



CLARK ATLANTA UNIVERSITY  
AWH Department

### Course Syllabus

#### AWS 600—Seminar in Africana Women’s Studies: Sonia Sanchez

**Instructor:** Dr. Stephanie Y. Evans

**Office Hours** Wednesdays, 3:00pm-4:00 pm or by appointment

**Office Location** McPheeters-Dennis Hall, Room 200w

**Office Telephone** 404-880-6352

**Email** [sevens@cau.edu](mailto:sevens@cau.edu) Resource Page: [www.ProfessorEvans.net](http://www.ProfessorEvans.net)

Course# and Section		Course Title	Credit Hours	Semester	Time	Level (U/G)
CAWS 600	01	Seminar in Africana Women’s Studies	3	Spring 2015 CMW 314	Thursday 4:30-7:00 pm	G
<b>Brief Description</b>		This course is designed to introduce students to the discipline of Africana Women’s Studies by providing an overview of the social, political, intellectual and theoretical approaches utilized in such an academic undertaking. Special focus will be given to AWS via close reading of Professor Sonia Sanchez’s body of work.				

**Sonia Sanchez on Womanism**

“I wrote poems that were obviously womanist before we even started talking about it.” (p. 73)

“I think that one of the things that we, that black women, have to understand is that they’ve been involved in womanist issues all their lives.” (p. 103)

“So, what I’m saying is at some point our sensibilities, our sensitivity, our herstory made us approach the whole idea of what it was to be a black woman in a different fashion, in a different sense. And that is why I think Alice talks about being a womanist, as opposed to a feminist.” (p. 104)

“I think you—if you say out loud, I am a womanist or I want to go into women’s studies and/or I want to go to a university to learn something and I’m a history major or a political science major, the very fact that you are a black woman coming into those departments will change some of the stuff that goes on in there, by the very fact that you are there.” (p. 105)

“If you scratch the surface of any woman of color, you know she’s a womanist already. She’s had to struggle with men. She had to struggle with her own identity. She’s had to struggle in a house, just to be herself. She has to struggle against rape, incest. She’s had to struggle to go to school. People have attempted to destroy the power of the word *feminism*. That’s why I like “womanist” so much. I like what Alice Walker did with that word. You see, if I’m a “womanist,” I love myself; then I love other women and I love men also. I love my people too. I can’t be on this earth without all these loves. We see black women in homes, schools, churches, hospitals. So one of the things I think you need to talk about is the places they see Black women or women of color. What does it mean to be a woman in a place of power or authority? What does it mean for you to work in some of these places and not be passive? In fact, tell them to really check out their mothers and their grandmothers and they will see a womanist looking a world straight in the eye surviving, excreting their power in every arena.” (p. 185)

~ *Conversations with Sonia Sanchez*. Edited by Joyce A. Joyce (2007)

**If you do not read this syllabus in detail, your odds of earning an A are diminished greatly.**

### **Course Details**

Goals include: to offer a course that introduces students to Africana Women's Studies as a discipline; to examine the broad corpus of Professor Sonia Sanchez's essays, poems, and plays; to inform the Academy and communities of the relevance and importance of Africana Women's Studies in general and professor Sanchez's womanist writing in particular.

The focus on research in this course will allow students to locate resources and enhance findings for a thesis or dissertation through a deeper understanding of the ways in which Black women define their lives and articulate frameworks by which to define their lives. Definitions of womanist peace (Evans) and progressive peace (Webel) will be engaged throughout the course and peace as a main theme in Sanchez's work will be explored. Readings will emphasize foundations of African American women's intellectual history, underscore the need for critical research on new topics, and enhance students' skills in information literacy. Students will engage Africana womanism as a theoretical framework for discussing their own research interest, and investigate theme's Black women's writing on a micro, meso, macro and global scale. Students will produce a final paper of scholarly writing that features three components: 1) explication of Africana womanism; 2) Sonia Sanchez; and 3) a research topic relevant to individual student intellectual and professional development. The final student paper should be of publishable quality.

Objectives of the course include creating a forum for active discussion of historical and contemporary scholarly investigations of Black women's lives and how Sonia Sanchez's focus on women broadens both a reading of her contribution to the Black Arts Movement and our understanding about the impact of womanist philosophies on Black women's writing. Emphasis will be placed on enhancing student abilities to: identify a variety of approaches to Africana womanism, discuss characteristics of critical academic research; comprehend impact of race and gender in political, social cultural and national contexts. Students will also contribute to the legacy of interdisciplinary research grounded at Clark Atlanta University, specifically the unique legacy of the Africana Women's Studies graduate degree—they will: define a clear subject of inquiry with recognizable features of qualitative and/or quantitative research; articulate a clear thesis; formulate a research paper to enhance understanding of issues in a chosen field; acknowledge limitations and implications of conclusions about interpreting academic texts; contribute to a collaborative research project, and situate a final paper within a creative long-term research and professional agenda.

### **Course Objectives:**

1. To introduce students to various interdisciplinary theories related to the study of women of African American women.
2. To identify main themes and arch of development in the writings of Sonia Sanchez.
3. To provide students with information needed to facilitate an intellectual discussion on race, class, and gender, Black feminism, and the significance of the discipline of Africana Women's Studies.
4. To identify ways in which African Americans have engaged in creative non-fiction as a means of health, freedom, and empowerment in four areas: self, communication, tasks, and innovation.
5. To share reflections on the research process and provide models of the ongoing nature of research.
6. To provide students an opportunity for "regeneration" (retrospection, introspection, and prospection): to reflect on the role of autobiographical narrative, creative non-fiction, and academic research interests through various source types, toward a formulation of a long-term research and professional agenda.
7. To strengthen student commitment to the CAU core values: I<sup>2</sup> CAU  
[http://www.cau.edu/StratPlanning\\_Core\\_Values.aspx](http://www.cau.edu/StratPlanning_Core_Values.aspx)

### Learning Outcomes

Upon completion of the course, students should be able to:

1. Enhance skill set of critical information literacy (locate, evaluate, use, *and create* information), both and in and beyond the university
2. Prepare an abstract to clearly reflect four characteristics of research

#### Dr. E's Critical Reading Strategy

<b>Description</b> (Basics, structure)	<b>knowledge, comprehension</b>	<b>(What?)</b>	<b>Text</b>
<b>Analysis</b> (Details, relevance)	<b>analysis, evaluation</b>	<b>(So what?)</b>	<b>Context</b>
<b>Thesis</b> (Reader's argument)	<b>synthesis</b>	<b>" "</b>	<b>Pre-text</b>
<b>Application</b> (Original contribution)	<b>application</b>	<b>(Now what?)</b>	<b>Subtext</b>

3. Constructively develop and edit one's own academic work. Analyze, synthesize, and apply work by Black women scholars to advance the quality and depth of one's graduate research project.
4. Create a final research paper ready for professional peer review and consideration in three relevant journals. Give an oral presentation of 15 minutes on the research topic informed by course reading and original research.
5. Build on an extensive legacy of Africana Womanist research at Clark Atlanta University.

### Evaluation Criteria: Content, Structure, Sources

Unless otherwise noted, grades will be assigned in the following three areas:

- **Structure:** Organization with unified beginning, middle, and end; clear flow of ideas in paper and appropriate transitions; paragraphs and sentence structure; proper punctuation; appropriate language, evidence of editing
- **Content:** Clear main idea, relevant question, answer that matches the question type, thesis, argument development
- **Sources:** Valid sources that support but also complicate argument, appropriate scholarly journals, books, and dissertations; use primary documents with nuanced interpretation; correct citation in text and bibliography; correct citation style for academic discipline— use the Turabian style guide). Scholars without sources are

#### RL BAAD NEWS:

- **Report/gov. doc/database**
- **Live source/oral history/interview**
- **Book**
- **Article**
- **Archive**
- **Dissertation/thesis**
- **Newspaper**
- **Encyclopedia/bibliography**
- **Web Site/internet/multimedia**

### Teaching/Learning Methods:

1. Weekly lecture, videos, guest speakers, library research, class discussion and consultation in five specific areas:
  - a. Research: Information Literacy
  - b. Africana Women's Studies
  - c. Womanist Peace
  - d. Black Women's Mental Health (CHESS: consciousness-raising, healing, empowerment, stress-reduction, and satisfaction)
2. Creation of an annotated bibliography on the topic of women and the student's academic interest. Turning the annotated bibliography into an outline for development of original paper.
3. Consultation of at least 10 books, 10 journal articles, and 5 dissertations by or about 5 Black women writers.

#### Required Articles

1. Shelby Lewis, "Career Path Essay," *Journal of Black Political Science*. 2012.
2. Quintard Taylor. "The Scholar-Activist and the Challenge of Social Change: W. E. B. Du Bois and Race in America." *Reviews in American History*, Vol. 22, No. 4 (Dec., 1994), 662-667.
3. Amiri Baraka, "A Post-Racial Anthology?: *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*. [by Charles Henry Rowell]. [National Poetry Foundation](#). May 1, 2013.
4. Rita Dove. "Defending an Anthology." [New York Review of Books](#). December 22, 2011.
5. "Poetry, History, Beauty, and Truth: Vendler vs. Dove Smackdown." [Historiann Blog](#). December 12, 2011.
6. Cynthia Haven. "The Bashing of Helen Vendler." [The Book Haven](#). December 14, 2011.
7. Stephanie Y. Evans. "Inner Lions: Definitions of Peace in Black Women's Memoirs, A Strength-based Model for Mental Health." *Peace Studies Journal*, vol. 7, no. 2 (July, 2014): 96-125.

#### Recommended Dissertations

"Evolution of a poet: Re-memembering the black female aesthetic and the transformed consciousness of Sonia Sanchez, prophetic voice of the Black Arts Movement." Walker, Jamie Dannyelle. Howard University, 2005.

"On location: Race and family in the poetry of Sonia Sanchez, June Jordan, and Cathy Song." Stanton, Brandi. Indiana University, 2009.

"In Search of Our Warrior Mothers: Black Female Subjectivity in the Dramas of Martie Evans-Charles, Sonia Sanchez, and Barbara Ann Teer. Forsgren, La Donna Lee." Northwestern University, 2012.

"Six Female Black Playwrights: Images of Blacks in Plays by Lorraine Hansberry, Alice Childress, Sonia Sanchez, Barbara Molette, Martie Charles, and Ntozake Shange." Brown, Elizabeth. The Florida State University, 1980.

"The X-factor influence on the transformed image of Africa in the poetry of Haki Madhubuti and Sonia Sanchez: Issues of re(re)naming and inversion Jennings, Regina Beivex." Temple University, 1993.

"An Analysis of the Poetry of Three Revolutionary Poets: Don L. Lee, Nikki Giovanni, and Sonia Sanchez." Shouse, Elaine Marie. University of Illinois at Urbana-Champaign, 1976.

#### Required Books

8. *Conversations with Sonia Sanchez*, University Press of Mississippi, 2007.
9. *We a BaddDDD People*, Broadside Press (Detroit, MI), 1970.
10. *I've Been a Woman: New and Selected Poems*, Black Scholar Press (Sausalito, CA), 1978.
11. *Homegirls and Handgrenades*, Thunder's Mouth Press (New York, NY), 1984.
12. *Under a Soprano Sky*, Africa World (Trenton, NJ), 1987.
13. *Wounded in the House of a Friend*, Beacon Press (Boston, MA), 1995.
14. *Does Your House Have Lions?*, Beacon Press (Boston, MA), 1997.
15. *Like the Singing Coming off the Drums: Love Poems*, Beacon Press (Boston, MA), 1998.
16. *Shake Loose My Skin: New and Selected Poems*, Beacon Press (Boston, MA), 1999.
17. *Morning Haiku*, Beacon Press, 2010.
18. *I'm Black When I'm Singing, I'm Blue When I Ain't and Other Plays*, Duke University Press, 2010.
19. *SOS-Calling All Black People: A Black Arts Movement Reader*. Eds., John H. Bracey Jr., Sonia Sanchez, and James Smethurst, University of Massachusetts-Amherst Press (Amherst, 2014).
20. *The Womanist Reader*. Layli Phillips. Routledge (New York), 2006.
21. *Peace is a Haiku Song*. City of Philadelphia Mural Arts Program, 2013.  
<http://www.muralarts.org/sites/default/files/Peace%20is%20a%20Haiku%20Song%20101.pdf>

#### Recommended Reading

1. *Homecoming*, Broadside Press (Detroit, MI), 1969.
2. *Ima Talken Bout the Nation of Islam*, TruthDel, 1972.
3. *Love Poems*, Third Press (New York, NY), 1973.
4. *A Blues Book for Blue Black Magical Women*, Broadside Press (Detroit, MI), 1973.

5. *Generations: Selected Poetry 1969-1985*. Red Sea Press (New Jersey), 1986
6. *The Black Woman: An Anthology*. Toni Cade. 1970.
7. *Africana Womanism: Reclaiming Ourselves*. Clenora Hudson-Weems. 1993.
8. *Black Feminist Thought*. Patricia Hill Collins. 1980
9. *Ain't I a Woman? Black Women and Feminism*. bell hooks. 1981.
10. *Women, Race, and Class*. Angela Davis. 1983.
11. *Black Women in Antiquity*. Ivan Van Sertima, Ed. 1984.
12. *Black Women Writing Autobiography: A Tradition Within a Tradition*. Joanne M. Braxton. 1989.
13. *Women Imagine Change: A Global Anthology of Women's Resistance, 600 BCE to Present*. Delamotte, Eugenia, Natania Meeker, and Jean O'Barr. 1997.
14. *Out of the Revolution: The Development of Africana Studies*. Delores Aldridge & Carlane Young Eds. 2000.
15. *Caribbean Autobiography: Cultural Identity and Self-Representation*. Sandra Paquet. 2002.
16. *Black Women's Intellectual Traditions*. Ed. Kristin Waters and Carol Conway. 2007.
17. *The Craft of Research*. Booth, Wayne, Gregory Colomb, and Joseph Williams. Third Edition, 2008.
18. *Women of Color and Feminism*. Maythee Rojas. 2009.
19. *Still Brave: The Evolution of Black Women's Studies*. Stanlie James, Frances Foster, Beverly Guy-Sheftall. 2009.
20. *Practical Research*. Leedy, Paul and Jeanne Ellis Ormond. Ninth Edition, 2010.
21. *A Manual for Writers of Term Papers, Theses and Dissertations*. Kate Turabian. 2013.
22. *The Womanist Idea*. Maparyan, Layli. 2012.
23. ~~Continuous Fire: A Collection of Poetry, Inkbook, 1994.~~
24. ~~Autumn Blues: New Poems, 1994.~~

#### Online Resources

- Sonia Sanchez website <http://soniasanchez.net/>
- Dr. Elaine Delancy, Drexel University. Sonia Sanchez Literary Review <http://thesoniasanchezliteraryreview.org/links.html>
- BaddDDD Sonia Sanchez Documentary <http://www.attiegoldwater.com/soniasanchez/home.htm>
- American Library Association, Information Literacy Competency and Standards: <http://www.ala.org/acrl/standards/informationliteracycompetency>
- National Archives <http://www.archives.gov/education/research/index.html>
- Schomburg Center for Research in Black Culture <http://www.nypl.org/locations/schomburg>
- Sesheta online database <http://www.sesheta.net/>

#### ASSIGNMENT POINTS

50 pts.	Research interest paper (5 pages)
90 pts.	RL BAAD NEWS bibliographic annotations (10pts @ 9 citations)
220 pts.	Course reading bibliographic annotations (10pts @ 22 citations)
150 pts.	Final paper proposal, first, and second drafts (3, 10, & 15 pages)
300 pts.	Research paper (20 pg final paper + bibliography)
50 pts.	Ten minute presentation
140 pts.	<u>Weekly key words, discussion, and attendance</u>
1000	Total possible points

**All assignments** must be submitted via Canvas <https://mycanvas.cau.edu/login>.  
Paper copies or e-mailed copies will not be acknowledged or accepted.

#### Grade Scale

<b>A = 90-100 %</b>
<b>B = 80-89 %</b>
<b>C = 70-79 %</b>
<b>D = 60-69 %</b>
<b>F = 59 % and below</b>

Grade calculation will be consistent with the *CLARK ATLANTA UNIVERSITY STUDENT HANDBOOK* with a ten-point spread between grades, with 90-100 "A" and 60-69 "D".

#### Definitions

- *Progressive Peace* – "Active individual and collective self-determination and emancipatory empowerment." Charles Webel, *Handbook of Peace and Conflict Studies*. 2007, pg. 8.

- *Womanist Peace* – “Black women’s willful quest for health and freedom.” Stephanie Y. Evans. “Inner Lions: Definitions of Peace in Black Women’s Memoirs. *Peace Studies Journal*. (July 2014): vol.7, no2, pg. 16.

<b>SEMESTER AT A GLANCE</b>	
<b>Week</b>	Thursdays 4:30 - 7:00 pm
<b>[1]</b> <b>January 15</b>	<p><b>First Class: Introductions &amp; syllabus</b> Class objectives, expectations, course resources, order books. Introduction to Sonia Sanchez (video)</p> <ul style="list-style-type: none"> <li>• Shelby Lewis, “Career Path Essay,” <i>Journal of Black Political Science</i>. 2012.</li> <li>• Quintard Taylor. “The Scholar-Activist and the Challenge of Social Change: W. E. B. Du Bois and Race in America.” <i>Reviews in American History</i>, Vol. 22, No. 4 (Dec., 1994), 662-667.</li> <li>• Amiri Baraka, “A Post-Racial Anthology?: <i>Angles of Ascent: A Norton Anthology of Contemporary African American Poetry</i>. [by Charles Henry Rowell]. <a href="#">National Poetry Foundation</a>. May 1, 2013.</li> <li>• Rita Dove. “Defending an Anthology.” <a href="#">New York Review of Books</a>. December 22, 2011.</li> <li>• “Poetry, History, Beauty, and Truth: Vendler vs. Dove Smackdown.” <a href="#">Historiann Blog</a>. December 12, 2011.</li> <li>• Cynthia Haven. “The Bashing of Helen Vendler.” <a href="#">The Book Haven</a>. December 14, 2011.</li> <li>• CAU Africana Woman’s Studies primary documents, volumes 1-4</li> </ul>
<b>[2]</b> <b>January 22</b>	<p><b>Reading &amp; Due:</b> <i>Conversations with Sonia Sanchez</i>, University Press of Mississippi, 2007. <i>We a BaddDDD People</i>, Broadside Press (Detroit, MI), 1970.</p> <p>2 reading annotations and 1 report/gov. doc/database annotation</p>
<b>[3]</b> <b>January 29</b>	<p><b>Reading Due:</b> <i>I’ve Been a Woman: New and Selected Poems</i>, Black Scholar Press (Sausalito, CA), 1978. <i>Homegirls and Handgrenades</i>, Thunder’s Mouth Press (New York, NY), 1984.</p> <p>2 reading annotations and 1 live source/oral history/interview annotation</p>
<b>[4]</b> <b>February 5</b>	<p><b>Reading Due:</b> <i>The Womanist Reader</i>. Layli Phillips. Routledge (New York), 2006. <i>Under a Soprano Sky</i>, Africa World (Trenton, NJ), 1987.</p> <p>2 reading annotations and 1 dissertation annotation <a href="#">Research interest paper due</a></p>
<b>[5]</b> <b>February 12</b>	<p><b>Reading Due:</b> <i>Wounded in the House of a Friend</i>, Beacon Press (Boston, MA), 1995. <i>Does Your House Have Lions?</i>, Beacon Press (Boston, MA), 1997.</p> <p>2 reading annotations and 1 article annotation</p>
<b>[6]</b> <b>February 19</b>	<p><b>Reading Due:</b> <i>Like the Singing Coming off the Drums: Love Poems</i>, Beacon Press (Boston, MA), 1998.</p> <p>2 reading annotations and 1 archive annotation</p>
<b>[7]</b> <b>February 26</b>	<p><b>Reading Due:</b> <i>Shake Loose My Skin: New and Selected Poems</i>, Beacon Press (Boston, MA), 1999.</p> <p>2 reading annotations, 1 newspaper annotation, and 1 web site/internet/multimedia annotation</p>

[8] March 5	<p><b>Reading Due:</b> <i>I'm Black When I'm Singing, I'm Blue When I Ain't and Other Plays</i>, Duke University Press, 2010.</p> <p>2 reading annotations and 1 encyclopedia/bibliography annotation <b>Mid-term RLBAADNEWS bibliography due</b></p>
[9] March 12 Spring Break No Class	<p><b>Reading Due:</b> <i>SOS-Calling All Black People: A Black Arts Movement Reader</i>. Eds., John H. Bracey Jr., Sonia Sanchez, and James Smethurst, University of Massachusetts-Amherst Press (Amherst, 2014).</p> <p>2 reading annotations</p>
[10] March 19	<p><b>SOS—Calling All Black People: Bracey, Sanchez &amp; Smethurst Panel</b></p> <p>2 reading annotations</p>
[11] March 26	<p><b>Reading Due:</b> <i>Morning Haiku</i>, Beacon Press, 2010.</p> <p>2 reading annotations</p>
[12] April 2	<p><b>Reading Due:</b></p> <ul style="list-style-type: none"> <li>Sesheta online database <a href="http://www.sesheta.net/">http://www.sesheta.net/</a></li> <li>Stephanie Y. Evans. "Inner Lions: Definitions of Peace in Black Women's Memoirs, A Strength-based Model for Mental Health." <i>Peace Studies Journal</i>, vol. 7, no. 2 (July, 2014): 96-125.</li> </ul> <p>2 reading annotations <b>Course Reading Bibliography Due</b></p>
[13] April 9	<p><b>In-class peer review</b> <b>Final Paper Proposals Due (3 pages of text, attach bibliography)</b></p>
[14] April 16	<p><b>Open Mike Poetry Class</b> Bring 5 favorite poems/song lyrics <u>that relate to Africana Womanism</u> (original or by other author). <b>Final Paper First Draft Due (8 pages of text, attach bibliography)</b></p>
[15] April 23	<p><b>Final Paper Second Draft Due (15 pages of text, attach bibliography)</b> <b>In-class peer review</b> <b>Oral Presentations of Research Paper</b></p>
[16] April 29	<p>No class, Semester ends. <b>Final paper draft due (20 pages of text, attach bibliography). Peer review on your own. Submit papers online to Canvas <a href="https://mycanvas.cau.edu/login">https://mycanvas.cau.edu/login</a> by Friday, May 1, 2015 at 11:59pm ...AT THE LATEST. Papers submitted after that time will be assigned a 20 point late penalty.</b> <b>Papers <u>will not</u> be accepted after the day of final exams, Thursday, May 7<sup>th</sup> at 5:00pm. No exceptions will be granted. No "I" grades will be assigned as a result of incomplete paper.</b></p>

Annotations should be 200-300 words each. DO NOT SIMPLY COPY AND PASTE THE DESCRIPTION. Entries that do not cite page numbers, analyze and apply information to your specific research will not be given credit.

<b>Description</b> (Basics, structure)	<b>knowledge, comprehension</b>	<b>(What?)</b>	<b>Text</b>
<b>Analysis</b> (Details, relevance)	<b>analysis, evaluation</b>	<b>(So what?)</b>	<b>Context</b>
<b>Thesis</b> (Reader's argument)	<b>synthesis</b>	<b>" "</b>	<b>Pre-text</b>
<b>Application</b> (Original contribution)	<b>application</b>	<b>(Now what?)</b>	<b>Subtext</b>

Sample DATA annotation:

**Evans, Stephanie Y. "Inner Lions: Definitions of Peace in Black Women's Memoirs, A Strength-based Model for Mental Health." *Peace Studies Journal*. 7, no. 2, (2009): 96-125.**

Black women's ideas

Can help solve global problems

At least, they solved mine

Evans presents definitions of peace found in autobiographies by six global women. The author draws parallels in Black women's experiences and perspectives in the African Diaspora (U.S., Cuba, Australia, and Liberia), but also uses women's voices to highlight diversity in their perspectives. Proposing a definition for womanist peace, Evans highlights life stories by Vivian Stringer (American basketball coach), Sylvia Harris, (American horse jockey), Jan Willis (American Buddhist religion professor), Maria Bueno (Cuban community mother), Fiona Doyle (Australian Aboriginal land rights activist), and Ellen Johnson-Sirleaf (Liberian president) and several others (Evans, p. 99).

This article enhances focus on three specific areas: Africana women's studies, intellectual history, and mental health. Clearly in dialogue with scholars like Angela Davis and Alice Walker, Evans also grounds her writing in the practical application of ideas, specifically working with psychologists invested in enhancing Black women's mental health (Evans, p. 118). This article is useful in expanding discussions of mental health practitioners and those interested in health, specifically, Black Women's Health Imperative (BWHI). Applications are evident in several areas ranging from youth mentoring, like Boys and Girls Club of Atlanta or for women's health initiatives. This research formed the foundation of my comments during the August 2014 "Black Women's Health" panel at the National Black Book Club in Atlanta, where this article exemplified resources that women can access to learn from other women's life stories. The concept of "literary mentoring," which Evans puts forth, is beneficial, especially given the 500 Africana memoirs she compiles on the Sesheta online database (Evans, p. 98). This database forms the foundation from which Evans gleaned over 100 narratives to search for Black women's ideas on peace in general and inner peace in particular. This will be a valuable resource for enhancing traditional talk therapy and, like poetry therapy, can form a basis for healing through writing.

**Reminders:**

- ✓ Activate your Panther ID, library card, and CAU email accounts immediately. Important notices are sent via email to the class listserv so make sure your CAU email account is functional. Email the instructor only from your CAU account.
- ✓ Read all assignments BEFORE class. Do not eat, conduct other work, or check out during class. Manage your time to do so before or after class time.
- ✓ TURN OFF ALL CELL PHONES, PAGERS, & BEEPRS BEFORE CLASS! NO EXCEPTIONS.



## **ASSIGNMENT DETAILS:**

### **Points            Assignment**

#### **50 pts.            Research interest paper due (5 pages)**

Identify 3 key terms that encapsulate the intersection of 1) your research interest, 2) the course topic, and 3) your professional goals. Write this as a formal paper with 5 pages of text and include a bibliography after the paper. The paper should include a brief discussion of your personal journey, reasons for enrolling in this class and how you anticipate connecting the course topic to a final research paper to your thesis or dissertation project.

#### **90 pts.            RL BAAD NEWS bibliographic annotations (10pts @ 9 citations)**

- Annotated bibliographies of independent research for each source type. Include all four aspects of DATA (see Evans sample). Each summary should be 200-300 words. Half of citations will be due for midterms; the second half will be due on the last day of class.

#### **220 pts.            Course reading bibliographic annotations (10pts @ 22 citations)**

- Annotated bibliographies of course reading. Start from three key words about your reading and your research interest; include all four aspects of DATA (see Evans sample). Each summary should be 200-300 words. Half of citations will be due for midterms; the second half will be due on the last day of class.

#### **150 pts.            Final paper proposal, first, and second (3 pgs, 10 pgs, 15 pages)**

- For paper proposal, write 3 pages of double spaced text (50 points). First draft, 10 pages of text minimum (50 points). Second draft, 15 pages of text minimum (50 points).

#### **300 pts.            Research paper and presentation (20 pg final paper & bibliography)**

- Final Paper/Project: 5000 words (about 20 pages of text), not including bibliography. Full-length and complete, polished to ready for submission to external reader. Due by Wednesday, December 8<sup>th</sup>, 5pm. Late papers will incur a 20 point penalty. *Papers will not be accepted after 12:00noon on the last day of finals, Friday December 12, 2014.* No "I" grades will be given as an extension of final paper deadline.
  - "Career Path Essay" (Lewis article) (10 points)
  - Evans, Inner Lions: Definitions of Peace (5 points)
  - "Scholar-Activist and Challenge of Social Change" (Taylor article) (5 points)
  - Class texts: outline at least 4 foundational Sanchez ideas, including 1 on Africana Womanism: (80 points)
  - Poems: minimum three poems (30 points)
  - Literature Review: reference and cite at least 2 of each type of source, including one newspaper article prior to 1950: RL BAAD NEWS (90 points)
  - Writing mechanics, paper structure, technical aspects (40 points)
  - Content: Identify a main theme relevant to thesis or dissertation; original scholarly contribution (40 points)

#### **50 pts.            Ten minute presentation**

- Research Presentation: Ten minute professional-quality presentation of research topic (no visual aids).

#### **140 pts.            Weekly keywords, discussion and attendance**

- Students are expected to take notes on the assigned readings and review notes before coming to class. *Be in class on time and to stay until class is finished.* This is a discussion-centered course, attendance and participation are important parts of your grade. Absences count and excessive tardiness (3) will be counted towards absences.
- Bring 3 keywords to class that define major concepts that will guide discussion. At least one keyword should relate to the days' reading, and at least one should relate to your research interest.
- Be on time to sign immediately. No retroactive sign in will be allowed. On the 5<sup>th</sup> absence (excused or not), 50 points will be deducted from these points in addition to absences).

## IMPORTANT INFORMATION:

- **Please come and see me during office hours about ANY questions, comments, *special needs* or concerns regarding the course.** If my office hours conflict with your schedule, we can set up an appointment. Email or call at any time; allow 24-48 hours for my response. For special needs requests, I will be more than happy to work with any campus resource and accommodate needs for any student who brings a *campus-generated written request within the first two weeks of class*. Accommodation of special needs requests will be considered only BEFORE assignments are due.
- **Do ALL work in a professional manner.** All written assignments are to be typed, double-spaced using Times Roman 12 font in MS Word with the standard 250 WORDS PER PAGE. [Large fonts such as Arial, Century Schoolbook, Courier New, boldfaced fonts, or Bookman Old Style ARE NOT ACCEPTABLE.] Borders should be the standard (one-inch) and only MLA, APA, Chicago or Turabian styles should be used for all written work (use the style of your academic discipline). **Do not** take up extra space on papers by using name, date, course, assignment title as ways to extend the start line of the paper. Do not include a cover sheet. Put all information in the top *right hand corner*, single spaced. Assignment title or paper title may be centered. The professor and your peers will offer feedback on the final paper; take the comments graciously...they are meant to improve your work. Take full advantage of the library and campus writing center resources...your grade (and your professional future) depends on it.
- **All students are expected to know and adhere to the University's guidelines regarding the CAU Sexual Harassment Policy.** Details can be found online at [http://www.cau.edu/HR\\_Sexual\\_Harrass\\_Pol.aspx](http://www.cau.edu/HR_Sexual_Harrass_Pol.aspx). Though the policy specifies conditions for employment, policies also apply to the CAU classroom. No harassment will be tolerated in the classroom or the AWH Department. If you have a concern about someone's behavior, please bring concerns directly to Dr. Evans, the instructor and Department Chair who can follow through with the Human Resources policy. This class deals with sensitive subjects, but will be approached from an academic perspective, so professionalism is expected from all participants.
- **All students are expected to know and adhere to the University's guidelines regarding Academic Honesty.** I do not tolerate students submitting a collection of ideas without citation, which is considered plagiarism whether intended or not. If I have any reason to believe that any student has taken part in cheating, plagiarism, misrepresentation, bribery, conspiracy, or fabrication, the minimum penalty is a "0" for the assignment and I will complete faculty adjudication process. In my career, I have had the unfortunate experience of having to turn several students in for academic dishonesty; though it is a time-consuming and unenjoyable process, I will not hesitate to report students in accordance with Clark Atlanta University policies.
- **Work ethic.** Do not turn in mediocre work and expect an exceptional grade. You will receive the grade you earn. My goal is to train scholars to be competitive in an international work force. I do not pander to low personal standards. Regardless of circumstances, grades are earned by actual submitted work, not intention or effort.
- **Attendance matters.** Absences related to approved University activities, illnesses and family emergencies may be categorized as excused, with appropriate written documentation from the Vice-President of Student Affairs. Excused absences allow you to make-up missed work without penalty. All other absences will incur penalty without exception.

Please note the following areas of responsibility:

Emergencies (death, natural disasters)	Dean of Student Affairs
Medical (on-off-campus students)	Health Center Director
Official University Business	School Deans
Interviews (on/off-campus)	Course Faculty
University-Sanctioned Assembles	Course Faculty
Other	Dean of Student Affairs

Counseling Center contact information [http://www.cau.edu/Counseling\\_Services.aspx](http://www.cau.edu/Counseling_Services.aspx)

- **Late work is accepted:** I understand that life happens...so late work is absolutely accepted. For regular course assignments, a 10% penalty will be applied to all late work. The final paper penalty is also 10% until the last day of finals, after which no paper will be accepted. Work will be considered late after *the beginning* of class on the due date. No work will be accepted after 12:00 noon on the last day of final exams. Unless instructed to do so by the professor, emailed work is not accepted. In-class peer review points cannot be made up.
- **No I grades:** I do not routinely assign "I" (Incomplete grades), so plan to finish work by the end of semester; grades will be assigned accordingly. Exceptions might include documented major medical emergencies with notice in advance of the final week of class, but only if written approval is secured from the professor.
- **Respect:** All students will show collegial respect toward other students. Debates are encouraged; not disrespect. In this course, we will acknowledge the pledge to Clark Atlanta University's Campus Cultural Creed.

Full profile and CV for Dr. Evans online at <http://www.professorevans.net/>.

## **Sonia Sanchez Bibliography**

Source: Poetry Foundation

<http://www.poetryfoundation.org/bio/sonia-sanchez>

### **POETRY**

1. Homecoming, Broadside Press (Detroit, MI), 1969.
2. We a BaddDDD People, with foreword by Dudley Randall, Broadside Press (Detroit, MI), 1970.
3. Ima Talken Bout the Nation of Islam, TruthDel, 1972.
4. Love Poems, Third Press (New York, NY), 1973.
5. A Blues Book for Blue Black Magical Women, Broadside Press (Detroit, MI), 1973.
6. I've Been a Woman: New and Selected Poems, Black Scholar Press (Sausalito, CA), 1978.
7. homegirls and handgrenades, Thunder's Mouth Press (New York, NY), 1984.
8. Under a Soprano Sky, Africa World (Trenton, NJ), 1987.
9. Continuous fire: A Collection of Poetry, Inkbook, 1994.
10. Autumn Blues: New Poems, XX, 1994.
11. Wounded in the House of a Friend, Beacon Press (Boston, MA), 1995.
12. Does Your House Have Lions?, Beacon Press (Boston, MA), 1997.
13. Like the Singing Coming off the Drums: Love Poems, Beacon Press (Boston, MA), 1998.
14. Shake Loose My Skin: New and Selected Poems, Beacon Press (Boston, MA), 1999.  
Homegirls and Handgrenades, White Pine Press, 2007.
15. Morning Haiku, Beacon Press, 2010.

### **FOR CHILDREN**

16. It's a New Day: Poems for Young Brothas and Sistuhs, Broadside Press (Detroit, MI), 1971.
17. The Adventures of Fat Head, Small Head, and Square Head, illustrated by Taiwo DuVall, Third Press (New York, NY), 1973.
18. A Sound Investment and Other Stories, Third World Press, 1979.

### **PLAYS**

1. The Bronx Is Next, first produced in New York, NY, at Theatre Black, October 3, 1970 (included in *Cavalcade: Negro American Writing from 1760 to the Present*, edited by Arthur Davis and Saunders Redding, Houghton [Boston, MA], 1971 ).
2. Sister Son/ji, first produced with Cop and Blow and Players Inn by Neil Harris and Gettin' It Together by Richard Wesley as Black Visions, Off-Broadway at New York Shakespeare Festival Public Theatre, 1972 (included in *New Plays From the Black Theatre*, edited by Ed Bullins, Bantam [New York, NY], 1969).
3. Uh Huh; But How Do It Free Us?, first produced in Chicago, IL, at Northwestern University Theater, 1975 (included in *The New Lafayette Theatre Presents: Plays with Aesthetic Comments by Six Black Playwrights*, Ed Bullins, J. E. Gaines, Clay Gross, Oyamo, Sonia Sanchez, Richard Wesley, edited by Bullins, Anchor Press [Garden City, NY], 1974).
4. Malcolm Man/Don't Live Here No More, first produced in Philadelphia, PA, at ASCOM Community Center, 1979.
5. I'm Black When I'm Singing, I'm Blue When I Ain't and Other Plays, Duke University Press, 2010. I'm Black When I'm Singing, I'm Blue When I Ain't, first produced in Atlanta, GA, at OIC Theatre, April 23, 1982.

### **EDITOR**

1. (Editor) *Three Hundred and Sixty Degrees of Blackness Comin' at You* (poetry), 5X Publishing Co., 1971.

2. (Editor and contributor) *We Be Word Sorcerers: 25 Stories by Black Americans*, Bantam (New York, NY), 1973.
3. (Compiler and author of introduction) *Allison Funk, Living at the Epicenter: The 1995 Morse Poetry Prize*, Northeastern University Press (Boston, MA), 1995.

#### **PROSE**

1. *Crisis in Culture—Two Speeches by Sonia Sanchez*, Black Liberation Press, 1983.
  2. *Conversations with Sonia Sanchez*, University Press of Mississippi, 2007.
- Also author of *Dirty Hearts*, 1972.

#### **CONTRIBUTOR TO ANTHOLOGIES**

1. Robert Giammanco, editor, *Poetro Negro* (title means “Black Power”), Giu, Laterza & Figli, 1968.
2. Le Roi Jones and Ray Neal, editors, *Black Fire: An Anthology of Afro-American Writing*, Morrow (New York, NY), 1968.
3. Dudley Randall and Margaret G. Burroughs, editors, *For Malcolm: Poems on the Life and Death of Malcolm X*, Broadside Press (Detroit, MI), 1968.
4. Walter Lowenfels, editor, *The Writing on the Wall: One Hundred Eight American Poems of Protest*, Doubleday (Garden City, NY), 1969.
5. Arnold Adoff, editor, *Black Out Loud: An Anthology of Modern Poems by Black Americans*, Macmillan (New York, NY), 1970.
6. Walter Lowenfels, editor, *In a Time of Revolution: Poems from Our Third World*, Random House (New York, NY), 1970.
7. June M. Jordan, editor, *Soulscript*, Doubleday (Garden City, NY), 1970.
8. Gwendolyn Brooks, editor, *A Broadside Treasury*, Broadside Press (Detroit, MI), 1971.
9. Dudley Randall, editor, *Black Poets*, Bantam (New York, NY), 1971.
10. Orde Coombs, editor, *We Speak as Liberators: Young Black Poets*, Dodd (New York, NY), 1971.
11. Bernard W. Bell, editor, *Modern and Contemporary Afro-American Poetry*, Allyn & Bacon (Boston, MA), 1972.
12. Arnold Adoff, editor, *The Poetry of Black America: An Anthology of the 20th Century*, Harper (New York, NY), 1973.
13. JoAn and William M. Chace, *Making It New*, Canfield Press (San Francisco, CA), 1973.
14. Donald B. Gibson, editor, *Modern Black Poets*, Prentice-Hall (Englewood Cliffs, NJ), 1973.
15. Stephen Henderson, editor, *Understanding the New Black Poetry: Black Speech and Black Music as Poetic References*, Morrow (New York, NY), 1973.
16. J. Paul Hunter, editor, *Norton Introduction to Literature: Poetry*, Norton (New York, NY), 1973.
17. James Schevill, editor, *Breakout: In Search of New Theatrical Environments*, Swallow Press, 1973.
18. Lucille Iverson and Kathryn Ruby, editors, *We Become New: Poems by Contemporary Women*, Bantam (New York, NY), 1975.
19. Quincy Troupe and Rainer Schulte, editors, *Giant Talk: An Anthology of Third World Writings*, Random House (New York, NY), 1975.
20. Henry B. Chapin, editor, *Sports in Literature*, McKay (New York, NY), 1976.
21. Cleanth Brooks and Robert Penn Warren, editors, *Understanding Poetry*, Holt (New York, NY), 1976.
22. Ann Reit, editor, *Alone amid All the Noise*, Four Winds/Scholastic (New York, NY), 1976.
23. Erlene Stetson, editor, *Black Sister: Poetry by Black American Women, 1746-1980*, Indiana University Press (Bloomington, IN), 1981.
24. Amiri Baraka and Amina Baraka, editors, *Confirmation: An Anthology of African-American Women*, Morrow (New York, NY), 1983.
25. Burney Hollis, editor, *Swords upon This Hill*, Morgan State University Press (Baltimore, MD), 1984.

26. (Contributor) Mari Evans, editor, *Black Women Writers (1950-1980): A Critical Evaluation*, introduced by Stephen Henderson, Doubleday-Anchor (Garden City, NY), 1984.
27. Jerome Rothenberg, editor, *Technicians of the Sacred: A Range of Poetries from Africa, America, Asia, Europe and Oceania*, University of California Press (Berkeley, CA), 1985.
28. Marge Piercy, editor, *Early Ripening: American Women's Poetry Now*, Pandora (New York, NY), 1987.

Poems also included in *Night Comes Softly*, *Black Arts*, *To Gwen with Love*, *New Black Voices*, *Blackspirits*, *The New Black Poetry*, *A Rock against the Wind*, *America: A Prophecy*, *Nommo*, *Black Culture*, and *Natural Process*.

#### **OTHER**

Author of column for *American Poetry Review*, 1977-78, and for *Philadelphia Daily News*, 1982-83. Contributor of poems to *Minnesota Review*, *Black World*, and other periodicals. Contributor of plays to *Scripts*, *Black Theatre*, *Drama Review*, and other theater journals. Contributor of articles to several journals, including *Journal of African Civilizations*.

#### Further Reading

##### **BOOKS**

- *Children's Literature Review*, Volume 18, Gale (Detroit, MI), 1989.
- *Dictionary of Literary Biography*, Volume 41: *Afro-American Poets since 1955*, Gale (Detroit, MI), 1985, pp. 295-306.
- *Dictionary of Literary Biography*, *Documentary Series*, Volume 8, Gale (Detroit, MI), 1991.
- Tate, Claudia, editor, *Black Women Writers at Work*, Continuum, 1983, pp. 132-148.

##### **PERIODICALS**

- *African American Review*, spring, 2000, Yoshinobu Hakutani, review of *Like the Singing Coming off the Drums*, p. 180; winter, 2000, Susan Kelly, "Discipline and Craft: An Interview with Sonia Sanchez," p. 679.
- *American Visions*, October, 1999, Denolyn Carroll, review of *Shake Loose My Skin: New and Selected Poems*, p. 35.
- *Booklist*, February 15, 1999, Donna Seaman, review of *Shake Loose My Skin*, p. 1028.
- *Library Journal*, February 1, 1999, Ann K. van Buren, review of *Shake Loose My Skin*, p. 93.
- *Poetry*, October, 1973, William Pitt Root, pp. 44-48.
- *Publishers Weekly*, December 21, 1998, review of *Shake Loose My Skin*, p. 63.

##### **OTHER**

- Sonia Sanchez—The Academy of American Poets, <http://www.poets.org/> (December 15, 2001).