

**Dr. Reid LIT 6358 sec.22C8 : A Critical-Theoretical Look at the Harlem Renaissance T 3-5 (9:35pm -12:30pm)  
Office 4318 TURL (W 9TH [4PM-5PM]); TEL: 392-6650 x 246; E-MAIL: [reid@ufl.edu](mailto:reid@ufl.edu)**

This course extends the Harlem Renaissance and the geographical place of Harlem to embrace an international movement in Black creative and intellectual production between the 1920s and the end of the 1930s. During this period between the war years, Harlem was in vogue and Caribbean, African, and American Blacks began a concerted effort to redefine Blackness in their literatures, arts, and political writings. In discussing this period, the students should critically and theoretically discuss issues of class, gender, race, and ethnicity. The critical and theoretical component includes such commentators as Houston Baker, Hazel Carby, Stuart Hall, Paul Gilroy, Homi Bhabha, Barbara Christian, Louis Althusser, and Antonio Negri.

**I. REQUIRED TEXTS: Amazon or University Bookstore (more expensive)**

Jessie Redmon Fauset, Plum Bun: A Novel Without a Moral Author

Nella Larsen, Quicksand and Passing

David Levering Lewis The Portable Harlem Renaissance Reader

Alain LeRoy Locke, The New Negro: Voices of the Harlem Renaissance

Claude McKay, Home T o Harlem

Wallace Thurman, The Blacker the Berry

Jean Toomer, Cane

Nathan Irvin Huggins, Voices From the Harlem Renaissance

Cary D. Wintz, Black Culture and the Harlem Renaissance

Daylanne K. English, Unnatural Selections: Eugenic in American Modernism and the Harlem Renaissance

**TEXTS: On Reserve in Library (ARES)**

Library West ARES webpage, click on the link for LIT 6358 sec.22C8

**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 (IOpts each) & Two 1-page Outlines (IOpts 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 WKS 13 & 15 Thursday 16 November and 1 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 1930s. The conference should respond to a particular area of the 1920s (20pts). Again, students must explain the critical method employed and describe how this critical approach assisted them in writing the essay (IOpts). Essays must be accompanied by a typed, two-page, single-space annotated bibliography (IOpts).

**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).

**VI. 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                      2 oral presentations (IOpts each)                      each reaction**  
**2 outlines of the presentations (IOpts each) paper (2pts)**  
**final-paper-annotated-bibliography (IOpts)**  
**theoretical approach used for final paper (IOpts)**

**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 1**

AUG 25 T—Course Introduction, Requirements, Questions on Assignments, Information Sheet  
**SCREEN**—*Against the Odds: The Artists of the Harlem Renaissance* (Amber Edwards dir.) 60mins.

**WEEK 2**

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

SEP 1 T—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" 1 OS-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.

**WEEK 3**

SEP 8 T—Jessie Redmon Fauset, *Plum Bun: A Novel Without a Moral*  
 Houston A. Baker, Jr., *Modernism and the Harlem Renaissance*, ch. 1, 2, 8-10

**WEEK 4**

SEP 15 T—Nella Larsen, *Quicksand*

**WEEK 5**

SEP 22 T—Nella Larsen, *Passing*

**WEEK 6**

SEP 29 T—Jean Toomer, *Cane* (Liveright, 1993)

**WEEK 7**

OCT 6 T—Claude McKay, *Home To Harlem* and Michel de Certeau, "Walking in the City" in *The Practice of Everyday Life*, ch. 7.

**WEEK 8**

OCT 13 T—Wallace Thurman, *The Blacker the Berry*

**WEEK 9**

OCT 20 T—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)*

**\*\* 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 10**

OCT 27 T— 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, ed.**

**WEEK 11**

NOV 3 T—read Lewis, The Portable Harlem Renaissance Reader; **painters: Aarón Douglas 118-127 and Romare Bearden 138-141 and "When the Negro Was in Vogue" comments by Langston Hughes and Wallace Thurman.**

**WEEK 12**

NOV 10 T—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.**

**WEEK 13 PRESENTATIONS**

NOV 17 T— **Due Today: CONFERENCE PAPER and typed, 2-page, single-space annotated bibliography**

**WEEK 14 NOV 24 T NO CLASS THANKSGIVING**

**WEEK 15 DEC 1 T PRESENTATIONS**

**WEEK 16 DEC 8 T PRESENTATIONS**