



CLARK ATLANTA UNIVERSITY
AWH Department

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Course Syllabus
AWS 600 Seminar in Africana Women’s Studies:
Anna Julia Cooper

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 sevans@cau.edu Resource Page: 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	Fall 2015 CMW 210	Tuesday 4:30-7:00 pm	G
Brief Description		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 African American women poets.				
<p>African American Poets on Womanism</p> <p>“I wrote poems that were obviously womanist before we even started talking about it.” (p. 73)</p> <p>“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)</p> <p>“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)</p> <p>“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)</p> <p>“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 <i>feminism</i>. 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)</p> <p style="text-align: right;">~ <i>Conversations with Sonia Sanchez</i>. Edited by Joyce A. Joyce (2007)</p>						

Updated April 24, 2015

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

<p>Course Details</p> <p>Goals include: to offer a course that introduces students to Africana Women’s Studies as a discipline; to</p>

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: I² CAU
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

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

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:

- **Content:** Clear main idea; relevant question; answer that directly addresses the question; thesis statement; theoretical frame; methodology; argument development; relevant evidence; provides detailed points about time and place as well as context; skill; point of view; style; originality
- **Structure:** Organization with unified beginning, middle, and end; clear flow of ideas by effective use of sections and subsections; appropriate transitions; paragraphs and sentence structure; proper punctuation; appropriate language; mechanics; evidence of editing
- **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

Cooper, Anna Julia. "The American Negro Academy." *Southern Workman* 27, no. 2 (February 1898): 35-36.

Cooper, Anna Julia. "Paper by Mrs. Anna J. Cooper." *Southern Workman* 23, no. 7 (July 1894): 131-33.

Cooper, Anna Julia. "Colored Women as Wage Earners." *Southern Workman* 28 (August 1899): 295-298.

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. Stephanie Y. Evans. "Progressive Peace: Anna Julia Cooper's Theory of Human Rights, Power, Conflict, and Self-Determination." *Peace Studies Journal*, vol. x, no. x (Nov., 2015): xx-xx.
5. Evans, Stephanie Y. "African American Women Scholars and International Research: Dr. Anna Julia Cooper's Legacy of Study Abroad." *Frontiers: The Interdisciplinary Journal of Study Abroad* 18 (2009): 77-100.
6. Aldridge, Derrick. "Of Victorianism, Civilizationism, and Progressivism: The Educational Ideas of Anna Julia Cooper and W. E. B. Du Bois, 1892-1940." *History of Education Quarterly* 47, no. 4 (November 2007): 416-446.
7. Guy-Sheftall, Beverly. "Black Feminist Studies: The Case of Anna Julia Cooper." *African American Review* 43, no. 1 (2009): 11-15.
8. Moody-Turner, Shirley. "A Voice beyond the South: Resituating the Locus of Cultural Representation in the Later Writings of Anna Julia Cooper." *African American Review* 43, no. 1 (2009): 57-67.

Recommended Dissertations

Baham, Eva. "Anna Julia Haywood Cooper, a stream cannot rise higher than its source: The vanguard as the panacea for the plight of black America." PhD diss., Purdue University, 1997.

Browne, Errol Tsekani. "Anna Julia Cooper and Black Women's Intellectual Tradition: Race, Gender and Nation in the Making of a Modern Race Women, 1892-1925." PhD diss., University of California Los Angeles, 2008.

Warren-Christian, Christiane. "Anna Julia Cooper: Feminist and Scholar." PhD diss., Drew University, 2003.

Required Books

Cooper, Anna Julia. *Slavery and the French Revolutionists 1788-1805*. Keller, Frances. Mellen Press, 2006. Translation of Cooper's doctoral thesis, *L'attitude de la France à l'égard de l'esclavage pendant la revolution*).

Lemert, Charles and Esme Bhan, eds., *The Voice of Anna Julia Cooper: Including A Voice from the South and Other Important Essays, Papers, and Letters*. Lanham, MD: Rowman & Littlefield, 1998.

Baker-Fletcher, Karen. *A Singing Something: Womanist Reflections on Anna Julia Cooper*. New York: Crossroad, 1994.

Hutchinson, Louise Daniel. *Anna J. Cooper: A Voice From the South*. Washington, D.C.: Smithsonian Institution Press, 1981.

Johnson, Karen A. *Uplifting the Women and the Race: The Educational Philosophies and Social Activism of Anna Julia Cooper and Nannie Helen Burroughs*. New York: Taylor & Francis Group, 2000.

May, Vivian M. *Anna Julia Cooper, Visionary Black Feminist: A Critical Introduction*. New York: Taylor & Francis Group, 2007.

Recommended Reading

- Alexander, Elizabeth. "'We Must Be about Our Father's Business': Anna Julia Cooper and the In-Corporation of the Nineteenth-Century African American Woman Intellectual." *Signs: Journal of Women in Culture and Society* 20, no. 21 (1995): 336-357
- Bailey, Cathryn. "Anna Julia Cooper: 'Dedicated in the Name of My Slave Mother to the Education of Colored Working People.'" *Hypatia* 19, no. 2 (2004): 56-73.
- Chateauvert, Melinda. "The Third Step: Anna Julia Cooper and Black Education in the District of Columbia, 1910-1960." *In Black Women in United States History, The Twentieth Century* Vol. 5, edited by Darlene Clark Hine, 261-276. Brooklyn: Carlson, 1990.
- Gabel, Leona C. *From Slavery to the Sorbonne and Beyond: The Life and Writings of Anna J. Cooper*. Northampton, MA: Smith College, 1982.
- Giles, Mark S. "Special Focus: Dr. Anna Julia Cooper, 1858-1964: Teacher, Scholar, and Timeless Womanist." *Journal of Negro Education* 75, no. 4 (2006): 621-634.
- Glass, Kathy L. "Tending to the Roots: Anna Julia Cooper's Sociopolitical Thought and Activism." *Meridians* 6, no. 1 (2005): 23-55.
- Johnson, Karen A. "'In Service for the Common Good': Anna Julia Cooper and Adult Education." *African American Review* 43, no. 1 (2009); 45-56.
- Keller, F.R. "An Educational Controversy: Anna Julia Cooper's Vision of Resolution," *National Women's Studies Association Journal* 11, no. 3 (1999): 49-67.
- May, Vivian M. "Writing the Self into Being: Anna Julia Cooper's Textual Politics." *African American Review* 43, no. 1 (2009): 17-34.
- Moody-Turner, Shirley and James Stewart. "Gendering Africana Studies: Insights from Anna Julia Cooper." *African American Review* 43, no. 1 (2009): 35-44.
- Moody-Turner, Shirley. "Preface: Anna Julia Cooper: A Voice beyond the South." *African American Review* 43, no. 1 (2009) 7-9

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/>
- *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>

<p>ASSIGNMENT POINTS</p> <p>50 pts. Research interest paper (5 pages)</p> <p>90 pts. RL BAAD NEWS bibliographic annotations (10pts @ 9 citations)</p> <p>220 pts. Course reading bibliographic annotations (10pts @ 22 citations)</p> <p>150 pts. Final paper proposal, first, and second drafts (3, 10, & 15 pages)</p> <p>300 pts. Research paper (20 pg final paper + bibliography)</p> <p>50 pts. Ten minute presentation</p> <p><u>140 pts. Weekly key words, discussion, and attendance</u></p> <p>1000 Total possible points</p> <p>All assignments must be submitted via Canvas https://mycanvas.cau.edu/login. Paper copies or e-mailed copies will not be acknowledged or accepted.</p>	<p>Grade Scale</p> <p>A = 90-100 %</p> <p>B = 80-89 %</p> <p>C = 70-79 %</p> <p>D = 60-69 %</p> <p>F = 59 % and below</p> <p>Grade calculation will be consistent with the <i>CLARK ATLANTA UNIVERSITY STUDENT HANDBOOK</i> with a ten-point spread between grades, with 90-100 "A" and 60-69 "D".</p>
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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.

SEMESTER AT A GLANCE	
Week	Thursdays 4:30 - 7:00 pm
<p>[1] January 15</p>	<p>First Class: Introductions & syllabus Class objectives, expectations, course resources, order books. Introduction to Sonia Sanchez (video)</p> <ul style="list-style-type: none"> • Shelby Lewis, “Career Path Essay,” <i>Journal of Black Political Science</i>. 2012. • 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. • Amiri Baraka, “A Post-Racial Anthology?: <i>Angles of Ascent: A Norton Anthology of Contemporary African American Poetry</i>. [by Charles Henry Rowell]. National Poetry Foundation. May 1, 2013. • Rita Dove. “Defending an Anthology.” New York Review of Books. December 22, 2011. • “Poetry, History, Beauty, and Truth: Vendler vs. Dove Smackdown.” Historiann Blog. December 12, 2011. • Cynthia Haven. “The Bashing of Helen Vendler.” The Book Haven. December 14, 2011. • CAU Africana Woman’s Studies primary documents, volumes 1-4
<p>[2] January 22</p>	<p>Reading & Due: <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>
<p>[3] January 29</p>	<p>Reading Due: <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>
<p>[4] February 5</p>	<p>Reading Due: <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</p>

	Research interest paper due
[5] February 12	Reading Due: <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. 2 reading annotations and 1 article annotation
[6] February 19	Reading Due: <i>Like the Singing Coming off the Drums: Love Poems</i> , Beacon Press (Boston, MA), 1998. 2 reading annotations and 1 archive annotation
[7] February 26	Reading Due: <i>Shake Loose My Skin: New and Selected Poems</i> , Beacon Press (Boston, MA), 1999. 2 reading annotations, 1 newspaper annotation, and 1 web site/internet/multimedia annotation
[8] March 5	Reading Due: <i>I'm Black When I'm Singing, I'm Blue When I Ain't and Other Plays</i> , Duke University Press, 2010. 2 reading annotations and 1 encyclopedia/bibliography annotation Mid-term RLBAADNEWS bibliography due
[9] March 12 Spring Break No Class	Reading Due: <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). 2 reading annotations
[10] March 19	SOS—Calling All Black People: Bracey, Sanchez & Smethurst Panel 2 reading annotations
[11] March 26	Reading Due: <i>Morning Haiku</i> , Beacon Press, 2010. 2 reading annotations
[12] April 2	Reading Due: <ul style="list-style-type: none"> • Sesheta online database http://www.sesheta.net/ • 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. 2 reading annotations Course Reading Bibliography Due
[13] April 9	In-class peer review Final Paper Proposals Due (3 pages of text, attach bibliography)
[14] April 16	Open Mike Poetry Class Bring 5 favorite poems/song lyrics <u>that relate to Africana Womanism</u> (original or by other author). Final Paper First Draft Due (8 pages of text, attach bibliography)
[15] April 23	Final Paper Second Draft Due (15 pages of text, attach bibliography) In-class peer review Oral Presentations of Research Paper
[16]	No class, Semester ends.

April 29	<p>Final paper draft due (20 pages of text, attach bibliography). Peer review on your own. Submit papers online to Canvas https://mycanvas.cau.edu/login by Friday, May 1, 2015 at 11:59pm ...AT THE LATEST. Papers submitted after that time will be assigned a 20 point late penalty.</p> <p>Papers will not be accepted after the day of final exams, Thursday, May 7th at 5:00pm. No exceptions will be granted. No "I" grades will be assigned as a result of incomplete paper.</p>
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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.

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

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 8th, 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 5th 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. 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 Assemblies	Course Faculty
Other	Dean of Student Affairs

Counseling Center contact information 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/>.

Anna Julia Cooper Bibliography

Source: The Cooper Project

<http://cooperproject.org/about-anna-julia-cooper/>

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Collections

[Howard University, Moorland-Spingarn Research Center \(Washington, D.C.\)](#)

Anna Julia Cooper collection, including writings, biographical data, correspondence, photographs, scrapbooks, material for her book about the Grimke family, and material relating to her tenure as President of Frelinghuysen University. Information on this collection is available [here](#).

[Oberlin College](#)

Anna Julia Cooper Alumni File. RG 28, Box 206, Oberlin College Archives

Selected transcripts from these archives can be found [here](#).