

Instructor: Wilks, J.
Unique #: 35865/30760
Semester: Fall 2018
Cross-lists: AFR 374F

Areas: 3
Flags: Cultural Diversity in the U.S., Writing
Restrictions: N/A
Computer Instruction: N/A

Prerequisites: Nine semester hours of coursework in English or rhetoric and writing

Description: Long before the late-20th and early-21st century real estate and retail revival, there was another Harlem Renaissance, a time during the 1920s and 1930s when African American artistic and cultural life flourished with Harlem as its epicenter. In this course we will draw upon nonfiction, fiction, and poetry not only to remember the Renaissance as traditionally portrayed in literary history, but also to *re-member* the movement, to piece together our own impressions of its people, places, and passions. Who were the leading figures of the Renaissance? What are the forgotten but no less important names? How did the movement's influence extend beyond the confines of upper Manhattan? In addition to these questions, we will also address how literary production complemented and contrasted with the politics, music, and fine art of the period. Our ultimate goal is not only to emerge with a broader picture of the Harlem Renaissance, but also to understand the period's significance as a pivotal transition in African American literary expression, one bridging the gap between Reconstruction literature of the late-nineteenth and early-twentieth centuries and realist and naturalist literature of the mid-twentieth century.

Texts:

Books

Jean Toomer, *Cane* (1923)
Nella Larsen, *Passing* (1929)
George Samuel Schuyler, *Black No More* (1931)

Canvas & Course Packet

Alain Locke, "The New Negro" (1925)
Marita Bonner, "On Being Young—a Woman—and Colored" (1925)
Zora Neale Hurston, "How It Feels to Be Colored Me" (1928)
George Samuel Schuyler, "The Negro-Art Hokum" (1926)
Langston Hughes, "The Negro Artist and the Racial Mountain" (1926)
W. E. B. DuBois, "Criteria of Negro Art" (1926)
Richard Wright, "Blueprint for Negro Writing" (1937)
Countee Cullen, "Heritage" (1925)
Langston Hughes, "The Weary Blues" (1926), "I, Too" (1926)
Gwendolyn Bennett, "To a Dark Girl" (1923), "Hatred" (1926)
Claude McKay, "If We Must Die" (1919), "The White House" (1922)
Alice Dunbar-Nelson, "I Sit and Sew" (1927)
Helene Johnson, "Bottled" (1927)

Film

Joanne Burke, *Paris Noir: African Americans in the City of Light* (2016)

Assignments

* **Papers:** Two short papers, the first of which will be turned in as a **complete, 4-page rough draft**, revised substantially, and resubmitted for a final grade; a research paper proposal, and a final research paper. All papers **must** be formatted according to the guidelines of the *MLA Handbook for Writers of Research Papers*, guides to which are available on the course Canvas site.

* **Reading responses:** Informal writing on assigned readings. The responses should be used to explore the designated prompt and may also be used, beginning with the second page, to note any remaining questions you may have about

the text. You will be asked to share one of your reading responses with the class. I will collect them at the end of class, and they will be graded with a **check-plus** (you're really *thinking* and *asking* questions), a **check** (you did it), or **check-minus** (did you read the assignment?). Responses should be typed (2 double-spaced pages), and they will not be accepted late.

All assignments are due on the days indicated in the syllabus. If you cannot attend class on the day an assignment is due on paper, you must make arrangements with me to turn it in early or ask a classmate or a friend to drop it off at the beginning of class. If you email the assignment, it must be formatted properly, and I must receive the message and be able to open the attachment (.doc, .docx, or .rtf) before class begins.

Requirements & Grading:

Two short papers (4 pages each)	40%
Final critical essay (6-7 pages)	35%
Reading responses/class participation	15%
Rough draft of first short paper (4 pages)	10%

Late Work

Students who turn in late papers will lose one grade "level" for every 24 hours the assignment is late (that is, a paper that would have merited an A- will receive a B+ if submitted within 24 hours after the due date, a B if submitted within 48 hours after the due date, and so on). Extensions are obtainable only for personal illness or emergency, and then only if requested in advance from the instructor. Please note that outside commitments are not an excuse for lateness.

Incompletes

Incompletes will not be given except under extenuating circumstances that are discussed with the instructor prior to posting final grades. In the event that an incomplete is granted, all outstanding work must be completed no later than the last week of classes of the following semester. No extensions of incompletes will be granted.

Attendance

You are allowed **3** unexcused absences, after which your grade will be lowered one level (for example, from A to A-, from A- to B+, and so on) for each subsequent unexcused absence. Plus/minus grading will be used.

Schedule:

Week One

August 29	Introduction and course description
August 31	Locke, "The New Negro"

Week Two

September 3	Labor Day
September 5	Bonner, "On Being Young—a Woman—and Colored"; Hurston, "How It Feels to Be Colored Me"
September 7	Schuyler, "The Negro-Art Hokum"; Hughes, "The Negro Artist and the Racial Mountain"

Week Three

September 10	DuBois, "Criteria of Negro Art"; Wright, "Blueprint for Negro Writing"
	Response 1
September 12	Nonfiction recap
September 14	Tour of campus museum

Week Four

September 17	Peer Review
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September 19	Paper 1 (draft)
September 21	Paper conferences
	Documentary: <i>Paris Noir: African Americans in the City of Light</i>
Week Five	
September 24	Documentary: <i>Paris Noir: African Americans in the City of Light</i>
	Paper 1 (final)
September 26	<i>Cane</i> , “Karintha” - “Georgia Dusk”
September 28	<i>Cane</i> , “Fern” - “Blood Burning Moon”
Week Six	
October 1	<i>Cane</i> , “Seventh Street” - “Theater”
October 3	<i>Cane</i> , “Her Lips Are Copper Wire” - “Harvest Song”
October 5	<i>Cane</i> , “Bona and Paul”
Week Seven	
October 8	<i>Cane</i> , “Kabnis”
October 10	<i>Cane</i> recap
October 12	Response 2
Week Eight	
October 15	Cullen, “Heritage”
October 17	<i>Passing</i> , Part One: Encounter
October 19	<i>Passing</i> , Part Two: Re-encounter, Ch. 1-2
Week Nine	
October 22	<i>Passing</i> , Part Two: Re-encounter, Ch. 3-4
October 24	<i>Passing</i> , Part Three: Finale
	Response 3
October 26	<i>Passing</i> recap
Week Ten	
October 29	<i>Black No More</i> , Preface, Ch. 1-3
October 31	<i>Black No More</i> , Ch. 4-6
November 2	<i>Black No More</i> , Ch. 7-9
Week Eleven	
November 5	<i>Black No More</i> , Ch. 10-13
November 7	<i>Black No More</i> recap
	Response 4
November 9	Tour of campus gallery
Week Twelve	
November 12	Visit to campus archive
November 14	Peer Review
	Paper 2 (draft)
November 16	Hughes, “The Weary Blues,” “I, Too”

Week Thirteen

November 19

November 21-23**Paper 2 (final)****Thanksgiving Break****Week Fourteen**

November 26

November 28

November 30

Bennett, "To a Dark Girl," "Hatred" (CP)

McKay, "If We Must Die," "The White House" (CP)

Dunbar-Nelson, "I Sit and Sew"; Johnson, "Bottled" (CP)

Response 5**Week Fifteen**

December 3

December 5

December 7

Poetry recap

Writing workshop: brainstorming/formulating a thesis statement

Writing workshop: finding secondary sources

Week Sixteen

December 10

Final reflections, evaluations

*****Final essay due via Canvas Friday, December 14, at 5PM*******Policies:***** Documented Disability Statement**

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone) or visit <http://www.utexas.edu/diversity/ddce/ssd>.

*** Honor Code**

The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community.

*** Academic Integrity**

Any work submitted by a student in this course for academic credit must be the student's own work.

"The University of Texas traces its genesis to the state Constitution of 1876, which called for the establishment of 'a university of the first class.' This ideal has shaped the University's mission since its founding and continues to guide the policies of the University today. As a university of the first class, The University of Texas also participates in a larger mission: the advancement of knowledge. The sharing of knowledge forms the heart of university life. Scholars, teachers, and students all participate in a community of learning, where the ideas and information that have been developed over centuries are disseminated, elaborated upon, and added to in a continual process of intellectual advancement. High standards of academic integrity help ensure that this process functions smoothly.

At its core, academic integrity requires honesty. This involves giving credit where it is due and acknowledging the contributions of others to one's own intellectual efforts. It also includes assuring that one's own work has been completed in accordance with the standards of one's course or discipline. Without academic integrity, neither the genuine innovations of the individual nor the progress of a given field of study can adequately be assessed, and the very foundation of scholarship itself is undermined. Academic integrity, for all these reasons, is an essential link in the process of intellectual advancement."

This passage quoted from and additional information available at <http://deanofstudents.utexas.edu/sjs/acadint.php>.

*** Religious holidays**

By UT Austin policy, you must notify me of a pending absence at least fourteen days prior to the date of observance of a religious holy day. If you must miss a class, an examination, a work assignment, or a project in order to observe a religious holy day, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

***Email**

I am happy to answer your questions about the course via email, which I check daily during business hours, Monday through Friday. As a result, you should not rely on me to answer questions about an assignment (for instance) the night before it is due. It is your responsibility to seek help ahead of time. If you have substantive questions about the course, it is best to visit me during office hours so that we can talk about your concerns in person.

Web Site: The class will use the Canvas course management software provided by the university.