

This course employs an interdisciplinary approach that requires students to familiarize themselves with Langston Hughes' literary and sociopolitical writings, and apply critical race theory, which scholars as Frank B. Wilderson III, Jared Sexton, Saidiya Hartman, Calvin Warren, and essayists like Ta-Nehisi Coates and James Baldwin employ, that signal a burgeoning Afro-Pessimism and or postNegritude moment where the postracial fantasy of neoliberal gestures have evaporated with the departure of President Barack Hussein Obama.

Discussion topics include the Harlem Renaissance, African American literature, the blues tradition in poetry and life, and the international sociopolitical climate of our quotidian life. In discussing the literary work and political life of Langston Hughes, the seminar participants will critically assess how Hughes fared as an American writer and social critic and how critical race theory might reveal or deny the persistence of anti-black violence in words and deeds. How does Hughes' writings symbolically expose and fervently articulate a "Black Lives Matter" awareness and endgame.

I. REQUIRED TEXTS:

- Berry, Faith. Langston Hughes: Before and Beyond Harlem
- Berry, Faith, ed. Good Morning Revolution: Uncollected Writings of Langston Hughes.
- Hughes, Langston. The Big Sea: An Autobiography.
- _____ . I Wonder as I Wander: An Autobiographical Journey.
- _____ . Selected Poems of Langston Hughes.
- _____ . Five Plays by Langston Hughes
- _____ . The Ways of White Folks.
- _____ . The Panther and the Lash. : Poems of Our Times.
- _____ . Good Morning Revolution: Uncollected Writings of Langston Hughes.

Note: Assigned and recommended texts and readings are held at the Reserve Desk of Library West. Check the Reserve List for this course to see if any assigned essays or plays are available as PDF files on ARES (ELECTRONIC RESERVE) section on Library West Website. Look under Reid and this course's section number. Look under Reid and this course's section number.

II. COURSE REQUIREMENTS:

A. Reaction Papers

20 points

Due WEEKS 2, 3, 4, 5, 6, 7, 8, 9,10,11, [12,13]

Students are responsible for all weekly assigned readings and must submit a one to two-page single-space typed critical reaction paper on the weekly readings and film screenings for weeks two through thirteen. Each of the ten weekly reaction papers is due during the class meeting that the reading is listed. ***Students that have an oral presentation during a class meeting do not submit a reaction paper for that particular class meeting.** (2pts for each reaction paper for 10 submissions during weeks 2-13).

B. Two Oral Presentations (10pts each) & Two 1-page Outlines (10pts each) 40 points

Each student delivers two fifteen-minute oral presentations that explore the literary and sociopolitical aspects of this period in African American creativity. Each 15-minute oral presentation must critically discuss a particular area of the Harlem Renaissance. The presentations should include a brief description of the particular critical methodology used, as Marxism, feminism, psychoanalysis, post-structuralism and Black Atlantic cultural studies, or a combination thereof that is employed to organize the presentation. The instructor will assign the two presentation dates.

C. 10-page Conference Paper & annotated bibliography 40 points

Due Week 14 Wednesday 29 November

Presentations on Week 14-15 Wednesday 29 November and 6 December

Students deliver a typed 10-page conference paper that reflects the various social and literary movements that occurred during the 1920s through the early 1960s. The conference should respond to a particular issue or topic are (20pts). Again, students must explain the critical method employed and describe how this critical approach assisted them in writing the essay (10pts). Essays must be accompanied by a typed, two-page, single-space annotated bibliography (10pts).

III. LATE WORK

Class readings are listed for the day they are due to be discussed. All late written work and oral presentation, that is, when delivered after the class session meets, will suffer a loss of 5 points for each day it is late. An excused absence for medical reasons does not excuse the tardy delivery of a written work but may excuse a late oral presentation under certain circumstances.

IV. ABSENCE

One non-excused absence will lower a student's final grade point average by minus five points. Two non-excused absences will lower the average by minus ten points. More than two non-excused absences are grounds for a failing grade.

V. GRADING CRITERIA FOR ORAL PRESENTATIONS

The 5-minute oral presentation on an assigned reading and the annotated bibliography will be graded on the following criteria:

A. The importance of the material presented to the class or in the written essay. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate important issues as well as to support their argument.

B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.

C. The student's ability to pose important questions in the written work and, in the oral presentation, to pose questions to the class. Students should introduce the purpose behind their class discussion session and oral presentation (which is the initial statement that describes their central argument).

V. GRADING SCALE

A	100.00-90.00	20.00-18.00	10.00-09.00	2.00-1.80
A-	89.99-87.00	17.99-17.40	08.90-08.70	1.78-1.74
B+	86.99-84.00	17.20-16.80	08.69-08.40	1.72-1.68
B	83.99-80.00	16.60-16.00	08.39-08.00	1.66-1.60
B-	79.99-77.00	15.99-15.40	07.99-07.70	1.59-1.53
c+	76.99-74.00	15.20-14.80	07.69-07.40	1.52-1.48
c	73.99-70.00	14.79-14.00	07.39-07.00	1.47-1.40
c-	69.99-67.00	13.99-13.40	06.99-06.70	1.39-1.34
D+	66.99-64.00	13.39-12.80	06.69-06.40	1.33-1.28
D	63.99-60.00	12.79-12.00	06.39-06.00	1.27-1.20
D-	59.99-57.00	11.99-11.40	05.99-05.70	1.19-1.14
E	56.00 or below	11.39-00.00	05.69-00.00	1.13-0.00
	cumulative	conference paper (20pts)	oral presentations (20pts each)	reactions (104/ 2pts)
		bibliography (20pts)	outlines (24/10pts each)	

VI. COURSE SCHEDULE

The assigned readings for each week should be read before the class meets. Reaction papers are based on these weekly readings and are due at that particular class meeting.

* Denotes book is on reserve in the library. ** Denotes article is on electronic reserve as a PDF.

AUG 23 W

WEEK ONE: Course Introduction, Requirements, Questions on Assignments; Assignment of Reading and Presentation Dates, Handouts.
Screening: Film

AUG 30 W

WEEK TWO: AUTOBIOGRAPHY AS HISTORY 1902 TO 1930 THE EXILE'S MANY RETURNS: A TRAVELOGUE OF ANECDOTES: "TWENTY-ONE" AND "BIG SEA"
Langston Hughes, The Big Sea and Christina Sharpe.

SEP 6 W

WEEK THREE: AUTOBIOGRAPHY AS HISTORY 1902 TO 1930 THE EXILE'S MANY RETURNS: A TRAVELOGUE OF ANECDOTES: "BLACK RENAISSANCE"
Langston Hughes, The Big Sea (1940)

SEP 13 W

WEEK FOUR: POST-WORLD WAR I, THE TWENTIES and THE NEW NEGRO
Hughes, Selected Poems: "Dream Variations" (14), "The Negro Speaks of Rivers" (4), "Cross" (158),
Hughes, Selected Poems:

^READINGS ON ELECTRONIC RESERVE in PDF format:

- (D) George Schuyler, "Negro Hokum"
- (2) Hughes, "The Negro Artist and the Racial Mountain"
- (3) Hughes, "American Art or Negro Art"
- (4) Hughes, "Harlem Literati in the Twenties"
- (5) Hughes, The Weary Blues
- (6) *Berry, Langston Hughes: Before and Beyond Harlem,

SCREEN: Film

SEP 20 W

WEEK FIVE: THE BLUES TRADITION: The Sacred and the Profane

Hughes, Selected Poems:

^READINGS ON RESERVE:

Amritjit Singh et al., The Harlem Renaissance: Revaluations,

**** POEMS AND ARTICLES ON ELECTRONIC RESERVE.**

(1) Hughes, " Songs C ailed the Blues"

(2) Fine Clothes to the Jew

(3) The Weary Blues

SEP 27 W

WEEK SIX: SHORTSTORIES

Hughes, The Ways of White Folks

OCT 4 W

WEEK SEVEN: CREATING THEATER FOR A BLACK AUDIENCE, SOCIAL DRAMA and THE LANGUAGE OF AFRICAN-AMERICAN SATIRE

Hughes, Five Plays by Langston Hughes

*ON RESERVE: Abramson, Negro Playwrights in the American Theatre.

OCT 11W

WEEK EIGHT: URBAN FOLK COMEDY: SPEECH AS INVENTIVE, PLAYFUL AND COMBATIVE

Five Plays by Langston Hughes

Hughes, Selected Poems.

OCT 18 W **

WEEKNINE: Hughes, I Wonder As I Wander (1956) and **Angela I. Davis

OCT 25 W

WEEK TEN: Hughes, I Wonder As I Wander

NOV 1W

WEEK ELEVEN: SCOTTSBORO, INTERNATIONALISM AND THE SPANISH CIVIL WAR

**READINGS ON RESERVE: Faith Berry, Langston Hughes: Before and Beyond Harlem

Hughes, The Panther and the Lash and Frank B. Wilderson, III

NOV 8 W

WEEK TWELVE: 1940-1950: HUAC, THE RED SCARE and BLACKLISTING

*READINGS ON RESERVE: James O. Young, *Black Writers of the Thirties; Faith Berry, ed., Good Morning Revolution, 1.

**ARTICLES ON ELECTRONIC RESERVE Hughes, 'Negro Writers Have Been on a Blacklist and Jared Sexton.

NOV 15 W

WEEK THIRTEEN: THE SIXTIES: THE RACIAL POLITICS OF THE SECOND BLACK RENAISSANCE

*READINGS ON RESERVE: Hughes, The Panther and the Lash

NOV 29 W

WEEK FIFTEEN: *Seminar Paper Due*

CLASS PRESENTATIONS OF ESSAY:

DEC 6 W LAST CLASS

WEEK FIFTEEN: CLASS PRESENTATIONS OF ESSAY: