

English 102 Composition II – Black to the Future: Intro to Black Speculative Fiction, Identity Poetry, and Theater Interrogations of Masculinity
Summer: 1st 6-week Session
2023 Asynchronous online.

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Course Description:

ENG102 COMPOSITION II 3(3,0)

Course Goals:

Students will gain exposure to some of the infinite manifestations of Blackness and disrupt the lens that Blackness only exists in suffering and oppression. The class will focus on the practical details of effective prose writing: essays based on the writer's purposes, audience expectation and subjects, resources of language, the various forms of academic writing (expository and analytical), as well as personal and reflective writing—Reader Responses—that foster the development of writing ability in any context. By the end of the course, students should have an understanding of, and be able to critically write about, the major themes discussed throughout the semester: Afrofuturism, Poetic Identity, and the Diversity of Black experiences.

Course Objectives:

Upon successful completion of this course, students should continue to demonstrate the writing skills acquired in English 101, including the ability to:

- use the writing process—prewriting, writing, drafting, revising, and editing—to write unified and coherent essays;
- employ specific and focused thesis statements and topic sentences;
- develop body paragraphs with appropriate detailed support;
- use language clearly and with a level of formality appropriate to college writing;
- integrate source material into a text and document it correctly, according to MLA style; and
- edit writing for grammar, mechanics, sentence structure, and usage.

Additionally, students should demonstrate knowledge of the conventions and methods of literary study, which includes the ability to:

- develop persuasive arguments about works of literature and organize support by drawing evidence from texts;
- relate a work to its literary, historical, and cultural context; and
- analyze the use of a variety of literary terms in drama, poetry, and fiction, including **plot, character, theme, point of view, setting, and—for poetry—imagery, figurative devices, and sounds.**

Required Texts:

Yolanda Sealey-Ruiz's, *Love From the Vortex: A Collection of Poetry*;
 Adam Falkner's, *The Willies*;
 And *Black From the Future, A Collection of Black Speculative Fiction*

Course Assignments and Due Dates

All written assignments must be in proper MLA format, unless otherwise agreed upon, and provide a works cited page.

Reader Responses/Writing Assignments – 30%	1, Perception is the ability to see, hear, or become aware of something through the senses. Write 2-3 pages as to how characters from assigned works see, hear, or gain an awareness of race or racialization through their senses or experiences? And what are the implications/impacts of those insights or experiences? Due May 30th. 2, Write 2-3 pages about what character from <i>Black From to the Future</i> you most identify with, why you identify with this character, and how this character relates to your personal narrative? Due June 1st (extensions will be provided for those who were not yet able to purchase their book). 3, Write 2-3 pages about how setting, symbol, figurative language, or theme acts as a vehicle or catalyst for your understanding(s) of the character's experience, personal development, or joy? Due June 6th. 4, Write 2-3 pages explaining how Black humanity is redefined in <i>Black From the Future</i> in ways that decenter oppression and trauma. Due June 8th. 5, Write a 15-75 line poem about something that is meaningful to you. Due June 13th 6, Write a 2-page poem explication of any poem you've read or watched in class. Also, bring in your favorite music
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	verse/lyric that discuss or references America. Due June 15th. Here are some examples: Nas, “My Country,” “My country shitted on me (My country) She wants to get rid of me (Naw, never) 'Cause the things I seen (We know too much) 'Cause the things I seen (We seen too much)” Or, Toby Keith’s “Courtesy of the Red, White, and Blue,” “Now this nation that I love has fallen under attack A mighty sucker punch came flyin' in from somewhere in the back Soon as we could see clearly Through our big black eye Man, we lit up your world Like the fourth of July” FYI, I get my lyrics from genius lyrics. Due June 15th. 7, Reflect on your poetry journey in this course. Write a 2-3 page paper that juxtaposes either your expectations coming into the class with your experiences now leaving the poetry section of the course, or what you think a typical poetry introduction in an ENG 102 class would entail. Regardless of your decision, make sure to address poetry centered on race, relationships, and gender identity and the ways they affected your critical lens. Due June 20th. 8, The Black Barbershop serves as a site for male hair care, but what else does the site serve or function as? In other words, what needs are met, or what type of community is built at the barbershop? Write a 2-3 page response. Due June 22nd.
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Essays – 40%	Essay 1: Write a 3-page essay about how (mis)perception affected a character’s point of view. Your argument should have a clear thesis, and it must be supported with textual evidence and analysis. Provide an outline that clearly articulates your claim about how a character’s (mis)perceptions change or develop over the course of a narrative—for example, “At the beginning of the story, character X is (or seems to be) a Y”; “When A happens, character X begins to see Z” or “When A happens, we, as readers, begin to see Z about character X”; “By the end of the story, character X has become (or seems to us to be) a D.” Due June 2nd. Essay 2: Write a 3-page essay displaying either the way 2 characters display Black joy, humanity, or self-affirmed identity, or how 2 characters disrupt stereotypical flat portrayals of Black characters – i.e. the drug dealer or gang-banger ... no summary allowed. Due June 16th. Use evidence--facts and inferences-- to support your claim: Something the character says or thinks; something the character does, something another character or the narrator say about the character, something the character wears, owns and so on. Essay 3: Write a 2-3 page explication of your group’s “found poem” or the original work you produced in this course. Due June 23rd. Essay 4: Write a 3-page paper as to the ways that masculinity limits, expands, or stagnates the possibility for relationship/community building in <i>the Barbershop Chronicles</i>? Due July 3rd.
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Final Exam – 30%	Option A, create a website that educates others on themes, ideas, or possibilities expressed in 3 different stories from <i>Black From the Future</i>; Option B, create a website that pays homage to the poetry works you've been exposed to in class and challenges traditional poetic aesthetics; Option C, create a group video where you make your own version of <i>the Barbershop Chronicles</i> by using characters from the works you've been exposed to in the fiction and poetry sections of the course; Option D, If group work or none of these options appeal to you, you can write a traditional 5-page essay that addresses the following question: How has your understandings of race, gender, or gender-identity evolved, regressed, or stagnated over the course of the semester, and how does that challenge the understandings about race, gender, or gender-identity you've been indoctrinated into prior to this course, and how will it shape your community building efforts after this course?; Option E, If writing a traditional essay is not your thing, then you are welcome to write a 10-page one act play that uses characters and themes from works you've been exposed to in class; Option F, Produce an extended poem or spoken word poem that serves as a manifesto for X, act of resistance against Y, or celebration of joy that is typically denied to Z, along with a 3-page analysis of how your work functions as a

	manifesto, act of resistance, or celebration of joy; Option G, Create a work of art that reflects your understandings of any work or them you've been exposed to in class this semester, and provide a 3-page analysis of the art work. Final exams are due by July 3rd. All written assignments must be in proper MLA format, unless otherwise agreed upon, and provide a works cited page.
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a write a One Act play,

Evaluation Procedures

Grade Categories	Description of the requirements	Weight toward final grade
ESSAYS: TAKE HOME & IN-CLASS	Some papers will start through in-class writing. Remember to collect all process work: free writing, clustering, brainstorming, drafts, peer responses, and revisions. Each of the 4 essays will be at least three pages long and will be evaluated according to focus, organization, clarity creativity and grammar and punctuation. All papers will be double-spaced, 12-point font, one-inch margins and MLA style.	40%
FINAL EXAM	Final exam is an in class group presentation or individual option.	30%
Reader Responses/Writing Assignments	8 Reader responses are due during the class session In which the assigned readings will be discussed	30%

Your goal is to think for yourself and communicate with others, about what "imaginative or creative writing" and "artistic value" are or might be and what counts as literature.

A = 100.0 to 93.0

B = 86.9 to 84.0

C = 74.9 to 70.0

A- = 90.0 to 92.9

B- = 83.9 to 80.0

D = 69.9 to 60.0

B+ = 87.0 to 89.9

C+ = 79.9 to 75.0

F = 59.9 to 0

Grading Standards: I will evaluate the student's assignments according to the following criteria to determine college-level quality:

- **Content:** An essay or journal will develop a central point, idea, or thesis, clearly defined and supported by concrete substantial and relevant evidence.
- **Organization:** An essay or journal entry will demonstrate organization and method of development in paragraphs that are unified, coherent, and effective with transitions between ideas. The sentences will be correctly constructed, logical, and complete.
- **Diction:** An essay or journal entry will be written in appropriate, clean, and idiomatic diction.
- **Grammar, Punctuation and Spelling:** An essay or journal entry will demonstrate consistently the standard grammar, punctuation and spelling of American English.

	A	B	C	D	F
Content	original thought; a clearly defined point	competent thought; a clearly defined point	predictable thought; defined point	somewhat confused thought; vapid or somewhat muddled point	confused thought; absence of point
Organization	exceptional organization, sentence structure, transitions and paragraph development	effective organization, sentence structure, transitions and paragraph development	adequate organization, transitions, and paragraph development, usually coherent sentence structure	frequently weak and chaotic organization, transitions and paragraph development; frequently incoherent sentence structure	Incoherence in organization and paragraph development; ineptly constructed,
Diction	fitting, lively and consistent diction	accurate diction	understandable diction	frequently inexact diction	unidiomatic and obscurely-worded sentences
Mechanics	almost total freedom from mechanical errors	only infrequent and minor errors.	isolated serious mechanical errors; occasional minor mechanical errors	occasional serious errors in mechanics; fairly frequent minor errors	frequent mechanical errors, either serious or minor

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Technology Policies:

Technology	Expectations for Use
E-mail:	I will answer all emails; I check it daily.
Laptop Usage:	laptop usage, cell phone usage or text messaging is permitted during class time, both lecture and lab. I understand that you have a life. Please don't abuse this liberal policy.

Late, make-up and extra credit work	Assignments turned in late will be marked down 10 points. Assignments are due by 12pm, except for the Final Exam, on the due date or will be marked late. Any late or missing work can be submitted until July 3rd at 11:59pm. No extra credit will be provided.
Academic integrity	Dutchess Community College is committed to the principles of honesty, integrity, and ethical behavior. It is expected that students will recognize these values and adhere to all aspects of student conduct and academic honesty inside and outside of the classroom. Academic dishonesty in any form is regarded by the College as a breach of academic ethics and may result in disciplinary action. Academic dishonesty includes, but is not limited to, the following: · Cheating on examinations · Plagiarism: the representation of another's ideas or writing as one's own. Examples include: - Ø presenting all or part of another person's published work as something one has written; - Ø paraphrasing or summarizing another's writing without proper acknowledgement (citation); - Ø representing another's artistic or technical work or creation as one's own. · Willingly collaborating with others in any of the above actions which result(s) in work being submitted which is not the student's own. · Stealing examinations, taking electronic images, falsifying academic records and other such offenses.

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	· Knowingly permitting another student to use one's work or cheat from one's examination. · Submitting work previously presented in another course without permission of instructor. · Unauthorized duplication of computer software. · Unauthorized use of copyrighted or published material. If, based on substantial evidence, an instructor deems that a student is responsible for a violation of the Academic Integrity Policy, the instructor may take the following actions: · The instructor may require that the student repeat the assignment or examination, or · The instructor may give the student a failing grade for the assignment or examination, or · The instructor may give the student a failing grade for the course. As an institution of higher education, it is incumbent on the College to ensure that students understand and uphold the highest standards of academic honesty and that there be accountability in cases where students repeatedly violate those principles. In order to build an intellectual culture of academic integrity and ensure that students learn appropriate behavior in their academic endeavors, faculty and staff who judge that a student intentionally violates the Academic Integrity Policy shall report said violation to the Office of Academic Affairs. The Office of Academic Affairs, in consultation with faculty and staff, will be responsible for developing and implementing appropriate academic administrative reporting procedures, educational interventions, disciplinary actions, and appeal processes. Students' right to privacy will be upheld, and all students shall have the right to appeal any action that results from this process.
Special Needs, Academic Accommodations, inclement	Dutchess Community College makes reasonable accommodations for students with documented disabilities. Students requesting

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	accommodations must first register with the Office of Accommodative Services (OAS) to verify their eligibility. IEPs from high school do not carry over to college. After documentation review and meeting with the student, OAS staff will provide eligible students with accommodation letters for their professors. Students must obtain a new letter each semester and discuss their accommodation plan with their instructors as soon as possible to ensure timely accommodations. The Office of Accommodative Services is located in the Orcutt Student Services Building, Room 103, phone # (845)431-8055.
Title IX	Dutchess Community College is committed to maintaining a positive campus climate and will not tolerate any form of sexual harassment including sexual assault, sexual violence, and sexual misconduct. It is the responsibility and obligation of all members of the College community to report and/or to assist others in reporting incidents of sexual harassment. Please direct all Inquiries and reports related to sexual harassment and sexual violence to: Title IX Coordinator: Ruth E. Spencer, Interim Director of Human Resources Dutchess Community College, Bowne Hall, Room 118 53 Pendell Road, Poughkeepsie, NY 12601 (845) 431-8673 Marc.bowman@sunydutchess.edu For information regarding the DCC sexual harassment and sexual violence policy and resources go to: https://dutchess.open.suny.edu/webapps/portal/execute/tabs/tabAction?tab_tab_group_id=_1_1 For anonymous reports go to Share at DCC: https://www2.sunydutchess.edu/cgi-bin/share-at-dcc/index.php
OER	Open Educational Resource (OER) materials are intended for electronic use. If you wish to obtain a printed copy, some OER material is available for purchase in the DCC Bookstore. College printers should not be utilized for this purpose.

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Starfish	Starfish is an online student engagement tool used to connect students to faculty, staff and support services across campus. Instructors may provide feedback in Starfish that will help the student and advisor/academic coach understand how a student is doing in a class, so that support can be provided if needed to facilitate student success. Please check your myDCC email and log into Starfish daily. Additionally, through Starfish students can access individualized advisement in the ACT Center.
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SYLLABUS: assigned readings are flexible and can change based on student discussions.

WEEK 1: READING, RESPONDING WRITING: FICTION

Thursday, May 25: Introduction to Course;

Homework: **PERCEPTION:** "[The Elephant in the Village of the Blind](#)" **PLOT:** Carol Shields, "[Mrs. Turner Cutting the Grass](#)"; Derrick Bell's "[The Space Traders](#)" **NARRATION & POINT OF VIEW:** Jamel Brinkley's "[A Family](#)"; The audio story starts at 13:30. Reader response is due by 12pm Thursday, May 27.

Writing Assignment/Reader Response 1: Perception is the ability to see, hear, or become aware of something through the senses. Write 2-3 pages as to how characters from assigned works see, hear, or gain an awareness of race or racialization through their senses or experiences? And what are the implications/impacts of those insights or experiences?

Tuesday, May 30: Introduce 5 points of plot, narration, and point of view; review homework in relation to plot, narration, and point of view.

Homework: **Point of View** KINCAID's "[Girl](#)"; **CHARACTER:** The following selections are from *Black From the Future* -- M. Shelly Connor's "Carolina Anole," p. 143 in; Stephanie Andrea Allen's "Luna 6000," p. 91; and Jewelle Gomez's "Caramelle 1864," p. 9.

Writing Assignment 2: Write 2-3 pages about what character from *Black From the Future* you most identify with, why you identify with this character, and how this character relates to your personal narrative?

ESSAY 1

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Write a 3-page essay about how (mis)perception affected a character's point of view. Your argument should have a clear thesis, and it must be supported with textual evidence and analysis. Provide an outline that clearly articulates your claim about how a character's (mis)perceptions change or develop over the course of a narrative—for example, "At the beginning of the story, character X is (or seems to be) a Y"; "When A happens, character X begins to see Z" or "When A happens, we, as readers, begin to see Z about character X"; "By the end of the story, character X has become (or seems to us to be) a D."

WEEK 2 :

Thursday, June 1: Introduce character, symbol, figurative language, and theme; review homework in relation to point of view and character.

Homework: **SETTING:** Eden Royce's "Miss Beulah Braiding and Life Changing Salon", p. 67; Leila Green's "Some Far off, and Frivolous Galaxy," p. 171 **SYMBOL AND FIGURATIVE LANGUAGE:** Nicole Givens Kurtz's "Yellow Smoke," p. 213

Writing assignment 3: Write 2-3 pages about how setting, symbol, figurative language, or theme acts as a vehicle or catalyst for your understanding(s) of the character's experience, personal development, or joy?

Tuesday, June 6: Review Black Speculative Fiction homework

Homework: Almah La Von Rice's "the Seam Ripper," p. 4; **THEME:** Stefani Cox's "Therapies for World's End" p. 135; La Toys Hankins' "Duty and Desire" p. 187

Writing assignment 4: Write 2-3 pages explaining how Black humanity is redefined in *Black From the Future* in ways that decenter oppression and trauma.

Essay 2

Write a 3-page essay displaying either the way 2 characters display Black joy, humanity, or self-affirmed identity, or how 2 characters disrupt stereotypical flat portrayals of Black characters – i.e. the drug dealer or gang-banger ... no summary allowed.

Use evidence--facts and inferences-- to support your claim: Something the character says or thinks; something the character does, something another character or the narrator say about the character, something the character wears, owns and so on.

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WEEK 3 : READING, RESPONDING WRITING: POETRY

THURSDAY, JUNE 8: REVIEW BLACK SPECULATIVE FICTION; INTRODUCE HOW TO ANALYZE A POEM.

HOMEWORK: **READING, RESPONDING, AND WRITING: POETRY READING:** Yolanda Sealey-Ruiz's *Love From the Vortex (LFTV)*: the Salvador Collection, pp. 49 – 61; and Adam Falkner's *The Willies (TW)*: the Intake Collection, pp. 8, 23, 47, 53. **RESPONDING:** ["Shoot Your Shot"](#); Ashley Davis and Oompa's ["Simon Says"](#); [Aiya](#); Ephraim Nehemiah's ["Afrofuturistic Fairy God Being"](#); Denice Frohman's ["A Queer Girl's Ode to the Piragüero"](#); and Maya's ["Straight people."](#)

Writing assignment 5: Write a 15-75 line poem about something that is meaningful to you.

Tuesday, June 13: Review poems from Tuesday night's homework; have class break into groups and collectively practice analyzing a poem.

RELATIONSHIPS: LFTV -- "The Truth in Black and Blue," p. 187; "More than Friends," p. 3; and "We Were Children," p. 33. TW -- "His Name Was Eduardo," p. 37; "My Grandma Calls Me Barack," p. 18; "A Tale of Two Cities," p. 14; and "Ronnie's Father Was the First Real Drunk I Knew," p. 38. **SITUATION AND SETTING: WHAT HAPPENS? WHERE? WHEN?:** LFTV -- "Black unicorns," p. 102; "Spread Love," p. 110; "Alas the Tide of Words," p. 28; and "Follow the Sun," p. 124. TW -- "Willie Boy," p. 3 "The Whitest Thing," p. 28; "If you Don't Know," p. 45; and "Definition of Privilege" p. 48.

Writing assignment 6: Write a 2-page poem explication of any poem you've read or watched in class. Also, bring in your favorite music verse/lyric that discuss or references America. For example: Nas, "My Country,"

"My country shitted on me (My country)
She wants to get rid of me (Naw, never)
'Cause the things I seen (We know too much)
'Cause the things I seen (We seen too much)"

Or, Toby Keith's "Courtesy of the Red, White, and Blue,"

"Now this nation that I love has fallen under attack
A mighty sucker punch came flyin' in from somewhere in the back
Soon as we could see clearly
Through our big black eye
Man, we lit up your world
Like the fourth of July"

FYI, [I get my lyrics from genius lyrics.](#)

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WEEK 4 : READING, RESPONDING WRITING: DRAMA

Thursday, June 15: Review Poetry Homework; Have groups create a found poem.

Homework: **Times:** LFTV – “This Moment,” p. 4; “Seasonal,” p. 150; “About time,” p. 153; Night & Day,” p. 154. TW – “The Year of the Wu-Tang Drops,” p. 12; “The Year the Blueprint Drops,” p. 24; “Men’s Ten Meter, London Olympics,” “By the Time the Chronic Drops Again,” p. 52 **Places:** LFTV -- “The Bronx, Circa 1983,” p. 145; “Summertime,” p. 8; “The Weekend,” p. 63; “breakfast | Time,” p. 108. TW – “L-Train Rumor,” p. 27 “Sleeping Besides my Mother,” p. 44; “Thanksgiving,” p. 15

Read *The Barbershop Chronicles*, or alternative play, and a supplementary piece that contextualizes the work. Attempt to read the entire play before Thursday’s class. **Start reading the play during poetry since poetry readings are shorter.**

Writing assignment 7: Reflect on your poetry journey in this course. Write a 2-3 page paper that juxtaposes either your expectations coming into the class with your experiences now leaving the poetry section of the course, or what you think a typical poetry introduction in an ENG 102 class would entail. Regardless of your decision, make sure to address poetry centered on race, relationships, and gender identity and the ways they affected your critical lens.

Tuesday, June 20: Review *the Barbershop Chronicles* and Individual or Group Projects

Essay 3: Write a 2-3 page explication of your group’s “found poem” or the original work you produced in this course.

Writing assignment 8: The Black Barbershop serves as a site for male hair care, but what else does the site serve or function as? In other words, what needs are met, or what type of community is built at the barbershop? Write a 2-3 page response.

Weeks 5:

THURSDAY, JUNE 22: GROUP WORKDAY. GROUPS WILL GATHER COLLECTIVELY TO FINISH COMPLETING THEIR GROUP ASSIGNMENTS.

TUESDAY, JUNE 27: GROUP WORK AND FINAL PRESENTATIONS

Essay 4: Write a 3-page paper as to the ways that masculinity limits, expands, or stagnates the possibility for relationship/community building in *the Barbershop Chronicles*?

Week 6: Submit all final exams by Monday, July 3rd at 11:59 pm.