

LIT 6358 sec. 8MR2 Theoretical Approaches to The Harlem Renaissance & Western Europe M 6-8 TUR 2346
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. The critical and theoretical section includes such commentators as Houston Baker, Hazel Carby, Stuart Hall, Paul Gilroy, Homi Bhabha, Barbara Christian, Louis Althusser, and Antonio Negri.

Required Texts

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*

ALL REQUIRED TEXTS ARE HELD ON A 2-HOUR RESERVE IN LIBRARY WEST and articles are on Electronic reserve (ARES) see Course Reserve rubric for the CANVAS PAGE OF THIS CLASS (LIT 6358 sec. 8MR2)

II. COURSE REQUIREMENTS

A. Reaction Papers (10 reactions @ 2pts. each) (SUBMIT on CANVAS at 9am on the day before the reaction is due)

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 15-minute Oral Presentations (10pts each) & Two 1-page Outlines (10pts each) 40 points. (SUBMIT on CANVAS at 9am on the day before the oral presentation is due)

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

1. Again, students must explain the critical method employed and describe how this critical approach assisted them in drafting the essay (10pts). Essays must be accompanied by a typed, two-page, single-space annotated bibliography (10pts). **(SUBMIT ON CANVAS SUNDAY 5 November 9AM)**

2. Students deliver a typed 10-page conference paper that reflects the various social and literary movements that occurred during the 1920s through the early 1930s. The conference should respond to a particular area of the 1920s (20pts). **(SUBMIT ON CANVAS SUNDAY 19 November 9AM)**

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 15-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 critical 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).

VI. GRADING SCALE

	Cumulative	Conference Paper(20)	Oral Presentations(20)	Reaction Paper(10)
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

Annotated bibliography (10pts) Presentation Outline (20pts each)

Theoretical approach final paper (10pts)

VII. 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 during that particular class meeting.

*** *Denotes that Reading is held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON the ARES E-RESERVE webpage for this course**

WEEK 2 COURSE INTRODUCTION

AUG 28 M---Course Introduction, Requirements, Questions on Assignments, Information Sheet

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

WEEK 3 TASTEMAKERS OF THE RENAISSANCE: SEEKING RESPECTABILITY

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

SEP 04 M---HOLIDAY

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, Albert C. Barnes “The Negro Art and America” 19-25, Alain Locke’s “Negro Youth Speaks” 47-53, Zora Neale Hurston’s “Spunk” 105-111, Bruce Nugent’s “Sahdji” 113-114, and poetry by Countee Cullen pp. 129-133, Claude McKay pp. 133-135, and Georgia Johnson 146-147. #1

WEEK 4 BLACK FEMALE WRITERS OF THE RENAISSANCE

SEP 11 M---Jessie Redmon Fauset, Plum Bun; A Novel Without a Moral; Houston A. Baker, Jr., Modernism and the Harlem Renaissance, ch. 1, 2, 8-10. #2

WEEK 5 PASSING FOR WHOM AND FOR WHAT: COLOR CONSCIOUSNESS/COLORATION

SEP 18 M---Nella Larsen, Quicksand. #3

WEEK 6 PASSING FOR WHOM AND FOR WHAT: COLOR UNITED STATES/SCANDINAVIA

SEP 25 M---Nella Larsen, Passing. #4

WEEK 7 MODERNIST LITERARY FORM (S): JEAN TOOMER

OCT 02 M---Jean Toomer, Cane (Liveright, 1993). #5

WEEK 8 LIBERTINES, DECADENTS, & HAVING FUN IN THE JAZZ AGE

OCT 09 M---Claude McKay, Home To Harlem and Michel de Certeau, ***“Walking in the City” in The Practice of Everyday Life, ch. 7. #6

WEEK 9 COLORATION, SEXUALITY, AND GENDER

OCT 16 M--- Wallace Thurman, The Blacker the Berry. #7

WEEK 10 RICHARD NUGENT & LANGSTON HUGHES: LIBERTINE OR DECADENCE IN THE JAZZ AGE

LIT6358 sec. 8MR2 Theo Ap Black Culture: Harlem Renaissance & W Europe M 6-8 (12h50pm - 3h50pm) TUR 2346 4

OCT 23 M---Read Richard Bruce Nugent, "Smoke, Lilies and Jade" in The Portable Harlem Renaissance Reader, 569-583. ***"Introduction" in Gay Rebel of the Harlem Renaissance, ed. Thomas Wirth, 1-61., and Hughes, Selected Poems: "The Weary Blues" (33) and "Bound No'th Blues" (174) . #8

----**SCREEN: BROTHER TO BROTHER** (Rodney Evans dir/writer, 2004 94 mins) #9

WEEK 11 POETRY, JAZZ, AND URBAN(E) RHYTHM

OCT 30 M--- Read David Levering Lewis, The Portable Harlem Renaissance Reader, 76-193, and **Nancy Leys and Sander Gilman "Appropriating the Idioms of Science" in The Bounds of Race.

. ** DENOTES READINGS ON ARES WEBPAGE FOR LIT 6358:

- (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."
- (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."

WEEK 12 VOICES FROM THE HARLEM RENAISSANCE

NOV 06 M---read Lewis, The Portable Harlem Renaissance Reader; painters: Aaron Douglas 118-127 and Romare Bearden 138-141 and ***"When the Negro Was in Vogue" comments by Langston Hughes and Wallace Thurman.

WEEK 13 BLACK INTELLECTUALS

NOV 13 M---Read **Cary D. Wintz, "The Black Intelligentsia: Promoters", "Critics", and "Black Writers and White Promoters" in Black Culture and the Harlem Renaissance, ch. 6-8, 102-189, and Lewis, The Portable Harlem Renaissance Reader: Paul Robeson 58-60, W. E. B. Du Bois, 3-5 and 100-105, E. Franklin Frazier 173-181, Carter G. Woodson 6-8 and Charles S. Johnson 206-217. #10

WEEK 14 CONFERENCE PAPER and typed, 2-page, single-space annotated bibliography.

NOV 20 M--- **Due Today: CONFERENCE PAPER and Annotated Bibliography**

----- **PRESENTATIONS**

WEEK 15

NOV 27 M--- **PRESENTATIONS**

WEEK 16 LAST CLASS

DEC 04 M---

"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/>.”