)

**Tue., 4/5:** Herman Melville, *Benito Cereno* (pp. 38-92)

**Th., 4/7:** Herman Melville, *Benito Cereno* (pp. 93-112)

- Quiz 6 due 4/10

**Tue., 4/12:** James McBride, *The Good Lord Bird* (pp.1-218)

**Th., 4/14:** James McBride, *The Good Lord Bird* (pp. 219-250)

**Tue., 4/19:** James McBride, *The Good Lord Bird* (pp. 250-457)

**Th., 4/21:** Course Wrap-up and Q&A

#### **Required Texts:**

- *Unchained Voices: An Anthology of Black Authors in the English-Speaking World*, ed. Vincent Carreta (978-0813190761). UV in syllabus
- Honoré Fanonne Jeffers, *The Age of Phillis* (978-0819579492)
- *The History of Mary Prince* (978-1719492324)
- Frederick Douglass, *The Heroic Slave*, Ed. Robert Levine, John Stauffer, and John R. McKivigan (978-0300184624)
- Herman Melville, *Benito Cereno* (978-0486264738)
- James McBride, *The Good Lord Bird* (978-1594632785)
- Course .pdfs – Includes public domain texts from Juan Manzano, John Stedman, Robert Wedderburn, and texts/images on Haitian liberation. \* in syllabus

#### **Required Assignments**

**Reading Quizzes.** To be successful in this course, you must read the assigned materials. To help ensure that you keep up with this reading, there will be 6 online Carmen quizzes, consisting of multiple choice and short answer questions. They will be available after the Thursday class and due by Saturday at 11:59 pm. The schedule is located in the syllabus. The cumulative average of all quizzes will constitute 20% of your final grade.

**Response Paper.** One important concept that has emerged in our study of the Black Atlantic is *movement* between both locations and identities. Please write a short (3 page) paper that focuses on **one** text we have read so far and offers a description and analysis of how this work depicts movement or transition. Either choose 1) a moment of motion or transition and offer a detailed description of *how* the captures this transitional space; 2) two different spaces in the text and offer a detailed description of *how* the author uses language to capture the differences between these spaces. Your analysis should focus on how these small moments in the text your reading of the whole work. The essay is worth 20% of your grade and will be due **Friday, March 11 at 11:59 pm.**

**Revolution Mixtape and Response.** Choose a character from one of the works we have read that has represented revolution (*The Good Lord Bird*, *Benito Cereno*, “The Heroic Slave,” any of the work about the Haitian Revolution, *Black Panther*, or the selections from Stedman). Assemble a playlist of 4-5 songs that you think represent this character (the songs can be from any period and in any genre and feel free to move between periods and genre if you wish): send me a link to your playlist (using either Spotify or AppleMusic). You also need to write a 4-5 page paper in which you explain *why* you chose the songs you did: how do these particular choices reflect important aspects of the character and/or work? What particular scenes from the text motivated your choices? Do they all work together or were you trying to represent different moments or features of the character? Be as detailed as possible in describing both your primary text and your musical selections. This project is worth 20% of your grade and will be due **Thursday, April 28 at 11:59 pm.**

**Participation and Carmen Posts.** One of the pleasures of the literature classroom is having a chance to discuss large and small ideas that come from our reading. I encourage your active participation in class. But I also recognize that it can be a little daunting to speak in class and as such, your participation grade will be based on written comments posted to Carmen. Every student is required to post to the Carmen Discussion site at least **five** times in the semester a very short response of approximately 300-400 words. Your post can be an original question, observation, analysis, or commentary about one or more of the texts we read during this module. The average of these Carmen Discussion Posts will be worth 20% of your grade.

**Final Exam.** There will be a take home final exam that will ask short essay questions requiring you to draw connections across the texts we have read this semester. The exam will be worth 20% of your grade. I will post questions on **Friday, April 22** and it will be due on **Thursday, April 28** at 11:59.

### Grading Scheme

93% -100% A  
90% A-

87%	B+
83%	B
80%	B-
77%	C+
73%	C
70%	C-
67%	D+
60%	D
0%	E

### **Course Policies**

**Attendance and Lateness policy.** Your regular attendance is important to me and is crucial to your success in this class. If you cannot attend class because of illness or quarantine, please let me know so that we can make arrangements. If you don't communicate with me, you will be marked absent -- and these absences will negatively affect your grade. Your grade will be lowered by half a grade after 3 absences. (Thus, if your final average is an A-, but you have missed 4 classes, then you will receive a B+ for a final grade).

### **Diversity and Inclusion.**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

### **Electronic media policy.**

Laptops and tablets are permitted, so long as they are being used for course-related activities. Please be courteous to your colleagues and me and do not browse. Mobile phones are not permitted.

### **Academic Integrity**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

### **Sexual Misconduct/Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to

offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

## **Mental Health**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you find yourself feeling isolated, anxious or overwhelmed, please know that there are resources to help: [ccs.osu.edu](https://ccs.osu.edu). You can reach an on-call counselor when CCS is closed at (614) 292-5766 and 24 hour emergency help is also available through the 24/7 National Prevention Hotline at 1-(800)-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

## **Academic Support Services and Resources**

For support on matters relating to scheduling courses, paying for tuition, and viewing grades at the Student Services Center (<http://ssc.osu.edu>).

OSU's Academic Advising website (<http://advising.osu.edu/welcome.shtml>) will help you schedule an appointment with an advisor, obtain tutoring, order a transcript, or run a degree audit.

Students seeking advice on their English major or minor should visit the Advising page of the English Department website (<https://english.osu.edu/undergraduate/advising>)

## **Disability Services**

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](https://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

## **Land Acknowledgement**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

# GE Foundation Courses

## Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Race, Ethnicity, and Gender Diversity**

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

**Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

**GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)**

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

**From:** Skinner, Ryan <[skinner.176@osu.edu](mailto:skinner.176@osu.edu)>  
**Sent:** Thursday, April 1, 2021 3:45 PM  
**To:** Lowry, Debra <[lowry.40@osu.edu](mailto:lowry.40@osu.edu)>; Adeeko, Adeleke <[adeeko.1@osu.edu](mailto:adeeko.1@osu.edu)>  
**Cc:** Beckham, Jerrell <[beckham.4@osu.edu](mailto:beckham.4@osu.edu)>; Winstead, Karen <[winstead.2@osu.edu](mailto:winstead.2@osu.edu)>  
**Subject:** Re: Concurrence

Dear Deb (if I may),

AAAS would be happy to grant concurrence for this course, English 2381.

Please take this email as confirmation.

Best,

Ryan

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[Ryan Skinner](#)

Associate Professor

School of Music

Department of African American and African Studies

The Ohio State University

Director of [Undergraduate Studies](#) (AAAS)

Faculty member of the [University Senate](#)

Affiliated Faculty in French and Italian and Germanic Languages and Literature

Author of [Bamako Sounds: The Afropolitan Ethics of Malian Music](#) (University of Minnesota Press, 2015)