Significant changes occurred between World War I and World War II in the United States and in the African American community. Urbanization, industrialization, and migration set the stage for the development of a “New Negro” and a flowering of literature, art, and music often referred to as the Harlem Renaissance. This course will examine the social and political changes occurring from the 1910s-1930s from an interdisciplinary perspective that particularly highlights the history and literature of the period. An emphasis will be placed on the ways that African Americans sought to control the representations of blackness in the public mind and the debates and differences of opinion that arose among participants in the movement.

**REQUIRED READING (Available at the Bookstore):**
Erin D. Chapman, *Prove It on Me: New Negroes, Sex, and Popular Culture in the 1920s*
Jessie Redmon Fauset, *Plum Bun*
Nathan Huggins, *Voices from the Harlem Renaissance*
Zora Neale Hurston, *Their Eyes Were Watching God*
Nella Larsen, *Quicksand*

**Additionally, many class readings will be available online via ANGEL.**
COURSE OBJECTIVES AND STUDENT LEARNING OUTCOMES
(English Department)
Students will engage in discussion and write short and long essays in order to practice and demonstrate their understanding and knowledge of the Harlem Renaissance. This course will also improve the student’s ability:

* to read attentively, closely, and critically (learning outcome #1)
* to write thoughtfully, coherently, and persuasively through analytical and comparative essays (learning outcome #2)
* to build meaningful connections between one’s own values and those of diverse eras and cultures

(History Department)
This course addresses in substantive ways objectives I.A, I.B, and II.C of the Department’s Student Learning Objectives, which consist of:

I. Development of Historical Consciousness:
   A. Expand the student’s knowledge of important historical developments and understanding of these developments’ significance
   B. Movement from a presentist to an historical point of view, and from an ethnocentric to a global world view

II. Develop Historical Research and Analytical Skills, including:
   A. Ability to locate historical sources (primary and secondary) for student research
   B. Ability to understand and incorporate historians’ interpretations (historiography) into student research papers
   C. Ability to develop and support/sustain a thesis based on primary sources

For Social Studies Education majors:
Social Studies Education Objectives:
Prospective social studies teachers must master the basic narrative and themes of U.S. history as well as the intellectual skills needed to study and teach the discipline of history. Prospective social studies teachers must be prepared to teach students the basic narrative and important themes of U.S. history and to guide students as they develop the ability to evaluate evidence, analyze different historical interpretations, construct their own arguments, and develop perspectives on the contemporary United States that are informed by their understanding of the past. In order to develop the skills and attitudes necessary to become effective teachers, prospective social studies teachers in HIST 343 will develop and demonstrate critical reading, writing, speaking, and collaborative learning skills.

This course is designed to increase teacher candidates’ knowledge base within their discipline (NCATE Standard I: Candidate Knowledge, Skills, and Dispositions) and to enhance teacher candidates’ understanding of the historical experiences and perspectives of the diverse members of American society (NCATE Standard IV: Diversity). The course is designed to enhance teacher candidates’ ability to master the content knowledge necessary to meet the ten interdisciplinary thematic standards developed by the National Council for the Social Studies (NCSS): 1) Culture and Cultural Diversity; 2) Time, Continuity and Change; 3) People, Places, and Environment; 4) Individual Development and Identity; 5) Individuals, Groups, and Institutions; 6) Power, Authority, and Governance; 7) Production, Distribution, and Consumption; 8) Science, Technology, and Society; 9) Global Connections; 10) Civic Ideals and Practices. Please go to http://www.socialstudies.org/standards/teachers/vol2/home.shtml for
more detailed information about these standards. A copy of *National Standards for Social Studies Teachers* is located in the History Department Office (Thompson E332).

Professional dispositions (defined below) are very important to your future as a teacher. I look for qualities such as responsibility, willingness to give and receive help, a commitment to learning, and an appreciation for diversity in future teachers. If I have any concerns about a Social Studies Ed. major as a future teacher, I will file a report expressing my concerns about a candidate’s disposition. It is much better to bring such issues to the candidate’s attention, offering an opportunity for correction, before such problems become a serious impediment to the candidate’s chosen career path.

Professional Dispositions (For Social Studies Education Majors)
Essentially, professional dispositions are the traits necessary to be a good teacher. Most generally, these dispositions include being respectful to your professors and fellow students, attending class, turning in assignments on time, and displaying an interest in your chosen career path. You should refer to the official disposition handout for more specific descriptions of dispositions. Professional dispositions are very important in this class, as they are in all of your classes. Your academic ability is only part of being an effective teacher; your dispositions are also a crucial determinant of how effective you will be. In fact, it is possible to do very well academically and still be denied entrance to the professional year if you demonstrate inappropriate dispositions.

CLASSROOM POLICIES
1. As a courtesy to your professors and to your fellow students, please be on time and turn off your cell phones and other electronic devices. You are not allowed to send or receive text messages in class. If you use a cell phone during class, you will be asked to leave, and you will be marked absent for that day.

2. You are welcome to use a laptop computer to take notes in class. If you use a laptop for any other purpose, you will be asked to leave.

3. **Academic Dishonesty**: Any students caught plagiarizing or in any way copying the work of others will FAIL THIS COURSE. We will also follow up by presenting charges to the Dean and placing a letter describing your activities in your permanent file. If you are an education major, we will fill out a disposition form and suggest that further action be taken.

4. **Students with Disabilities**: Students with disabilities who may need reasonable accommodations to have equal access to this course must contact the Coordinator of Disability Support Services, Reed Library (4th Floor), 673-3270. The Coordinator will review your disability documentation and make determinations as to what accommodations and/or services you are eligible for. Please feel free to discuss these accommodations with me at any time.

YOUR RESPONSIBILITIES
1. **Attendance**: Students are expected to attend lecture. You should come prepared to listen and take notes, as the papers and exams will demand that you be conversant with materials presented in lecture and in the assigned readings. *Sign-in sheets will be circulated each class period; students are allowed four absences*. These “free” absences are allowed to cover
illnesses, personal/family emergencies, religious reasons, unforeseen problems, or activities undertaken on behalf of SUNY Fredonia. You do not receive four “free” absences to oversleep or go on vacation plus additional absences for illness or family emergencies, so use your absences carefully. Of course, students facing extraordinary problems should consult the instructors. Every absence over the four allowed will result in the deduction of one point off of the student’s total grade for the class.

2. PAPERS: Two papers will compose 40% of the student’s grade (20% each). Your instructors are happy to read rough drafts (talk to us to make arrangements) but you will not have the opportunity to rewrite your papers. Late papers will be penalized one full grade for each day that they are late (this includes each day of the weekend). Paper 1 is due Monday, Sept. 30. Paper 2 is due Monday, Nov. 11. Instructions will be available online.
   a. PAPERS MUST BE STAPLED AND TURNED IN AT THE BEGINNING OF CLASS ON THE DAY THAT THEY ARE DUE. Papers that have not been stapled or that are turned in after class has begun will be penalized.

3. EXAMS: Two exams (a midterm and a final) will compose 40% of the student’s grade (20% each). The Midterm will be given in class on Monday, October 7. The final will be given on Wednesday, December 18, 8:30-10:30 am. The exams will be essay format, and a study guide will be posted on ANGEL one week before each exam. There will be no make-ups except under extreme circumstances accompanied by documentation. If you absolutely must miss an exam, you should make every effort to contact one of us before the exam.

4. PARTICIPATION: Twenty percent (20%) of the student’s grade will be earned through participation in class discussions. These discussions will encompass the assigned reading materials. It is essential that every student complete the day’s assigned reading before the class meets. Every student should come prepared to contribute to our discussion.
   a. In the (unlikely, we hope!) event that student participation is not enthusiastically forthcoming, the instructors reserve the right to implement quizzes or writing assignments that will encourage the students to take a more proactive role in engaging with the assigned material. If necessary, such assignments will affect your participation grade.

We want this class to be very interactive. Scholars are rarely in complete agreement. You should not hesitate to ask questions or (politely) challenge the interpretation that we present in lecture or that your fellow students present during discussion.

<table>
<thead>
<tr>
<th>GRADING</th>
<th>GRADE SCALE</th>
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<tbody>
<tr>
<td>Paper 1: 20%</td>
<td>100-98.5 = A+</td>
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<tr>
<td>Paper 2: 20%</td>
<td>89.9-88.5 = B+</td>
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<tr>
<td>Midterm: 20%</td>
<td>79.9-78.5 = C+</td>
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<tr>
<td>Final: 20%</td>
<td>69.9-68.5 = D+</td>
</tr>
<tr>
<td>Participation  20%</td>
<td>59.9 and below = F</td>
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**CLASS SCHEDULE**

**Note: Assigned readings should be completed BEFORE coming to class.**


**Assigned Reading** (all on ANGEL):
- Perry Hall, “Perspectives on Interwar Culture: Remapping the New Negro Era,” in Ogbar, ed., *The Harlem Renaissance Revisited*

Week 2, (Sept. 2-6): Harlem Renaissance vs. New Negro Movement; Historical Context

Monday, Sept. 2: Labor Day – NO CLASS!

In class discussion on Fri., Feb. 4: (Discussion covers readings from Weeks 1 & 2)
- Jennifer Hildebrand, “The New Negro in Lincoln, Nebraska”
- Selected portion of DjeDje and Meadows, “Way out West on Central: Jazz in the African American Community of Los Angeles before 1930,” ch. 3 in *California Soul*

Week 3, (Sept. 9-13): Urban and Rural Settings

**Assigned Reading:** Discussions will occur throughout the week; students should complete the reading before each class as indicated below
- Monday, Sept. 9: from *Voices from the Harlem Renaissance* 43 - 72
- Wednesday, Sept. 11: from *Voices* 216 - 257
- Friday, Sept. 13: *Their Eyes Were Watching God* ix - 50

Week 4, (Sept. 16-20): Urban and Rural Settings

**Assigned Reading:** Complete before each class
- Monday, Sept. 16: *Their Eyes* 51 - 109
- Wednesday, Sept. 18: *Their Eyes* 110 - 153
- Friday, Sept. 20: *Their Eyes* 154 - 205

Week 5, (Sept. 23-27): Debates & Disagreements

**Assigned Reading for in class discussion on Fri., Sept. 27** (all on ANGEL):
- W. E. B. Du Bois, “Criteria of Negro Art”
- Langston Hughes, “The Negro Artist and the Racial Mountain”
- Lisa Woolley, “Dialect is a Virus,” ch. 1 of *American Voices of the Chicago Renaissance*
- Shane Vogel, “Rereading Du Bois Reading McKay: Uplift Sociology and the Problem of Amusement,” ch. 4 in *The Scene of Harlem Cabaret*
Week 6, (Sept. 30-Oct.4): Whites in a Negro Renaissance
Monday, Sept. 30: Paper 1 due!

Assigned Reading for in class discussion on Fri., Oct. 4 (all on ANGEL):
Maureen Anderson, “The White Reception of Jazz in America”
Emily Bernard, “What He Did for the Race: Carl Van Vechten and the HR”
Emily Bernard, “Unlike Many Others: Exceptional White Characters in HR Fiction”

Week 7, (Oct. 7-11): Whites in a Negro Renaissance

Assigned Reading: Complete before each class
* Monday, Oct. 7: MIDTERM!!
* Wednesday, Oct. 9: Quicksand vii - 55
* Wednesday, Oct. 11: Quicksand 56 – 105

Week 8, (Oct. 14-18): Whites in a Negro Renaissance

Assigned Reading: Complete before each class
* Wednesday, Oct. 16: from Voices: pp. 74 - 82
* Friday, Oct. 18: Fall Break – NO CLASS!

Week 9, (Oct. 21-25): Women & Sexual Identity in the Harlem Renaissance

Assigned Reading for in class discussion on Fri., Oct. 25 (ANGEL):
Hazel B. Carby, “Policing the Black Woman’s Body in an Urban Context”
Paula Marie Seniors, “Jack Johnson, Paul Robeson, and the African American Übermensch” in Ogbar, ed., *The Harlem Renaissance Revisited*
Lisa Woolley, “Renaissance Women, Reformers, and Novelists,” ch. 3 of *American Voices of the Chicago Renaissance*

Week 10, (Oct. 28-Nov. 1): Women & Sexual Identity in the Harlem Renaissance

Assigned Reading for in class discussion on Fri., Nov. 1 (ANGEL):
Siobhan B. Somerville, “Scientific Racism & the Invention of the Homosexual Body,”
ch. 1 in *Queering the Color Line*
Eric Garber, “A Spectacle in Color: The Lesbian & Gay Subculture of Jazz Age Harlem”
James Kelley, “Blossoming in Strange New Forms: Male Homosexuality and the HR”

Week 11, (Nov. 4-8): Women in the Harlem Renaissance

Assigned Reading: Complete before each class
* Monday, Nov. 4:  *Plum Bun* ix – 62
* Wednesday, Nov. 6: *Plum Bun* 63 - 137
* Friday, Nov. 8: *Plum Bun* 138 – 189
Week 12, (Nov.11-15): Women in the Harlem Renaissance
Monday, Nov. 11: Paper #2 due (on Chapman, Prove It on Me)

**Assigned Reading: Complete before each class**
- **Monday, Nov. 11:** Plum Bun 190 – 248
- **Wednesday, Nov. 13:** Plum Bun 249 – 292
- **Friday, Nov. 15:** Plum Bun 293 - 379

Week 13, (Nov. 18-22): The Harlem Renaissance in International Context
ATTENDANCE is expected on Friday! Thanksgiving break doesn’t start until Monday.

**Assigned Reading for in class discussion on Fri., Nov. 22 (ANGEL):**
Michelle Stephens, “The New Worldly Negro,” ch. 1 in Black Empire

Week 14, (Nov. 25-30): THANKSGIVING BREAK!

Week 15, (Dec. 2-6): The Harlem Renaissance in International Context

**Assigned Reading: Complete before each class**
- **Monday, Dec. 2:** from Voices: Langston Hughes, “The Negro Speaks of Rivers” (155); Claude McKay, “The Tropics in New York” (83-84); McKay, “from Banjo”(155–182); McKay, “Africa”(182)
- **Wednesday, Dec. 4:** W. A. Domingo, “Gift of the Black Tropics” Eric Walrond, “Tropic Death” (ANGEL)
- **Friday, Dec. 6** Gardner and Kilkenny, “In Vogue: Josephine Baker and Black Culture and Identity in the Jazz Age” (ANGEL)

Week 16, (Dec. 9-13): Success or Failure? The Lasting Impact of the Harlem Renaissance

— **FINAL: Wednesday, Dec. 18, 8:30-10:30 am** —
In his essay “The New Negro,” Alain Locke writes, “…the mind of the Negro seems suddenly to be shaking off the psychology of imitation and implied inferiority….we are achieving something like a spiritual emancipation” (*Voices* 48). Later in his essay, Locke asserts, “The Negro to-day is inevitably moving forward under the control largely of his own objectives” (*Voices* 52). To what extent does Zora Neale Hurston’s *Their Eyes Were Watching God* support - or, possibly refute - these assertions? While this is not intended to be a research paper, you are strongly encouraged to use other materials read for this class, beside the novel and the Locke essay, in the writing of your essay.

The study of literature seldom offers up decidedly “right” answers. Your written work, therefore, will be evaluated not on the extent to which your responses are “correct,” but on the degree to which you support your *thoughtful* observations with specific evidence from the texts and offer clearly articulated, logically developed arguments. Elements of style and usage also play a significant role in the evaluative process. Your written work is expected to demonstrate the appropriate college-level mastery of diction, grammar, sentence structure, and mechanics.

You must follow appropriate citation and format styles for this paper. Since this is an interdisciplinary course, feel free to use either the Chicago (more popular with historians) or MLA (used for those in English) format for this paper. If you are unfamiliar with these formats, or you need a refresher, please see Purdue Online Writing Lab’s website: [http://owl.english.purdue.edu/owl/section/2/](http://owl.english.purdue.edu/owl/section/2/).

SUNY Fredonia strongly condemns plagiarism and takes severe action against those who plagiarize. Plagiarism is considered to be the passing off of others’ work as your own, without giving proper attribution. If a student is not certain whether a particular practice may be considered plagiaristic, it is his/her responsibility to consult the instructor for whom he/she is writing the paper, exercise, or examination. If a student is found to have plagiarized part or all of an assignment, that student will fail the assignment and most likely fail the course. Similarly, all work done for this class must be *original*. Do not recycle papers or other assignments that you completed for other classes. Please read the policy statements on plagiarism, cheating and collusion in the Academic Policies and Student Rights and Responsibilities sections of the undergraduate catalogue.

Requirements:

- Length – *5-7 pages*.
- Due date – *Monday, Sept. 30*, in class. No late papers will be accepted unless you have received prior approval from me.
● If you would like to submit an optional rough draft, the deadline to do so is by **5 p.m., Wednesday, Sept. 25**, as a Word attachment only.
● If you would like to meet with me to discuss your paper, please see my office hours schedule, or email me to make an appointment. I won’t read drafts during this meeting, but I will answer questions or concerns that you have.
● Papers must be double-spaced, typed and stapled, with appropriate font and margins.

*****************************************************
**CRITERIA FOR EVALUATION OF PAPERS**
This is meant to serve as a general guide for you.

**Roughly an A/A- paper**
A clear concise thesis statement, well developed, with selectively chosen examples that support the writer’s position.
Very well organized. Paper’s structure is apparent and easy to follow.
Has a balance of fact and analysis.
Not repetitive, does not pad.
Good command of the language.
No or minimal grammar, typographical, and spelling errors.
Conclusion that leaves reader with a clear understanding of the writer’s point of view.
Excellent in all or nearly all aspects. The interest of the reader is engaged by the ideas and presentation.
Style and organization seem natural and easy.
Correct and consistent format and citation style.

**Roughly a B+ or B paper**
Technically competent, with a lapse here and there.
Well organized, with a clear thesis, though less well focused than the A paper.
Can be slightly repetitive with ideas and examples.
Prose is generally effective without having the distinction of the A paper.
Generally correct and consistent format and citation style.

**Roughly a B- paper**
Competent piece of work but not yet good.
B- papers are more or less adequately organized along obvious lines, and the thesis tends to be over simple.
Monotony of sentence structure is apparent.
Grammatical, spelling, and typographical errors are sprinkled throughout.
Ideas are marred by poor presentation, either in development, or organization, or technical errors. Ideas and how they are developed need work.
Generally correct and consistent format and citation style.
**Roughly a C+/C/C- paper**
Haphazard organization.
Not a focused paper, with weak thesis.
Barely articulates the point of the question and assignment.
Ideas are not engaged with material presented in lecture and texts.
Paper lacks an argument.
Numerous grammatical and spelling errors.
Repetitive and monotonous.
Incorrect and inconsistent format and citation style.

**Roughly a D+/D/D- paper**
Did not follow directions, or misrepresented the assignment.
It is too marred by technical problems or flaws in thinking and development of ideas.

**A failing grade**
Demonstrates no or minimal effort, or totally failed to do the assignment.
ONE of the following questions (professors’ choice!) will appear on the midterm. You should come prepared to answer each one thoroughly and eloquently. Your response should address both material presented in lecture and readings assigned by both professors. (Although it is fine to use one or two brief examples from Hurston’s *Their Eyes Were Watching God*, the bulk of your examples from the readings should address other authors’ work.)

**PLEASE BRING A BLUE/GREEN BOOK TO CLASS BUT DO NOT WRITE YOUR NAME ON IT!**

1. Describe the characteristics attributed to the Old Negro. Why was this stereotyped developed? In what ways did New Negroes try to correct that image? What was the ultimate goal in creating the New Negro image?

2. Nothing ever happens in a vacuum! Explain the way that historical realities affected the unfolding of the Harlem Renaissance/New Negro Movement. Having provided the broader context, explain how space/location/place affected the creation and evolution of the Harlem Renaissance/New Negro Movement.

3. A shared racial identity does not guarantee shared opinions. Identify key issues on which African Americans who would have identified themselves as New Negroes would have disagreed. You should be sure to name specific individuals who represent different ideological camps and describe their beliefs.
Erin D. Chapman, *Prove It On Me: New Negroes, Sex, and Popular Culture in the 1920s*

In terms of the topic of your paper, please choose a question from below. I have no preference about which question you choose; I do not have a secret favorite that will earn you a better grade. Please pick the question about which you feel most comfortable writing.

In terms of the style of your response, please be sure to consult: a) the “guidelines” posted online in the “2nd paper” folder, and b) the rubric posted online in the same location. The purpose of giving you the rubric is so you will know what I will look for as I grade your paper. Read and adhere to it carefully!

You must answer ONE of the following questions. Failure to do so will result in a failing grade for the assignment.

**Please indicate somewhere on your paper which question you are answering.**

1. What makes a woman a New Negro woman? Is it possible to come up with one “right” answer to this question?

2. Explain and analyze the complicated relationship between the “newness” of the New Negro and “primitivism.” Be sure to address the way that both whites and blacks participated in the creation of the “primitive” image.

3. We have been discussing the complications associated with creating “the” representative image of blackness during the New Negro Movement. How does adding gender and sexuality to discussion change the discussion, and why is that significant?

4. How were liberation and self-determination for African Americans pursued through the representation of women’s roles and women’s bodies? How and why did these representations change over time? Were these representations successful on any level – did African Americans achieve some amount of liberation and self-determination? If so, did women share equally in it?

**Your Paper Must:**
- Follow the rules of style posted online
- Be stapled
- Have the Essay Rubric (available online) stapled to it (at the end)
- Be turned in at the beginning of class on the date listed on the syllabus

**Late papers, unstapled papers, or papers without the rubric attached WILL NOT BE ACCEPTED.**
ONE of the following questions (professors’ choice!) will appear on the midterm. You should come prepared to answer each one thoroughly and eloquently. Your response should address material presented in lecture and readings assigned by both professors.

Your understanding of larger issues, such as who the New Negro is or key debates in the HR/NNM, should be informed by material presented throughout the class. In choosing details to include or examples to discuss, however, please emphasize readings and information from the second half of the course.

Please bring a blue/green book to class but do not write your name on it!

1. How/why is it valuable — or necessary — to study the Harlem Renaissance/New Negro Movement from an interdisciplinary perspective? Your answer should display an understanding of what interdisciplinary means. Your answer should include but not be limited to an explanation of how an article assigned by Dr. Hildebrand helps you to contextualize and analyze a novel or poem assigned by Dr. Liggins.

2. We began the class by explaining that the Harlem Renaissance/New Negro Movement was not confined simply to Harlem. We ended the class by explaining that it was not confined simply to the United States. Explain the Harlem Renaissance/New Negro Movement as an international phenomenon. What conditions and concerns brought these disparate actors together? Your answer should incorporate both history and literature, and it should discuss the impact of persons from multiple continents throughout the diaspora.

3. We have discussed how difficult it has been in America during the Harlem Renaissance/New Negro Movement to define blackness. Would all whites and all blacks at the time have agreed on the same definition of blackness? How did the white gaze affect representations of blackness? How does this discussion affect the way that scholars have assessed the success of the Harlem Renaissance/New Negro Movement?