

*LIT 4930 (27784) 8MR1 Harlem Renaissance & and Western Europe M,W,F 4 (10h40 AM - 11h30 AM) MAT 0003
Office 4318 TURL (W 6TH 12:50-1:40); TEL: 294-2827; E-MAIL: reid@ufl.edu

This is a collaborative research class that critically studies the literature and culture of the Harlem Renaissance and its relationship to postwar Western Europe. Students will consider these central questions that emphasize Black creative production and its effects. How literature, art, and music are produced and performed in different geographical regions that enable transnational understanding about shared cultural experiences during the postwar years. To what extent did Black artists and intellectuals redefine the racial *Other* in their works.

Lectures and class discussions will explore how artists, using Black vernacular and various other literary and visual strategies, dramatize social and psychological conflicts that occur when individuals and groups resist societal pressures to conform to hegemonic beliefs about race, sexuality, and gender. (To describe a hegemonic belief formation is not to say that a majority supports this belief system about race, sexuality, and gender, but to say that there appears to be no other alternative to this singular racialized sexualized-gendered vision of society.)

Readings and film screenings cover such writers as Jessie Fauset, Langston Hughes, Zora Neale Hurston, James Weldon Johnson, Nella Larsen, Claude McKay, Richard Bruce Nugent, George Schuyler, Wallace Thurman, Jean Toomer, Countee Cullen, Georgia Douglas Johnson, Leopold Senghor, filmmakers as Oscar Micheaux, painters as Romare Bearden and Aaron Douglas, performers as Josephine Baker, Bricktop, Alberta Hunter, Paul Robeson, Bessie Smith, Valaida Snow and intellectuals as W. E. B. Du Bois, Alain Locke, E. Franklin Frazier, Marcus Garvey, and Charles S. Johnson.

I. REQUIRED TEXTS: Available at UF Bookstore 1900 Museum Road & Internet Book Stores

Fauset, Jessie Redmon. *Plum Bun; A Novel Without a Moral* (General Books, 2010) ISBN 1152565575
Huggins, Nathan Irvin. *Voices from the Harlem Renaissance* (Oxford UP, 1994) ISBN 019509367
Larsen, Nella. *Quicksand and Passing* (Rutgers, 1986) ISBN 0813511704
Lewis, David Levering. *The Portable Harlem Renaissance Reader* (Penguin, 1995) ISBN 9780140170368
Locke, Alain LeRoy. *The New Negro: Voices of the Harlem Renaissance* (New York: Touchstone, 1999) ISBN 0684-83831-1
McKay, Claude. *Home to Harlem* (Boston: Northeastern UP, 1987) ISBN 1555530249
Thurman, Wallace. *The Blacker the Berry* (Dover Books, 2008) ISBN 0486461343
Toomer, Jean. *Cane* (Liveright, 1993) ISBN 0871401517
Cary D. Wintz, *Black Culture and the Harlem Renaissance*
Daylanne K. English, *Unnatural Selections: Eugenic in American Modernism and the Harlem Renaissance*
Note: Assigned and recommended texts and readings are held at the Reserve Desk on the second floor of Library West.

II. COURSE REQUIREMENTS:

All written assignments must be submitted on Canvas at 9 am on the day before the assignment is due.

1. Reaction Papers on weekly assignments. (@2pts-3pts each=20pts)

2. Two oral presentations and two typed 1-page outlines of the presentations.

Instructor assigns each student their oral presentation of a required reading.

Each student selects two Langston Hughes poems from the 6th and 10th November assigned readings and writes a one-page single-space, 12-font print reaction that includes the student's reflections on the poem's meaning and its relevance to contemporary society and the student. A one-page of the five-minute presentations. Submit poetry analysis on CANVAS on or before Friday, 3 November at 9 am. Submit under the rubric "Assignments": 'Poetry Analysis'.

The grade on oral presentations is based on the following criteria:

1. The importance of the material presented to the class. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate critical issues and support their argument.
2. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.
3. The student's ability to pose important questions to the class at the end of their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their assigned section.

The outline (5pts) is due the day before when the student presents their 5-minute discussion, and the script/PDF of their oral presentation is due on the day of the presentation (10pts).

III. MIDTERM PAPER and 1-page bibliography is due WEEK 9 on Monday, October 16 at 9 am (5-page paper and 1-page bibliography, (20pts)

The paper should be five double-spaced pages, 12-inch font, with one-inch side and top/bottom margins.

Students must critically analyze two novels and one play or film from the weeks 1-9 assigned readings and films. Paper topics should reflect ant of the weekly titles/themes. If you would like to draft a paper that concerns any other theme or issue, you must get the instructor's permission.

Students must submit on CANVAS a **paper abstract** that describes the subject of their five-page paper and provide a tentative bibliography on or before **WEEK 8 on Tuesday at 9 am. (2 points).**

III. FINAL PAPER and 1-page Bibliography is due on Monday, 4 December at 9 am (20 POINTS)

The paper should be seven to ten double-spaced pages, 12-inch font, with one-inch side and top/bottom margins. Students must critically analyze two novels and one play or film from the weeks 11-15 assigned readings and films. Paper topics should reflect ant of the weekly titles/themes. If you would like to draft a paper that concerns any other theme or issue, you must get the instructor's permission.

Students must submit on CANVAS a **paper abstract** that describes the subject of their 10-page paper and provide a tentative bibliography on or before **Monday, 20 November at 9 am. (2 points).**

IV. ATTENDANCE

The only excusable absence is one that results from an illness that documented by a written and signed physician report. Two non-excused absences lower the student's cumulative grade by minus 10 points, Three non-excused absences give the student an E, a failing grade for the course.

V. LATE WORK

All written work and oral presentations are due during the class period. Students receive minus 2 points for EACH DAY (INCLUDING WEEKENDS AND HOLIDAYS) when any assignment is late. NOTE: A medical excuse will not be accepted to explain any late written work.

VI. GRADING SCALE

	Cumulative	40pts	Midterm 20/Final 20	3 Oral Presentations (30)	Pop quizzes 1-3pts (20)
A	100.00-93.00	40.00-37.20	20.00-18.60	10.00-09.30	2.00-1.86
A-	92.00-90.00	36.80-36.00	18.40-18.00	09.20-09.00	1.84-1.80
B+	89.00-86.00	35.60-34.40	17.80-17.20	08.90-08.60	1.78-1.72
B	85.00-83.00	34.00-33.20	17.00-16.60	08.50-08.30	1.70-1.66
B-	82.00-80.00	32.80-32.00	16.40-16.00	08.20-08.00	1.64-1.60
C+	79.00-76.00	31.60-30.40	15.80-15.20	07.90-07.60	1.58-1.52
C	75.00-73.00	30.00-29.20	15.00-14.60	07.50-07.30	1.50-1.46
C-	72.00-70.00	28.80-28.00	14.40-14.00	07.20-07.00	1.44-1.40
D+	69.00-66.00	27.60-26.40	13.80-13.20	06.90-06.60	1.38-1.32
D	65.00-63.00	26.00-25.20	13.00-12.60	06.50-06.30	1.30-1.26
D-	62.00-60.00	24.80-24.00	12.40-12.00	06.20-06.00	1.24-1.20
E	59.00-00.00	23.60-00.00	11.80-00.00	05.90-00.00	1.18-0.00

VII. Course Outline and Readings:

READINGS assigned for the class meeting day must be read **BEFORE** the class meets. Will randomly give a pop quiz even if a reaction paper has been submitted for the same assigned *Books and assigned essays and articles in PDF format are on reserve in Library West or available on electronic reserve. Review the CANVAS course reserve page for this course.*

WEEK 1

COURSE INTRODUCTION

AUG 23 W---Course Introduction, Requirements, Questions on Assignments, Information Sheet

SCREEN---*Against the Odds: The Artists of the Harlem Renaissance* (Amber Edwards dir.) 60mins. [20mins]

TASTEMAKERS OF THE RENAISSANCE: SEEKING RESPECTABILITY

AUG 24 F --- Read David Levering Lewis, *The Portable Harlem Renaissance Reader*, pp. xiii – 9 and Alain LeRoy Locke, *The New Negro: Voices of the Harlem Renaissance*: Arnold Rampersad’s “Introduction” pp. ix-xxiii, Alain Locke’s “Forward, The New Negro” 3-16.

SCREEN---*Against the Odds: The Artists of the Harlem Renaissance* (Amber Edwards dir.) 60mins. [20mins]

WEEK 2

TASTEMAKERS OF THE RENAISSANCE: SEEKING RESPECTABILITY

BEGIN Individual 10mins oral presentations on an assigned reading (20pts oral and 5pts for outline)

AUG 28 M---Albert C. Barnes “The Negro Art and America” 19-25, Alain Locke “Negro Youth Speaks” 47-53.

SCREEN---*Against the Odds: The Artists of the Harlem Renaissance* (Amber Edwards dir.) 60mins. [20mins]

AUG 30 W---Zora Neale Hurston’s “Spunk” 105-111 and Bruce Nugent’s “Sahdji” 113-114.

SEP 01 F---Poetry by Countee Cullen pp. 129-133, Claude McKay pp. 133-135, and Georgia Johnson 146-147.

WEEK 3

BLACK FEMALE WRITERS OF THE RENAISSANCE – Jessie Fauset

Jessie Redmon Fauset, *Plum Bun : A novel Without a Moral*

SEP 4 M---**HOLIDAY**, READ: Plum Bun : Deborah McDowell's "Introduction", pp. ix- xxxiii and the 'HOME' section, pp. 11-83.

SEP 06 W--- READ: Plum Bun: 'MARKET'. _____.

SEP 08 F--- READ: Plum Bun: 'PLUM BUN'. _____.

WEEK 4

SEP 11 M--- READ: Plum Bun: 'HOME AGAIN'. _____.

SEP 13 W--- READ: Plum Bun: 'MARKET IS DONE'. _____.

SEP 15 F--- DISCUSSION ON Jessie Fauset: *THEMES, ISSUES AND LITERARY FORM*

WEEK 5 BLACK FEMALE WRITERS OF THE RENAISSANCE – Nella Larsen

SEP 18 M--- Nella Larsen, Quicksand, Chapter 1-12. _____.

SEP 20 W--- Nella Larsen, Quicksand, Chapter 13-18. _____.

SEP 22 F--- Nella Larsen, Quicksand, Chapter 19-25. --- DISCUSSION ON Nella Larson: *THEMES, ISSUES AND LITERARY FORM*

WEEK 6 PASSING FOR WHOM AND FOR WHAT: COLOR CONSCIOUSNESS

SEP 25 M--- Nella Larsen, Passing, Part One: 'Encounter'. _____.

SEP 27 W--- Nella Larsen, Passing, Part Two: 'Re-Encounter'. _____.

SEP 29 F--- Nella Larsen, Passing, Part Two: 'Finale'. --- DISCUSSION ON Nella Larson: *THEMES, ISSUES AND LITERARY FORM*

WEEK 7 MODERNIST LITERARY FORM (S): JEAN TOOMER

OCT 02 M--- Jean Toomer, Cane (Liveright, 1993), Introduction, pp. 1-27: 'Karintha', 'Reapers', 'Becky', 'Cotton Song', 'Carma', 'Song of the Son', 'Georgia Dusk', 'Fern', 'Esther', 'Portrait in Georgia'. _____.

OCT 04 W--- Jean Toomer, Cane (Liveright, 1993), pp. 28-67: 'Blood-Burning Moon', 'Seventh Street', 'Rhobert', 'Avey', 'Theater', 'Box Seat'. _____.

OCT 06 F--- **HOME COMING –NO CLASS** _____.

WEEK 8 LIBERTINES, DECADENTS IN THE JAZZ AGE: WALLACE THURMAN

OCT 09 M---Jean Toomer, Cane (Liveright, 1993), pp. 68-116 : 'Prayer', 'Harvest Song', 'Bona and Paul', 'Kabnis'. _____.

OCT 10 T--Midterm paper abstract that describes the subject of their five-page paper and provide a tentative bibliography on or before **WEEK 8 on Tuesday at 9 am. (2 points)**.

OCT 11 W---Wallace Thurman, The Blacker the Berry Chapters: 'Emma Lou', 'Harlem', 'Alva'. _____.

OCT 13 F--- Wallace Thurman, The Blacker the Berry Chapters: 'Rent Party', 'Pyrrhic Victory'. _____.

WEEK 9 LIBERTINES, DECADENTS, & HAVING FUN IN THE JAZZ AGE: CLAUDE MCKAY

OCT 16 M-- **MIDTERM PAPER and 1-page Bibliography is due today at 9 am (20pts)**

OCT 18 W---Claude McKay, Home To Harlem 'Foreword to 1987 Edition', Chapter 1-2: 'Going Back Home', 'Arrival' and Michel de Certeau, ***"Walking in the City" in *The Practice of Everyday Life*, ch. 7. _____.

OCT 20 F---Claude McKay, Home To Harlem Chapter 3-6: 'Zeddy', 'Congo Rose', 'On the Job Again', 'Myrtle Avenue'. _____.

WEEK 10 LIBERTINES, DECADENTS, & HAVING FUN IN THE JAZZ AGE: CLAUDE MCKAY

OCT 23 M---Claude McKay, Home To Harlem Chapter 7-11: _____

OCT 25 W---Claude McKay, Home To Harlem Chapter 12-14: _____

OCT 27 F---Claude McKay, Home To Harlem Chapter 15-18: _____

WEEK 11 RICHARD NUGENT, LANGSTON HUGHES, LIBERTINE/DECADENT, JAZZ AGE

OCT 30 M--- Claude McKay, Home To Harlem Chapter 19-21. _____

NOV 01 W--- Read Richard Bruce Nugent, “Smoke, Lilies and Jade” in The Portable Harlem Renaissance Reader, pp. 569-583. **“Introduction” in Gay Rebel of the Harlem Renaissance, ed. Thomas Wirth, 1-61.

Langston Hughes Poetry Selection and Critical Analysis. (@10pts). DUE Friday, 3 November 9am. _____

NOV 03 F--- ****READINGS on ARES website or the Library West Reserve Desk:**
 --- Hughes, *Selected Poems*: "The Weary Blues" (33) and "Bound No'th Blues" (174)
 (1) **Hughes, "Songs Called the Blues", *Pylon* (Summer 1941): 143-145.
 (2) *Fine Clothes to the Jew* (1927): **"Homesick Blues", **"Listen Here Blues", **"Po' Boy Blues."

WEEK 12 LANGSTON HUGHES: LIBERTINE/DECADENT IN THE JAZZ AGE

NOV 06 M---(3) The Weary Blues (1926): pp. 23-39, 105: "The Weary Blues," **"Jazzonia," **"Negro Dancers," **"The Cat and the Saxophone," **"Young Singer," **"Cabaret," **"To Midnight Nan At Leroy's," **"To A Little Lover-Lass, Dead," **"Harlem Night Club," **"Nude Young Dancer," **"Young Prostitute," **"To A Black Dancer In 'The Little Savoy'," **"Song For a Banjo Dance," **"Blues Fantasy," **"Lenox Ave: Midnight," and **"Danse Africaine." _____

NOV 08 W---Read David Levering Lewis, *The Portable Harlem Renaissance Reader*, pp. 76-193.

NOV 10 F---HOLIDAY

WEEK 13 BLACK INTELLECTUALS & ARTISTS

NOV 13 M---David Levering Lewis, The Portable Harlem Renaissance Reader; painters: **Aaron Douglas** pp. 118-127; **Romare Bearden** pp. 138-141; and re-read “When the Negro Was in Vogue” comments by **Langston Hughes** pp. 76-80, and Wallace Thurman.

NOV 15 W--- Read **Cary D. Wintz, Black Culture and the Harlem Renaissance, Chapter 6 “The Black Intelligentsia: Promoters” 102-129, Chapter 7 “The Black Intelligentsia: “Critics” 130-153. _____

NOV 17 F---Read **Cary D. Wintz, Black Culture and the Harlem Renaissance, Chapter 8 “Black Writers and White Promoters” 154-189. _____

WEEK 14 BLACK INTELLECTUALS & ARTISTS

Students must submit on CANVAS a paper abstract that describes the subject of their 10-page paper and provide a tentative bibliography on or before Monday, 20 November at 9 am. (2 points).

NOV 20 M--- Lewis, The Portable Harlem Renaissance Reader: **Paul Robeson** pp. 58-60, **W. E. B. Du Bois** pp. 3-5 and pp. 100-105, **E. Franklin Frazier** pp. 173-181.

NOV 22 W--- NO CLASS THANKSGIVING

NOV 24 F--- NO CLASS THANKSGIVING

WEEK 15

NOV 27 M--- Lewis, The Portable Harlem Renaissance Reader: **Carter G. Woodson** pp. 6-8 and Charles S. Johnson 206-217. ---**SCREEN: BROTHER TO BROTHER (Rodney Evans dir/writer, 2004 94 mins) [20mins]**

NOV 29 W---**SCREEN: BROTHER TO BROTHER (Rodney Evans dir/writer, 2004 94 mins) [40mins]**

DEC 01 F--- **SCREEN: BROTHER TO BROTHER (Rodney Evans dir./writer, 2004 94 mins) [40mins]**

WEEK 16

DEC 04 M---NO CLASS WORK ON FINAL PAPER

DEC 06 W--- FINAL PAPER DUE (20PTS, 10-page paper and 2-page Bibliography) at 9 am. SUBMIT ON CANVAS under the rubric “Assignments” in the subcategory ‘Final Paper’.

“Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.”

