



CLARK ATLANTA UNIVERSITY  
AWH Department

### Course Syllabus

### AAS 630—Seminar in Selected African Americans: Maya Angelou

**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](mailto:sevans@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 Selected African Americans	3	Spring 2015 CMW 214	Wednesday 5:00-7:30 pm	G
<b>Brief Description</b>		This course is an investigation into life and writing of Maya Angelou. The topic will be studied in several areas: Angelou’s autobiographical writing, Angelou’s poetry, and Black women’s poetry in general. The course is an investigation into the links between Black women’s intellectual history in the form of autobiography and poetry as well as major themes in traditions of self-writing. The focus of investigation will include a micro, meso, macro and global viewpoints. Students will become familiar with Angelou’s legacy through her writing.				

#### Maya Angelou April 4, 1928 – May 28, 2014

Developing a love of truth, standing for civil rights, enjoying life itself and recording the experience, our matriarch became an inspiration. Maya Angelou’s words, spoken, on the printed page or reflected here, continue to promote self-examination, equality and friendship. Believing that “we are more alike than unlike”, Maya Angelou would be the first to say that as a child of God it was her duty to recognize that everyone else was also a child of God, “Everybody born comes from the Creator trailing wisps of glory.”

Join us as we celebrate a life well lived! Take time to read, listen, view and be inspired. Trail your wisps of glory and once you’ve clicked every page, make sure you return as we continue to expand the experience. Together, let’s celebrate life and joy!

The Angelou Johnson Family

<http://mayaangelou.com/>

#### Course Objectives:

1. To explore the life and writing of Maya Angelou, through studying Black women’s intellectual history, autobiography and poetry through an interdisciplinary analysis.
2. 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.
3. To share reflections on the research process; thus, to provide models of the ongoing nature of research.
4. To provide students an opportunity for “regeneration” (retrospection, introspection, and prospection): to reflect on research interests through various source types, regarding formulation of a long-term research and professional agenda.
5. To strengthen student commitment to the CAU core values: I2 CAU  
[http://www.cau.edu/StratPlanning\\_Core\\_Values.aspx](http://www.cau.edu/StratPlanning_Core_Values.aspx)

Updated January 11, 2015

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

### Course Details

The goal of this course is to investigate interdisciplinary ways to read and comprehend African American women's life in general through reading about Maya Angelou's life writing. The primary goal is for students to produce a research paper relevant to their own intellectual and professional development, using the wealth of information by and about Angelou. The content of the course will explore critical approaches to interdisciplinary analysis, particularly regarding autobiography and poetry, while moving each student's unique research project forward.

Objectives of the course include creating a forum for active discussion of African American historical identities and social locations. Emphasis will be placed on students enhancing their ability to: discuss autobiography and poetry as both literary and historical texts; locate the person in political, social cultural and national contexts; recognize the unprecedented legacy of interdisciplinary research grounded at Clark Atlanta University; define a clear research subject and articulate a clear thesis; formulate a research paper to enhance understanding of issues in their chosen field; acknowledge limitations and implications of conclusions about interpreting narrative texts; locate potential audiences for a research paper, and situate a final class research paper within a creative long-term research and professional agenda.

The focus on research in this course will allow students to 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. Readings will emphasize foundations of African American intellectual history, underscore the need for critical research on new topics, and enhance students' skills in information literacy. Students will produce a final paper of scholarly writing that features three components: 1) explication of African womanism; 2) Black women's autobiography; and 3) a research topic relevant to individual student intellectual and professional development. The final student paper should be of publishable quality.

The three main themes investigated—truth, civil rights, and joy—are derived from the Johnson family message on the legacy of Dr. Angelou, after her passing in May 2014.

### 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 African Womanist research at Clark Atlanta University.

### Teaching/Learning Methods:

1. Weekly lecture, videos, guest speakers, library research, class discussion and consultation in five specific areas:
  - a. Research: Information Literacy
  - b. African American 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. Baraka, Amiri. "A Post-Racial Anthology?" *Angels of Ascent: A Norton Anthology of Contemporary African American Poetry*. *Poetry Magazine*. May 1, 2013.  
<http://www.poetryfoundation.org/poetrymagazine/article/245846>.
4. Dave Chapelle and Maya Angelou, "[Iconoclasts](#)." Sundance Channel. November 30, 2006.
5. 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.

### Required Books

1. *Out of the Revolution: The Development of Africana Studies*. Delores Aldridge and Carlane Young Eds. 2000.
2. *Black Women Writing Autobiography: A Tradition Within a Tradition*. Joanne M. Braxton. 1989.
3. *I Know Why the Caged Bird Sings*, Random House (New York, NY), 1970, many reprintings.
4. *Gather Together in My Name*, Random House (New York, NY), 1974, many reprintings.
5. *Singin' and Swingin' and Gettin' Merry like Christmas*, Random House (New York, NY), 1976.
6. *The Heart of a Woman*, Random House (New York, NY), 1981.
7. *All God's Children Need Traveling Shoes*, Random House (New York, NY), 1986, many reprintings.
8. *A Song Flung up to Heaven*, Random House (New York, NY), 2002.
9. *Mom & Me & Mom*, Random House (New York, NY), 2013.
10. *The Complete Collected Poems of Maya Angelou*, Random House (New York, NY), 1994, many reprintings.
11. *A Brave and Startling Truth*, Random House (New York, NY), 1995.

### Recommended Reading

1. *Black Women's Intellectual Traditions*. Ed. Kristin Waters and Carol Conway. 2007.
2. *Women Imagine Change: A Global Anthology of Women's Resistance, 600 BCE to Present*. Delamotte, Eugenia, Natania Meeker, and Jean O'Barr. 1997.
3. *Practical Research*. Leedy, Paul and Jeanne Ellis Ormond. Ninth Edition, 2010.
4. *The Craft of Research*. Booth, Wayne, Gregory Colomb, and Joseph Williams. Third Edition, 2008.
5. *A Manual for Writers of Term Papers, Theses and Dissertations*. Kate Turabian. 2013.

### Online Resources

- Maya Angelou's Website <http://mayaangelou.com/>
- Iconoclast <https://www.youtube.com/watch?v=okc6COsgzoE>
- 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/>

### Recommended Dissertations

The poetry of Maya Angelou: A study of the blues matrix as force and code. Essick, Kathy Mae. Indiana University of Pennsylvania, 1994.

Order Out of Chaos: The Autobiographical Works of Maya Angelou. McPherson, Dolly Aimee. The University of Iowa, 1986.

Freeing Maya Angelou's "Caged Bird." Graham, Joyce L. Virginia Polytechnic Institute and State University, 1991.

Touch me, life, not softly: The poetry of Maya Angelou. Walker, Leila Andrea. The Florida State University, 1994.

The masks of Maya Angelou: Discovered, discarded, and designed. Mongeau-Marshall, Colette S. University of Alaska Anchorage, 1994.

Strategies of survival: Narrative pattern as self-portraiture in the works of Eudora Welty and Maya Angelou. Carpenter, Dana Chamblee. The University of Mississippi, 2000.

Living in "Jane Eyre"'s shadow: Jane's intertextual presence in works by Maya Angelou, Bharati Mukherjee, Michelle Cliff, and Jamaica Kincaid. Payette, Patricia Ruth. Michigan State University, ProQuest, UMI Dissertations Publishing, 2001.

The heart of a woman: Black women's lives in the United States and South Africa as portrayed in the autobiographies of Maya Angelou and Sindiwe Magona. Koyana, Siphokazi Z. Temple University, 1999.

The theme of displacement in the autobiographies of Maya Angelou. Swanagon, Angela M. University of Houston-Clear Lake, 1997.

Contemporary American writers of desperate survival: Edward Albee, Maya Angelou, Pat Conroy and Leslie Marmon Silk. Knadle, Charlene. St. John's University (New York), 1998.

Autobiography as a Way of Knowing: A Student-centered Curriculum Model Using Maya Angelou's "I Know Why the Caged Bird Sings." Williamson, Marie Solomon. The University of North Carolina at Greensboro, 1987.

Autobiographical Tongues: (Self-)Reading and (Self-)Writing in Augustine, Nietzsche, Maya Angelou, Marie Cardinal, and Marie-Therese Humbert . Lionnet-McCumber, Françoise. University of Michigan, 1986.

Redefining women's autobiography as a literary genre: An examination of Maxine Hong Kingston's "The Woman Warrior" and Maya Angelou's "I Know Why the Caged Bird Sings." Dampier-Cook, Julia Ann. University of Alaska Anchorage, 1993.

Exploring the matriarchal myth in the works of Maya Angelou, Toni Morrison, and Alice Walker Daniel, Lyndsey Marie. University of Arkansas, 2001.

<p><b>ASSIGNMENT POINTS</b></p> <p>50 pts. Research interest paper</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, &amp; 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><b>All assignments</b> must be submitted via Canvas <a href="https://mycanvas.cau.edu/login">https://mycanvas.cau.edu/login</a>. Paper copies or e-mailed copies will not be acknowledged or accepted.</p>	<p><b>Grade Scale</b></p> <p><b>A = 90-100 %</b></p> <p><b>B = 80-89 %</b></p> <p><b>C = 70-79 %</b></p> <p><b>D = 60-69 %</b></p> <p><b>F = 59 % and below</b></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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**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

	<b>SEMESTER AT A GLANCE</b>
<b>Week</b>	Wednesdays 5:00 - 7:30 pm
<b>[1] January 14</b>	<p><b>First Class: Introductions &amp; syllabus</b> Class objectives, expectations, course resources, order books. Introduction to Maya Angelou (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>• Baraka, Amiri. "A Post-Racial Anthology?" <i>Angels of Ascent: A Norton Anthology of Contemporary African American Poetry</i>. <i>Poetry Magazine</i>. May 1, 2013.</li> <li>• <i>Out of the Revolution: The Development of Africana Studies</i>. Delores Aldridge and Carlane Young Eds. 2000.</li> </ul>
<b>[2] January 21</b>	<p><b>Reading &amp; Due:</b> <i>I Know Why the Caged Bird Sings</i></p> <p>2 reading annotations and 1 report/gov. doc/database annotation</p>
<b>[3] January 28</b>	<p><b>Reading Due:</b> <i>Black Women Writing Autobiography: A Tradition Within a Tradition</i>. Joanne M. Braxton. 1989. <i>The Complete Collected Poems of Maya Angelou, Part I</i></p> <p>2 reading annotations and 1 live source/oral history/interview annotation</p>
<b>[4] February 4</b>	<p><b>Reading Due:</b> <i>Gather Together in My Name</i></p> <p>2 reading annotations and 1 dissertation annotation</p> <p><b>Research interest paper due</b></p>

<b>[5]</b> <b>February 11</b>	<b>Reading Due:</b> <i>The Complete Collected Poems of Maya Angelou, Part II</i>  2 reading annotations and 2 article annotations
<b>[6]</b> <b>February 18</b>	<b>Reading Due:</b> <i>Singin' and Swingin' and Gettin' Merry like Christmas</i>  2 reading annotations and 1 archive annotation
<b>[7]</b> <b>February 25</b>	<b>Reading Due:</b> <i>The Heart of a Woman</i>  2 reading annotations, 1 newspaper annotation, and 1 web site/internet/multimedia annotation
<b>[8]</b> <b>March 4</b>	<b>Reading Due:</b> <i>The Complete Collected Poems of Maya Angelou, Part III</i> A Brave and Startling Truth, Random House (New York, NY), 1995 NJ), 1987.  2 reading annotations and 1 encyclopedia/bibliography annotation <b>Mid-term RLBAADNEWS bibliography due</b>
<b>[9]</b> <b>March 11</b> Spring Break No Class	<b>Reading Due:</b> <i>All God's Children Need Traveling Shoes</i>  2 reading annotations and
<b>[10]</b> <b>March 18</b>	<b>Reading Due:</b> <i>A Song Flung up to Heaven</i>  2 reading annotations
<b>[11]</b> <b>March 25</b>	<b>Reading Due:</b> <i>Mom &amp; Me &amp; Mom, Random House</i>  2 reading annotations
<b>[12]</b> <b>April 1</b>	<b>Reading Due:</b> <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> 2 reading annotations <b>Course Reading Bibliography Due</b>
<b>[13]</b> <b>April 8</b>	<b>In-class peer review</b> <b>Final Paper Proposals Due (3 pages of text, attach bibliography)</b>
<b>[14]</b> <b>April 15</b>	<b>Open Mike Poetry Class</b> Bring 5 favorite poems/song lyrics <u>that relate to themes in your life story</u> (original or by other author). <b>Final Paper First Draft Due (8 pages of text, attach bibliography)</b>
<b>[15]</b> <b>April 22</b>	<b>Final Paper Second Draft Due (15 pages of text, attach bibliography)</b> <b>In-class peer review</b>
<b>[16]</b> <b>April 29</b>	<b>Oral Presentations of Research Paper</b> <b>Final paper draft due (20 pages of text, attach bibliography).</b> <b>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 final exam date, Wednesday, May 6<sup>th</sup> at 5:00pm. No exceptions will be granted. No "I" grades will be assigned as a result of incomplete paper.</b>

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 researched 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.

#### 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.

## **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 Angelou ideas, including 1 on Intellectual History: (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 Assemblies	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/>.

## Maya Angelou Bibliography

Poetry Foundation

<http://www.poetryfoundation.org/bio/maya-angelou>

### AUTOBIOGRAPHY

1. I Know Why the Caged Bird Sings, Random House (New York, NY), 1970, many reprintings.
2. Gather Together in My Name, Random House (New York, NY), 1974, many reprintings.
3. Singin' and Swingin' and Gettin' Merry like Christmas, Random House (New York, NY), 1976.
4. The Heart of a Woman, Random House (New York, NY), 1981.
5. All God's Children Need Traveling Shoes, Random House (New York, NY), 1986, many reprintings.
6. A Song Flung up to Heaven, Random House (New York, NY), 2002.  
I Know Why the Caged Bird Sings: The Collected Autobiographies of Maya Angelou (omnibus edition of all six autobiographies), Modern Library (New York, NY), 2004.
7. Mom & Me & Mom, Random House (New York, NY), 2013.

### POETRY

- Just Give Me a Cool Drink of Water 'fore I Diiie, Random House (New York, NY), 1971, many reprintings.
- Oh Pray My Wings Are Gonna Fit Me Well, Random House (New York, NY), 1975, many reprintings.
- And Still I Rise, Random House (New York, NY), 1978, new version published as Still I Rise, illustrated by Diego Rivera, edited by Linda Sunshine, Random House (New York, NY), 2001, many reprintings.
- Shaker, Why Don't You Sing?, Random House (New York, NY), 1983, many reprintings.
- Poems, four volumes, Bantam (New York, NY), 1986.
- Now Sheba Sings the Song (illustrated poem), illustrations by Tom Feelings, Dutton (New York, NY), 1987.
- I Shall Not Be Moved, Random House (New York, NY), 1990, many reprintings.
- On the Pulse of Morning, Random House (New York, NY), 1993, many reprintings.
- The Complete Collected Poems of Maya Angelou, Random House (New York, NY), 1994, many reprintings.
- A Brave and Startling Truth, Random House (New York, NY), 1995.
- Phenomenal Woman: Four Poems Celebrating Women, Random House (New York, NY), 1995, new edition published as Phenomenal Woman, paintings by Paul Gaugin, edited by Linda Sunshine, Random House (New York, NY), 2000.
- Amazing Peace, Random House (New York, NY), 2005.

Also author of The Poetry of Maya Angelou, 1969. Contributor of poems in The Language They Speak Is Things to Eat: Poems by Fifteen Contemporary North Carolina Poets and to Mary Higgins Clark, Mother, Pocket Books (New York, NY), 1996.

### ESSAYS

- Lessons in Living, Random House (New York, NY), 1993.
- Wouldn't Take Nothing for My Journey Now, Random House (New York, NY), 1993.
- Even the Stars Look Lonesome, Random House (New York, NY), 1997.
- Hallelujah! The Welcome Table, Random House (New York, NY), 2004.
- Mother: A Cradle to Hold Me, Random House (New York, NY), 2006.
- Letter to my Daughter, Random House (New York, NY), 2008.

## **CHILDREN'S PICTURE BOOKS**

- Mrs. Flowers: A Moment of Friendship (selection from *I Know Why the Caged Bird Sings*) illustrated by Etienne Delessert, Redpath Press (Minneapolis, MN), 1986.
- Life Doesn't Frighten Me (poem), edited by Sara Jane Boyers, illustrated by Jean-Michel Basquiat, Stewart, Tabori & Chang (New York, NY), 1993.
- (With others) *Soul Looks Back in Wonder*, illustrated by Tom Feelings, Dial (New York, NY), 1993.
- *My Painted House, My Friendly Chicken, and Me*, photographs by Margaret Courtney-Clarke, Crown (New York, NY), 1994.
- *Kofi and His Magic*, photographs by Margaret Courtney-Clarke, Crown (New York, NY), 1996.
- *Angelina of Italy*, illustrated by Lizzy Rockwell, Random House (New York, NY), 2004.
- *Izak of Lapland*, illustrated by Lizzy Rockwell, Random House (New York, NY), 2004.
- *Renie Marie of France*, illustrated by Lizzy Rockwell, Random House (New York, NY), 2004.
- *Mikale of Hawaii*, illustrated by Lizzy Rockwell, Random House (New York, NY), 2004.

## **PLAYS**

- (With Godfrey Cambridge) *Cabaret for Freedom* (musical revue), produced at Village Gate Theatre, New York, 1960.
- *The Least of These* (two-act drama), produced in Los Angeles, 1966.
- (Adapter) *Sophocles, Ajax* (two-act drama), produced at Mark Taper Forum, Los Angeles, 1974.
- (And director) *And Still I Rise* (one-act musical), produced in Oakland, CA, 1976.
- (Author of poems for screenplay) *Poetic Justice* (screenplay), Columbia Pictures, 1993.
- (Author of lyrics, with Alistair Beaton) *King*, book by Lonne Elder, III, music by Richard Blackford, London, 1990.

Also author of the play *Gettin' up Stayed on My Mind*, 1967, a drama, *The Best of These*, a two-act drama, *The Clawing Within*, 1966, a two-act musical, *Adjoa Amissah*, 1967, and a one-act play, *Theatrical Vignette*, 1983.

## **FILM AND TELEVISION SCRIPTS**

- *Georgia, Georgia* (screenplay), Independent-Cinerama, 1972.
- (And director) *All Day Long* (screenplay), American Film Institute, 1974.
- (Writer of script and musical score) *I Know Why the Caged Bird Sings*, CBS, 1979.
- *Sister, Sister* (television drama), National Broadcasting Co., Inc. (NBC-TV), 1982.
- (Writer of poetry) *John Singleton, Poetic Justice* (motion picture), Columbia Pictures, 1993.

Composer of songs, including two songs for movie *For Love of Ivy*, and composer of musical scores for both her screenplays. Author of *Black, Blues, Black*, a series of ten one-hour programs, broadcast by National Educational Television (NET-TV), 1968. Also author of *Assignment America*, a series of six one-half-hour programs, 1975, and of *The Legacy* and *The Inheritors*, two television specials, 1976. Other documentaries include *Trying to Make It Home* (Byline series), 1988, and *Maya Angelou's America: A Journey of the Heart* (also host). Public Broadcasting Service Productions include *Who Cares about Kids*, *Kindred Spirits*, *Maya Angelou: Rainbow in the Clouds*, and *To the Contrary*. Writer for television series *Brewster Place*, Harpo Productions.

## **RECORDINGS**

- *Miss Calypso* (audio recording of songs), Liberty Records, 1957.
- *The Poetry of Maya Angelou* (audio recording), GWP Records, 1969.
- *An Evening with Maya Angelou* (audio cassette), Pacific Tape Library, 1975.
- *I Know Why the Caged Bird Sings* (audio cassette with filmstrip and teacher's guide), Center for Literary Review, 1978, abridged version, Random House (New York, NY), 1986.
- *Women in Business* (audio cassette), University of Wisconsin, 1981.
- *Making Magic in the World* (audio cassette), New Dimensions, 1988.

- On the Pulse of Morning (audio production), Ingram, 1993.
- Wouldn't Take Nothing for My Journey Now (audio production), Ingram, 1993.
- Phenomenal Woman (audio production), Ingram, 1995.
- Been Found, 1996.

**OTHER**

- Conversations with Maya Angelou, edited by Jeffrey M. Elliot, Virago Press (London, England), 1989.
- Maya Angelou (four-volume boxed set), Ingram (London, England), 1995.
- (With Mary Ellen Mark) Mary Ellen Mark: American Odyssey, Aperture (New York, NY), 1998.
- Great Food, All Day Long : Eat Joyfully, Eat Healthy, Virago Press (London, England), 2001.