

EVALUATION:

This course will be graded via a continual assessment model and based on the following assignments:

Brief Written Assignments (60%): three written assignments (800–1000 words each) covering different writing styles. Detailed instructions will be given in advance of each assignment. 20% each—60% total.

Final Exam (25%): A final Exam requiring students to synthesize lecture content and readings. I will make my presentations available to you after each lecture, but I will not provide review sheets or lecture notes. It is thus essential that you attend each lecture and take good notes on the content. 20%. Note that I will give the final exam only once... there will not be an option to retake it at later dates as I will be leaving the country.

Attendance & Participation (15%): Regular class attendance and participation is expected—come prepared to discuss. Significant absences and/or lack of engagement in class will result in a reduction of points. Students are also expected to attend the Anglophonia Conference at the university and report on their attendance.

ASSIGNMENTS & SCORING

Written Assignments (3 x 20%)	=	60%
Final Exam	=	25%
Attendance & Participation	=	15%

Grading Scale:

5 = 100-90%	4 = 89-80%	3 = 79-70%	2 = 69-60%	1 = 59-0%
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Contact me at least 24 hours in advance if you need an extension. Assignments turned in late will be penalized 10% per day

TEXTS: (REQUIRED & OPTIONAL)

Readings (all texts will be supplied online or as PDFs):

- W. E. B. Du Bois, excerpts from *The Souls of Black Folk* (1903)
- James W. Johnson, *Autobiography of an Ex-Colored Man* (1912, novella & [Audiobook version](#))
- W.E.B. Du Bois, “[The Comet](#)” (1920, short story)
- Marcus Garvey, “[If You Believe the Negro Has a Soul](#)” (1921, essay & audio recording)
- Alain Locke, “[Enter the New Negro](#)” (1925, essay)
- Langston Hughes, “[The Negro Artist and the Racial Mountain](#)” (1926, poetic essay)
- Zora Neale Hurston, “[Muttsy](#)” (1926, short story)
- Ralph Ellison, *Invisible Man* (1952, novel excerpts)
- Martin Luther King Jr “[Letter from a Birmingham Jail](#)” (1963 essay)
- Malcolm X, “[The Ballot or the Bullet](#)” (1964, speech)
- Stokely Carmichael (Kwame Ture), “[What We Want](#)” (essay, 1968)
- Toni Morrison, *The Bluest Eye* (1970, novel)
- bell hooks, “[The Oppositional Gaze](#)” (Article, 1992)
- Octavia Butler, *The Parable of the Sower* (1993, novel)
- Ta-Nehisi Coates, “[The Case for Reparations](#)” (article, 2014)
- Toni Morrison, “[Making America White Again](#)” (2016, essay)
- Amanda Gorman, “[The Hill We Climb](#)” (2021, spoken-word poem)

• **Films:**

- *Within Our Gates* Oscar Micheaux, (1920, silent film, 1:15)
- *St. Louis Blues* Bessie Smith (1929, short film, :16)
- *Black & Tan* Duke Ellington (1929, short film, :18)
- *Rhapsody in Black & Blue* Louis Armstrong (1932, short film, :10)
- *Emperor Jones*, Eugene O’Neill, Paul Robeson (1933, film, 1:13)
- *The Negro Soldier*, U.S. War Dept. (1944, propaganda film, :44)
- *Native Son*, Richard Wright’s 1940 novel adapted (1951, film, 1:48)
- *In the Heat of the Night*, starring Sidney Poitier (1967, film, 1:50)
- *Uptight* (1968, film, 1:44)
- *BaadAsssss Cinema* (2002, documentary, :55)
- *The Spook Who Sat by the Door* (1973, film, 1:42)
- *Do the Right Thing*, Spike Lee (1989, film, 2:00)
- *Boyz n the Hood*, John Singleton (1991, film, 1:52)
- *Bamboozled*, Spike Lee, (2000, film, 2:15)
- *Get Out*, Jordan Peele (2017, film, 1:44)
- *The Hate U Give*, Angie Thomas’s novel, adapted (2018, film, 2:13)
- *American Fiction*, Cord Jefferson, (2023, film, 1:57)

[LINK to all PowerPoint Lectures](#)

[6 Cs Writing Rubric](#)

RESOURCES:

[Film Response Guide](#): Use this guide to help you think about and assess the films we watch in this class

[Yale’s Introduction to Film Analysis](#): a helpful introduction to academic film analysis—its terms & elements

[Open Access Black American](#) history, literature, and culture books

[Black Film Archive](#): Great site about Black cinema from the 1890-1980s with links to most films.

[Complex](#): Best Black Films 1992-2022

[Essence](#): Best Black films of the 2010s

[Esquire](#): 30 Films That Celebrate Black America (2023)

[Rotten Tomatoes Best Black Films of the 21st Century](#)

COURSE SCHEDULE:

Week 1. Negotiation “Jim Crow” and the Making of the “New Negro.”

1. **TEXTS:** Begin reading James Weldon Johnson’s *Autobiography of an Ex-Colored Man* (1912, novella)
Selections from W.E.B. Du Bois, *The Souls of Black Folk* (1903, essay)
Do the [Project Implicit “Race IAT” study](#)
Introduction to Class ([Lecture](#)); and, Race & Strategies for Equality ([Lecture](#)): Washington & Du Bois ([Lecture](#))
2. **TEXTS:** James Weldon Johnson’s *Autobiography of an Ex-Colored Man* (1912, novella)
A Mess of Pottage ([Initial discussion](#) of *Souls of Black Folk* and *Autobiography of an Ex-Colored Man*
Debating Race)

Week 2. 1920s: “When the Negro was in Vogue”: The Harlem Renaissance

1. **TEXTS:** W.E.B. Du Bois “[The Comet](#)” (1920, short story)
Marcus Garvey, “[If You Believe the Negro Has a Soul](#)” (1921, essay & recording, 3 min)
Alain Locke brief excerpt from his essay, “[Enter the New Negro](#)” (1925)
Bonus Text: *Within Our Gates*, Oscar Micheaux, (1920, silent film, 1:15) I’d recommend watching it at 2x speed.
“Up You Mighty Race!”: The Great Migration, Garvey, & the Future of Black America ([Lecture PPT](#))
Making the World Anew?: ([Discussion PPT](#))
2. **TEXTS:** Langston Hughes, “[The Negro Artist and the Racial Mountain](#)” (1926, poetic essay)
St. Louis Blues starring Bessie Smith (1929, short film, 16 min) Use the [Film Response Guide](#) as you watch these
Black & Tan starring Duke Ellington (1929, short film, 18 min)
Rhapsody in Black and Blue starring Lois Armstrong (1932, short film, 10 min)
Bonus Text: Zora Neale Hurston, “[Muttsy](#)” (1926, short story)
Start reading Toni Morrison *The Bluest Eye* (1970, novel)
Du Bois “The Comet” ([Discussion PPT](#))
All That Jazz—The Harlem Renaissance II ([Lecture Ppt](#))
SAT (by midnight) Written Assignment I Due (INSTRUCTIONS)

— THR-SAT: ANGLOPHONIA CONFERENCE — (Attendance Expected)

Week 3. 1930s–1940s: The Great Depression & WWII

1. **TEXTS:** *Emperor Jones* by Eugene O’Neill, starring Paul Robeson (1933, film, 1:23. [Colorized version](#))
How to “Read” a film (Lecture and [Film Response Guide](#))
Keep reading *The Bluest Eye* (1970, novel)
Representing the Race: Paul Robeson & *Emperor Jones* ([Lecture & Discussion](#) for the week)
2. **TEXTS:** *The Negro Soldier* by the U.S. War Department (1944, propaganda film, :40)
Native Son, Richard Wright’s 1940 novel he adapted and starred in (1951, film, 1:48)
Finish reading and be ready to discuss Toni Morrison *The Bluest Eye* (1970, novel)
Media, Wright, Morrison, the “New Negro” and *The Bluest Eye*. ([Lecture & Discussion](#))

Week 4. 1950–60s: Movement towards “The Movement”

1. **TEXTS:** Ralph Ellison, excerpts from *Invisible Man* (1952, novel)
Media, Wright, Ellison, and the voice of new, “New Negro” ([Lecture](#))
The Coming of the Movement ([Lecture & Discussion](#))
2. **TEXTS:** Martin Luther King Jr. “[Letter from the Birmingham Jail](#)” (1963); Malcolm X, “[The Ballot or the Bullet](#)” (1964)
In the Heat of the Night, starring Sidney Poitier (1967, film, 1:50)
The Civil Rights Movement ([Lecture](#))
SAT Written Assignment II due (INSTRUCTIONS) (Example of Strong Paper)

Week 5. 1960s–70s: From Integration to Liberation to Demands amid Disillusionment

1. **TEXTS:** Stokely Carmichael (Kwame Ture), “[What We Want](#)” (1968, essay)
Uptight (1968, film, 1:44)
Integration v. Liberation: Movement toward a New America ([Lecture](#))
2. **TEXTS:** *Baad Asssss Cinema* (2002, documentary about Blaxploitation film industry, 55 min)
The Spook Who Sat by the Door, Sam Greenlee novel adapted & directed by Ivan Dixon (1973, film, 1:42) or
Good Times 1974 episode “[Black Jesus](#)” and “[Michael Gets Suspended](#)” (26 min, each)
The post-Movement 1970s & Blaxploitation ([Lecture](#))

Week 6. 1980–90s: Hip-Hop America: First-Class Culture, Second-Class Citizens

1. **TEXTS:** *Do the Right Thing*, Spike Lee, (1989, film, 2:00)
bell hooks, “[The Oppositional Gaze](#)” (1992, article)
“Keep Hope Alive”: Black Life in the Reagan Era ([Lecture](#))

What is the “Right Thing”?!? ([Discussion](#))

2. **TEXTS:** [Boyz n the Hood](#), John Singleton, (1991, film, 1:52)

Old Issues in a New World Order ([Lecture](#))

Building a Better Future ([Discussion](#) of *Boys n the Hood*)

SAT Written Assignment III due ([Instructions](#)) ([Assessment Rubric](#)) or ([Instructions](#))

Week 7. The 21st Century: New Era, Same Issues

1. **TEXTS:** [Bamboozled](#), Spike Lee, (2000, film, 2:15)

Excerpts from Ta-Nehisi Coates, “[The Case for Reparations](#)” (2014, Essay)

USA Today I: American Music *is* Black Music ([Lecture](#)) & “The Case for Reparations”

2. **TEXTS:** Toni Morrison, “[Making America White Again](#)” (2016, essay)

[Get Out](#), Jordan Peele, (2017, film, 1:44)

Amanda Gorman, “[The Hill We Climb](#)” (2021, spoken-word poem)

The USA Today II ([Lecture](#))

Wrapping it All Up

Take the survey for the course [HERE](#)

End of Term Exam ([Instructions](#): The Exam can only be taken once; no retakes allowed).