

1.) DATE: 10/22/18	2.) COMMUNITY COLLEGE: <b>Maricopa Co. Comm. College District</b>																		
3.) PROPOSED COURSE: Prefix: AFR Number: 204 Title: African-American History: Reconstruction to the Present Credits: 3																			
<p>CROSS LISTED WITH:</p> <table style="width:100%; border:none;"> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>;</td> </tr> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>;</td> </tr> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>.</td> </tr> </table>		Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	.
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4.) COMMUNITY COLLEGE INITIATOR: LILIAN CHAVEZ      PHONE: 480-461-7071 EMAIL: lilian.chavez@mesacc.edu																			
ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.																			
<p>MANDATORY REVIEW:</p> <p><input type="checkbox"/> The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).</p> <p>POLICY: The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.</p>																			
<p>AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.</p>																			
<p>5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b></p> <p>Core Areas: <b>Select core area...</b>      Awareness Areas: <b>Cultural Diversity in the United States (C)</b></p>																			
<p>6.) REQUIRED DOCUMENTATION</p> <p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p>																			
<p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input type="checkbox"/> DEC      prefix <input checked="" type="checkbox"/> Elective</p> <p>Current General Studies designation(s):</p> <p>Requested Effective date: <b>2019 Spring</b>      Course Equivalency Guide</p> <p>Is this a multi-section course?      Yes</p> <p>Is it governed by a common syllabus? Yes</p>																			
<p>Chair/Director: <b>ROBERT SOZA, ETHNIC STUDIES IC CHAIR</b>      Chair/Director Signature:</p>																			

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[C] CRITERIA</b>		
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>		
YES	NO	<b>Identify Documentation Submitted</b>
		<p><b>1.</b> A Cultural Diversity course must meet the following general criteria:</p>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p style="text-align: center;">The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.</p> <p style="text-align: right;">           MCD CD Official Course Competencies 3-8; 10-15             Course Description             Syllabus classes 2, 6-13, 15--26             African American Odyssey Text, by Hine &amp; Hine &amp; Harrold: Chapter 13-24 (Table of Contents)             Primary Source reading/assignment requirement: see syllabus and listing of other selective readings which expand on cultural interpretations and perspectives.         </p>
		<p><b>2.</b> A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:</p>

<b>ASU--[C] CRITERIA</b>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p>	<p>MCD CD Official Course Competencies 3-8; 10-15</p> <p>Course Description</p> <p>Syllabus classes 2, 6-13, 15--26</p> <p>African American Odyssey Text, by Hine &amp; Hine &amp; Harrold: Chapter 13-24 (Table of Contents)</p> <p>Primary Source reading/assignment requirement: see syllabus and listing of other selective readings which expand on cultural interpretations and perspectives.</p>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<p>b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p> <p>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.</p> <p>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.</p>	<p>MCD CD Official Course Competencies 3-8; 10-15</p> <p>Course Description</p> <p>Syllabus classes 2, 6-13, 15--26</p> <p>African American Odyssey Text, by Hine &amp; Hine &amp; Harrold: Chapter 13-24 (Table of Contents)</p> <p>Primary Source reading/assignment requirement: see syllabus and listing of other selective readings which expand on cultural interpretations and perspectives.</p>

Course Prefix	Number	Title	General Studies Designation
AFR	204	African-American History: Reconstruction to the Present	Cultural Diversity in the U.S.

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>Example</b> -See 2b. Compares 2 U.S. cultures	<b>Example</b> -Compares Latino & African American Music	<b>Example</b> -See Syllabus Pg. 5
Criteria 1: The course contributes to to the understanding of Cultural Diversity in contemporary U.S. society	This course focuses on the study of African Americans, with regard to culture formation of a diaspora who was responding to an era of enslavement and the aftermath of the Jim Crow segregated era, the Civil Rights movement at the height of desegregation and its political conception leading to the black culture. We will consider the political, social and cultural underpinnings of research and how scholars in African American Studies have sought to adapt various methods to the needs of marginalized communities. Central to this course is an understanding that race, ethnicity, gender, sexuality, class, national origin, and religion are essential components of the research agenda. The courses encompasses all these factors in order to encourage students' understanding of the dynamic forces behind the history of the African Americans and how these forces impacted their lives, their choices and their challenges.	MCDCD Official Course Competencies 3-8; 10-15  Course Description  Syllabus classes, course schdeule 2-13, 15-26 (P.1, 3-9)  African American Odyssey Text, by Hine & Hine & Harrold: Chapter 13-24 (Table of Contents)  Primary Source reading/assignment (i.e., census data assidnment) requirement: see syllabus and listing of other selective readings which expand on culturtal interpretations and perspectives  See list of films, and cultural essay and discussion questions.

<p>2a The course is an in-depth study of culture-specific elements, cultural experiences or cultural contributions (in areas such as MUSIC) or gender, racial, ethnic and/or linguistic minority groups within the United States</p>	<p>The primary instructional goal of this course is to chronicle the history and development of African Americans consider the political, social and cultural underpinnings of research. Key concepts are emphasized, including wealth, income, inequality, education, music, the feminization of poverty; racialization, racism and ethnicity; and the legacy of slavery; Black leadership and identity; sex, gender and the gender division of labor; intersectionality; feminism and Black feminism; and globalization and international migration. The historical background of this period is explored in order to help students understand the importance of intersectionality and cultural complexities in order to understand African Americans in the United States.</p>	<p>MCD CD Official Course Competencies 3-8; 10-15</p> <p>Course Description</p> <p>Syllabus classes, course schdeule 1-14, 16-26 (P.1, 3-9)</p> <p>African American Odyssey Text, by Hine &amp; Hine &amp; Harrold: Chapter 13-24 (Table of Contents)</p> <p>Primary Source reading/assignment (i.e., census data assidnment) requirement: see syllabus and listing of other selective readings which expend on culturtal interpretations and perspectives</p> <p>See list of films, and cultural essay and discussion questions.</p>
<p>2b</p>	<p>N/A</p>	<p>N/A</p>
<p>Criteria 2c: The course is primarily a study of the social, economic, political or psychological dimension of relations between and among gender, racial, ethnic and/or linguistic minority groups within the United States</p>	<p>African American Studies is an interdisciplinary field that is informed by numerous critical and analytical traditions. This coures covers a dynamic controversial and often tragic priod in U.S. history, illutrating both the tragedy and the heroic human spirit in the struggle to maintain liberty and human dignity. We consider the role of institutional obstacles and the cultural complexities confronting young Black people, social-psychological impacts and identity formations. To the rise and consequences of mass incarceration of young Black men. We also consider how Black women and girls have been left out of the larger debates on these issues and how</p>	<p>MCD CD Official Course Competencies 3-8; 10-15</p> <p>Course Description</p> <p>Syllabus classes, course schdeule 1-26 (P.1, 3-9)</p> <p>African American Odyssey Text, by Hine &amp; Hine &amp; Harrold: Chapter 13-24 (Table of Contents)</p> <p>Primary Source reading/assignment (i.e., census data assidnment) requirement: see syllabus and listing of other selective readings which expand on culturtal interpretations and perspectives</p> <p>See list of films, and cultural</p>

	<p>consideration of them complicates the overall analysis. We move on to assess the role of social movements, radical policies, and Black leadership and cultural strategies in reducing inequality. We also consider the principles underlying federal policies for alleviating racial inequality and promoting equal opportunities, including those that are color-blind and those that are race conscious (such as Affirmative Action).</p>	<p>essay and discussion questions.</p>
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## **AFR204 Cultural Diversity in the U.S. Designation Rationale**

This course surveys the economic, cultural, and political facets of the African American experience from 1877 to the present. The course will study and analyze the influences life of African-Americans after the Civil War to include many historical changes that shaped African-American life and culture thereafter—from Jim Crow laws, the Harlem Renaissance, the Civil Rights Movement, and Black Power. While the class is designed to proceed chronologically, themes such as military and diplomatic policies, migration and urbanization, black political thought, and popular culture will be emphasized. In addition, to issues of race, resistance, culture, community, economics, labor, family, social movements, sexuality, activism and politics. The course is designed to help students understand how these themes and ideas influenced the African-American experience and culture in the United States, as well as lay the framework for the modern era.



## African-American History: Reconstruction to the Present

Course: <b>AFR204</b>	Lecture <b>3.0</b> Credit(s) <b>3.0</b> Period(s) <b>3.0</b> Load
First Term: <b>2012 Summer I</b>	Course Type: <b>Academic</b>
Final Term: <b>Current</b>	Load Formula: <b>S</b>

**Description:** History and cultural heritage of African-Americans from the Reconstruction period to the present, including the Depression, the Harlem Renaissance, the Civil Rights Movement, and affirmative action. Presented from an Afro-centric perspective.

**Requisites:** Prerequisites: A grade of C or better in AFR203 or permission of Instructor.

### MCCCD Official Course Competencies

1. Summarize the promises of reconstruction, including the end of slavery, the Freedmen`s Bureau, the impact of the Black church on the acquisition of political and civil rights, the Black codes, and the 14th Amendment. (I)
2. Summarize the failures of reconstruction, including the Constitutional Conventions, the Ku Klux Klan, the 15th Amendment, the Civil Rights Act of 1875, and the Compromise of 1877. (II)
3. Describe the rise of White supremacy in the late 19th Century in terms of politics, disenfranchisement, segregation, racial etiquette, racial violence, and the role of the Southern courts. (III)
4. Examine the Black southerner`s challenge to the rise of White supremacy, including the philosophy of social Darwinism and the development of Black social institutions such as education and religion. (III)
5. Analyze the role of Blacks in the military and in the labor market. (IV)
6. Explain the Progressive Movement, including the establishment of Tuskegee University, the National Association for the Advancement of Colored People (NAACP), the Urban League, and the development of Black fraternities and sororities. (V)
7. Describe the Great Migration and its impact on presidential politics, Black men in the military in World War I (WWI), and northern communities. (VI)
8. Describe the era of the 1920s and its impact on African- Americans, including the Red Scare (Communism), Pan- Africanism, and the Harlem Renaissance. (VII)
9. Analyze the impact of the Great Depression and the New Deal on African-Americans, including the Stock Market Crash of 1929-33, the development of organized labor, the case of the Scottsboro Boys and the Communist Party, and the Tuskegee Experiment. (VIII)
10. Describe the development of Black culture during the 1930s and 1940s in terms of Black literature, religion, sports, and the impact of the Black Chicago Renaissance. (IX)
11. Describe the World War II (WWII) era and its impact on African-Americans in terms of the U.S. armed forces, the home front, the Cold War, and international politics. (X)
12. Describe the Freedom Movement, including the lynching of Emmett Till, the Montgomery bus boycott, the involvement of Black youth, the role of the Kennedy Administration, the March to Washington, the Civil Rights Act of 1964, the Mississippi Freedom Summer, and the Voting Rights Act of 1965. (XI)
13. Describe the continuation of the freedom struggle from 1965- 1980, including the significance of the Black nationalism movement, the Black Panther Party, the Kerner Commission, the Great



of the Black Nationalist Movement, the Black Panther Party, the Kerner Commission, the Great Society and the Vietnam War, the impact of Martin Luther King, Jr., the Moynihan Report, and the presidencies of Nixon and Carter. (XII)

14. Critique the experience of African-Americans from 1980 to the present in terms of the growth of the Black middle class, Black poverty, the Thomas/Hill controversy, the controversy over affirmative action, and the impact of the Reagan, Clinton, and Bush presidencies. (XIII)

15. Evaluate the cultural and intellectual movements in the New Millennium and the challenges for the future. (XIV)

### MCCCD Official Course Outline

#### I. Promises of Reconstruction

- A. Slavery's end
- B. Freedmen's Bureau
- C. The Black church and the acquisition of political and civil rights
- D. Black codes
- E. 14th Amendment

#### II. Failures of Reconstruction

- A. Constitutional conventions
- B. Ku Klux Klan
- C. 15th Amendment
- D. Civil Rights Act of 1875
- E. Compromise of 1877

#### III. White Supremacy: Late 19th Century

- A. Politics
- B. Disenfranchisement
- C. Segregation
- D. Racial etiquette
- E. Racial violence
- F. Southern courts

#### IV. Black Southerners Challenge to White Supremacy

- A. Social Darwinism
- B. Black social institutions
  - 1. Education
  - 2. Religion
- C. Blacks in the military
- D. Blacks and the labor market

#### V. Progressive Movement

- A. Tuskegee University
- B. NAACP
- C. The Urban League
- D. Black fraternities and sororities

#### VI. Great Migration

- A. Presidential politics
- B. Black men in WWI
- C. Northern communities

#### VII. African-Americans: 1920s

- A. Red Scare (Communism)
- B. Pan-Africanism
- C. Harlem Renaissance

#### VIII. Great Depression and the New Deal

- A. Stock market crash of 1929-33

- A. Stock Market Crash of 1929
- B. Organized labor and Blacks
- C. Scottsboro Boys and the Communist Party
- D. Tuskegee Experiment
- IX. Black Culture: 1930s-1940s
  - A. Literature
  - B. Religion
  - C. Sports
  - D. Black Chicago Renaissance
- X. WWII
  - A. U.S. armed forces
  - B. Home front
  - C. Cold War
  - D. International politics
- XI. Freedom Movement: 1954-1965
  - A. Emmett Till lynching
  - B. Montgomery bus boycott
  - C. Black youth involvement
  - D. Kennedy Administration and civil rights
  - E. March to Washington
  - F. Civil Rights Act of 1964
  - G. Mississippi Freedom Summer
  - H. Voting Rights Act of 1965
- XII. Freedom Struggle: 1965-1980
  - A. Black nationalism
  - B. Black Panther Party
  - C. Kerner Commission
  - D. Great Society and the Vietnam War
  - E. Martin Luther King, Jr. impact
  - F. Moynihan Report
  - G. Presidencies
    - 1. Nixon
    - 2. Carter
- XIII. African-Americans: 1980-Present
  - A. Black middle class growth
  - B. Black poverty
  - C. Thomas/Hill controversy
  - D. Affirmative action controversy
  - E. Presidencies
    - 1. Reagan
    - 2. Clinton
    - 3. Bush
- XIV. African-Americans: Future
  - A. Cultural and intellectual movements
  - B. Challenges

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MCCCD Governing Board Approval Date: **5/27/2003**

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<p>All information published is subject to change without notice. Every effort has been made to ensure the accuracy of information presented, but based on the dynamic nature of the curricular process, course and program information is subject to change in order to reflect the most current information available.</p>
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## AFR 204: African-American History: Reconstruction to the Present Prof.

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Meets:  
Office  
Office:  
Phone:

**Course Description:** This course examines the economic, cultural, and political facets of the African Americans from the end of the Civil War to the present. We will explore a wide range of topics, including: the nature and problem of black identity, the emergence of a national leadership, the development of protest strategies, the impact of industrialization and urbanization, and the public significance of black cultural styles. We will broach an equally wide range of questions: How much agency did African Americans have in crafting their own experience, and what does this say about the nature of both their oppression and their resistance? In what ways have African Americans contributed to the formation of American society? Conversely, how have the institutions and values of American society influenced upon the African-American experience? We will be concerned with the important task of re-inserting the African-American past into our national historical narrative. We will also be interested in understanding the depths to which American society has been predicated on the intersections of race, economy, and society. Throughout, we will try to work by listening to the neglected voices of African Americans themselves as we attempt to better understand this complex part of the nation's past and its relationship to contemporary black culture today.

**Course Objectives:** This courses encourage students to engage critically with their own society, history, and culture(s) or to learn more about the history and culture of other societies. They focus on key ideas and issues in human experience; encourage appreciation of the roles of knowledge and values in shaping and understanding human behavior; emphasize the responsibilities and opportunities of democratic citizenship, highlight the importance of language and the value of the creative arts; and alert us to important issues that occur and re-occur among peoples in an increasingly interconnected, interdependent world.

### BOOKS/FILMS

**Required Textbook:** Hine, Darlene Clark and William C. Hine. [\*The African American Odyssey\*, 6<sup>th</sup> ed.](#) Vol 2. New Jersey: Pearson, 2014.

#### Other selected readings:

- Thomas, Brook, ed. *Plessy v. Ferguson: A Brief History with Documents*. Boston: Bedford Books, 1997.
- DuBois, W.E.B.. *The Souls of Black Folk*. Edited by David W. Blight and Robert Gooding-Williams. Boston: Bedford Books, 1997.
- Kelley, Robin. *Race Rebels: Culture, Politics, and the Black Working Class*. New York: The Free Press, 1996.
- Martin, Jr., Waldo E. *Brown v. Board of Education: A Brief History with Documents*. Boston: Bedford Books, 1998.
- X, Malcolm. *The Autobiography of Malcolm X*. Edited by Alex Haley. 1964; New York: Ballantine Books, 1991.

## Films/Documentaries

Ten films will be shown, one every other week, followed by discussion. The films emphasize particular dimensions of black history, culture and social movements, and the lives and experiences of key individuals.

- Stereotypes and Images
  - a. Ethnic Notions by Marlon Riggs –
  - b. Henry Ossawa Tanner and First Person Singular: John Hope Franklin
- Black Leaders
  - Ida B. Wells: A Passion for Justice by William Greaves and Two Dollars and a Dream: Madame C.J. Walker by Stanley Nelson –
  - Marcus Garvey: Towards Black Nationhood and Going to Chicago –
- Fighting Segregation and Discrimination
  - The Negro Soldier
  - The Road to Brown
  - Reaching the Finish Line: Black Athletes and Civil Rights and Jackie Robinson: American Baseball Player
  - Go Tell It on the Mountain by James Baldwin
- The Black Revolution
  - Eyes on the Prize I: The Awakening, 1952-1954 by Henry Hampton
  - Eyes on the Prize II: Two Societies, 1965-1968 by Henry Hampton

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## ASSIGNMENTS

**Weekly responses (best 10 @ 3 points each = 15%):** Weekly responses will be tied to topic and central questions for that week, and the responses will also build on each other as we move forward in time and continue to discuss how social, political, and intuitional forces change over time.

**Mid-term take-home examination (20%):** A take-home mid-term examination, covering material through the first half of the course.

**Census data project (10%):** This will be a group project that will challenge you to use quantitative data to make sense of some aspect of the African-American past. Using census data already collected, you will use software applications such as Excel to construct and address a historical problem.

In your Census Project you will discuss the data you use, your approach to analyzing them, your results (including data visualizations), and their implications. Completing the assignment effectively will require that you grapple with such questions as how the census collected information and classified individuals, why certain questions were asked at some points in time and not others, and how the data themselves shape your approach to your question or case study. The essay should draw on course readings, lectures, and discussions to explore the historical relationship between the census, its questions and categories, and the topic in question.

Consider how quantitative analysis can add insight to our understanding of the past, while recognizing its limitations. You will analyze individual-level historical data from the U.S. Census in order to pose and answer questions about change over time in the composition and activities of the U.S. population. Create data visualizations that effectively communicate the findings of your analysis. Demonstrate how classification schemes in the Census developed and changed over time, and how these taxonomies structure the information that can be gleaned from the Census. Explain changes over time in the information collected by the census, and how those changes relate to historical events and social and policy debates in the United States. Combine information from the census with information about the census to develop and communicate new understandings and perspectives on U.S. history

**Final (15%):** An essay-based take-home exam, due on the scheduled final day. The due date cannot be changed for any reason.

**Research Paper (20%):** prepare a 15-page typewritten research paper on one of the major themes, events, issues, personalities or organizations discussed in the course. Confine all papers to the years between 1865 and the present. The paper should be based on a combination of primary and secondary sources, and is expected to have proper footnotes or endnotes. The paper must be an original piece of work written by the student for this class.

**Cultural Essay (10%):** Write a 5-6 page (double-spaced) essay on that topic of your choice from the prompts given

**Discussion and participation (10%):** Your thoughtful participation in both lecture and discussion is a significant part of your course work. Please make sure that you have read the assigned readings before each class and are prepared to discuss them. While I know it is sometimes difficult or frightening to participate in class discussions, it is also necessary. Please keep your comments relevant, and consider others when speaking.

## COURSE CONTRACT

- Students are responsible for any missed class material due to absences, including especially assignments due. If you must be absent, rely on friends in class for notes. I always appreciate your courtesy in keeping me informed.
- Please do not leave the room during the class session.
- Please do not bring food to class.
- Notepads and laptops are not permitted in class.
- We will “knock” at the end of class, to acknowledge our mutual effort.
- Print out any electronically assigned readings and bring them to class. You should be highlighting your reading, writing notes in the margins, etc.
- All work must be completed in order to pass this course.

**Late assignments:** Assignments are due at the beginning of class; assignments handed in later in the day (during or after class) will be considered one day late. For your submission to be complete, I will need both an electronic and hard copy of your paper. Assignments which receive letter grades will be marked down one-third of a grade (e.g., from B+ to B), for each day late. Please do not ask me for extensions on papers or exams.

**A note on academic honesty:** Each author owns his or her own ideas, words, and research. You must give appropriate credit — generally in the form of quotations and proper citations — when using the work of another scholar. Be familiar both with Bowdoin's honor code, and with the guidelines for proper citation and attribution of sources provided for this course. Plagiarism, whether intentional or not, is a serious violation of academic standards and Bowdoin's honor code.

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## SCHEDULE OF CLASS MEETINGS

This is a tentative schedule; all readings should be completed before class.

The following readings will emphasize: Black Americans' creation of a unique culture of struggle and resistance as they sought to give freedom meaning. We begin with the emancipation and reconstruction experiences, and move to a sustained consideration of migration processes and the emergence of protest movements and leaders throughout the twentieth century. Key issues include the changing status of African-American women, the emergence of black men and women in the professions, the dynamic dimensions of black popular culture, black protest movements and diverse black ideologies such as Afrocentricity and Nationalism, and an assessment of the current urban crisis.

Class 1	<p><i>In preparation for today, please read these two recent, short pieces on MLK, and come with thoughts on this question: "Was MLK more radical than conservative, or more conservative than radical?" Feel free to bring to the discussion anything you have been taught, or have experienced more generally.</i></p> <p><a href="#">"Martin Luther King's Conservative Principles"</a></p> <p><a href="#">"Martin Luther King Jr. Celebrations Overlook His Critiques of Capitalism and Militarism"</a></p>
Class 2	<p><u>Introductions</u></p> <p><i>Central question: How did the coming of freedom shape prospects for race relations immediately after the Civil War? 13th Amendment (<a href="#">Online</a>)</i></p> <p>Black codes of Mississippi and South Carolina (Canvas)</p> <p>Affidavits Concerning the 1866 Memphis Riots. (<a href="#">Online</a>)</p> <p>Frederick Douglass, "Reconstruction," <i>Atlantic Monthly</i> (December 1866). (<a href="#">Online</a>)</p> <p>George Fitzhugh, "What Is to Be Done with the Negroes of the South?" (1866). (Canvas)</p> <p>Read: <i>African American Odyssey</i>, (AAO) Chapter 12</p>
Class 3	<p><u>The politics of Reconstruction</u></p> <p><i>Central question: What led to the constitutional reforms of Reconstruction? What limits were inherent in these reforms? Black codes of Mississippi and South Carolina (1865). (Canvas)</i></p> <p>Hiram Revels, "On the Readmission of Georgia to the Union" (1870). (<a href="#">Online</a>)</p> <p>14th Amendment. (<a href="#">Online</a>)</p>

	<p>Klan documents. (Canvas)</p> <p>Read: <i>African American Odyssey</i>, Chapter 12</p>
Class 4	<p><u>Land and labor from Reconstruction to Jim Crow</u></p> <p><i>Central question: In what ways did “freedom” alter the southern labor system? How was gender implicated in these changes?</i> Jacqueline Jones, “The Political Economy of the Black Family During Reconstruction,” in <i>Major Problems in the Civil War and Reconstruction</i>, Michael Perman, ed. (Lexington, MA: D.C. Heath, 1998), 497-506. (Canvas)</p> <p>Susan Mann, “Slavery, Sharecropping, and Sexual Inequality,” <i>Signs</i> 14, no. 4 (Summer 1989): 774-98.</p> <p>Read: <i>African American Odyssey</i>, Chapter 13</p>
Class 5	<p>(<a href="#">Jstor</a>) <u>Jim Crow</u></p> <p><i>Central question: How do we explain the rise of Jim Crow in the 1890s?</i></p> <p>Henry Grady, “The New South” (<a href="#">online</a>)</p> <p>Senator Ben Tillman from an exchange with Senator John Spooner in the United States Senate (1907). (Canvas)</p> <p><i>Plessy v. Ferguson : A Brief History with Documents</i>, Brook Thomas, ed. (Boston: Bedford Books, 1997). Please read the court’s decision and Harlan’s dissent (pp. 41-61), and the introductory material (pp. 1-38). If necessary, you can find the majority opinion <a href="#">here</a>, and Harlan’s dissent <a href="#">here</a>.</p> <p><i>Williams v. Mississippi</i> (1898). (<a href="#">Online</a>)</p> <p>Read: <i>African American Odyssey</i>, Chapter 13</p>
Class 6	<p><u>Living the blues</u></p> <p><i>Central question: How did African American folk culture react to Jim Crow?</i></p> <p>“Testimony of Benjamin Singleton before the Senate Investigating the Negro Exodus from the Southern States (April 17, 1880),” (<a href="#">Online</a>)</p> <p>Ida B. Wells-Barnett, <i>The Red Record: Tabulated Statistics and Alleged Causes of Lynching in the United States</i> (1895), excerpt. (Canvas)</p> <p>Leon F. Litwack, “Jim Crow Blues,” <i>OAH Magazine of History</i> 18, no. 2 (January 2004): 7-11, 58 (<a href="#">Jstor</a>)</p> <p>“Stack O Lee Blues” by Mississippi John Hurt (online)</p> <p>Read: <i>African American Odyssey</i>, Chapter 13</p>
Class 7	<p><u>Elite responses to Jim Crow: BTW and his precursors</u></p> <p><i>Central question: What debates characterized elite black responses to Jim Crow? How did these differ from folk responses?</i> Booker T. Washington, “Atlanta Exposition Address.” (<a href="#">online</a>)</p> <p>Alexander Crummell, “The Attitude of the American Mind toward the Negro Intellect.”</p>

	<p><a href="#">(online)</a>  Anna Julia Cooper, <i>A Voice From the South: By a Black Woman of the South</i> (Xenia, OH: Aldine Printing House, 1892), excerpt. (Canvas)  W.E.B. DuBois, <i>The Souls of Black Folk</i>, David W. Blight and Robert Gooding-Williams, eds. (Boston: Bedford Books, 1997), ch. 3.</p> <p>Read: <i>African American Odyssey</i>, Chapter 14</p>
Class 8	<p><u>Elite responses to Jim Crow: DuBois</u>  <i>Central question: How did DuBois approach the problems confronting African Americans? How did he differ from other elites?</i>  W.E.B. DuBois, <i>The Souls of Black Folk</i>, David W. Blight and Robert Gooding-Williams, eds. (Boston: Bedford Books, 1997), chs. 1, 5-6, 14.  Ta-Nehisi Coates, “The Champion Barack Obama,” <i>The Atlantic</i> (January 31, 2014) <a href="#">(Online)</a>.</p> <p>Read: <i>African American Odyssey</i>, Chapter 14</p>
Class 9	<p><u>Pan-Africanism</u>  <i>Central question: What forces pushed African Americans toward internationalist perspectives around the turn of the century?</i>  Paul Gordon Lauren, “The Rising Tide,” in <i>Power and Prejudice: The Politics and Diplomacy of Racial Discrimination</i> (Boulder: Westview Press, 1988), ch. 2. (Canvas)  H.M. Turner, “The American Negro and His Fatherland” (1895). (Canvas)  “Manifesto of the Second Pan- African Congress,” <i>The Crisis</i> 23, no. 1 (November 1921), 5-8, 10. (Canvas)  George S. Schuyler, “Pan-Africanism: A Wild Scheme” (1927), in Henry Louis Gates, Jr., and Jennifer Burton, eds., <i>Call and Response: Key Debates in African American Studies</i> (New York: Norton, 2011), 289-90. (Canvas)</p> <p>Read: <i>African American Odyssey</i>, Chapter 15</p>
Class 10	<p><u>The Great Migration</u>  <i>Central question: What forces were responsible for the massive migration of African Americans out of the South in the 1910s and 1920s?</i>  “Sir I Will Thank You with All My Heart”: Seven Letters from the Great Migration. <a href="#">(Online)</a>  “Times Is Gettin Harder”: Blues of the Great Migration. <a href="#">(Online)</a>  “Where We Are Lacking,” <i>Chicago Defender</i>, May 17, 1919. <a href="#">(Online)</a>  “People we can get along without.” <a href="#">(Online)</a></p>



	<p>“Chicago and Its Eight Reasons”: Walter White Considers the Causes of the 1919 Chicago Race Riot. (<a href="#">Online</a>)</p> <p>Read: <i>African American Odyssey</i>, Chapter 16</p>
Class 11	<p><u>Harlem Renaissance: Introduction</u></p> <p><i>Central question: How did the “problem of representation” frame the concerns of black politics and black arts in the HR?</i></p> <p>Henry Louis Gates, Jr., “The Trope of a New Negro and the Reconstruction of the Image of the Black,” <i>Representations</i> 24 (Autumn 1988), 129-55. (<a href="#">Jstor</a>)</p> <p>Read: <i>African American Odyssey</i>, Chapter 16/17</p>
Class 12	<p><u>Harlem Renaissance: Politics</u></p> <p><i>Central question: Was Garvey a committed race leader or a race-hustling demagogue? How do we understand his appeal?</i></p> <p>Lawrence Levine, “Marcus Garvey and the Politics of Revitalization,” in <i>The Unpredictable Past: Explorations in American Cultural History</i> (New York: Oxford U.P., 1993), 107-36. (Canvas)</p> <p>Marcus Garvey, “The Negro’s Greatest Enemy,” <i>Current History</i> (1923). (Canvas)</p> <p>Hubert Harrison, “Race First Versus Class First,” <i>Negro World</i> (March 27, 1920). (Canvas)</p> <p><b>3/6: Take-home mid-term exam due</b></p> <p>Read: <i>African American Odyssey</i>, Chapter 17</p>
Class 13	<p><u>Harlem Renaissance: The arts</u></p> <p><i>Central question: Was there a distinct “Negro” art? How did the artists and writers of the HR contend with the question?</i> George S. Schuyler, “The Negro-Art Hokum” (Canvas)</p> <p>Langston Hughes, “The Negro Artist and the Racial Mountain” (Canvas)</p> <p>Claude McKay, “If We Must Die” (Canvas)</p> <p>Countee Cullen, “What is Africa to me?” (Canvas)</p> <p>Alain Locke, “The New Negro” (Canvas)</p> <p>Read: <i>African American Odyssey</i>, Chapter 17</p>
Class 14	<p><u>Introduction to census project</u></p> <p>Meet in regular classroom</p> <p><i>Download, print, and bring a copy of the assignment to class</i> (Canvas: Assignments)</p>
Class	<p><u>Census project: lab session</u></p>
Class 15	<p><u>Harlem Renaissance: Jazz culture</u></p>

	<p><i>Central question: What was the relationship between jazz and the arts of the HR?</i></p> <p>Lawrence Levine, “Jazz and American Culture,” in <i>The Unpredictable Past: Explorations in American Cultural History</i> (New York: Oxford University Press, 1993), 172-88. (Canvas)</p> <p>Chadwick Hansen, “Social Influences on Jazz Style: Chicago, 1920-30,” <i>American Quarterly</i> 12, no. 4 (Winter 1960), 493-507. (<a href="#">Jstor</a>)</p> <p>Read: <i>African American Odyssey</i>, Chapter 17</p>
Class 16	<p><u>The Great Depression: A New Deal for African Americans?</u></p> <p><i>Central question: How did the federal government’s approach to the Great Depression impact African Americans?</i></p> <p>Caleb Southworth, “Aid to Sharecroppers: How Agrarian Class Structure and Tenant-Farmer Politics Influenced Federal Relief in the South, 1933–1935,” <i>Social Science History</i> 26, no. 1 (2002): 33-70. (Muse)</p> <p>Read: <i>African American Odyssey</i>, Chapter 18</p>
Class 17	<p><u>The Great Depression: black responses</u></p> <p><i>Central question: How did African Americans respond to the Great Depression?</i></p> <p>Victoria W. Wolcott, “The Culture of the Informal Economy: Numbers Runners in Inter-War Black Detroit ,” <i>Radical History Review</i> 69 (Fall 1997), 47-75. (Canvas)</p> <p>Robin Kelley, “‘Afric’s Sons With Banner Red’: African American Communists and the Politics of Culture, 1919-1934,” in <i>Race Rebels: Culture, Politics, and the Black Working Class</i> (New York: Free Press, 1994), 103-22.</p> <p>Read: <i>African American Odyssey</i>, Chapter 18</p>
Class 18	<p><u>World War II</u></p> <p><i>Central question: How did Malcolm’s experience as a young man shape his later radicalism?</i></p> <p>Kelley, “The Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II,” in <i>Race Rebels</i>, 161-82.</p> <p>Malcolm X, <i>Autobiography of Malcolm X</i> (New York: Grove, 1965), through chapter 9.</p> <p>Read: <i>African American Odyssey</i>, Chapter 19</p>
Class 19	<p><u>World War II and the Cold War</u></p> <p><i>Central question: How did de-colonization interact with fears of Communist influence abroad?</i></p> <p>“Communist Propaganda.” (Canvas)</p>

	<p>Aimé Césaire, <i>Discourse on Colonialism</i> (1955) (Canvas)  Franz Fanon, <i>The Wretched of the Earth</i> (1961) (Canvas)</p> <p>Read: <i>African American Odyssey</i>, Chapter 20</p>
Class 20	<p><u>Origins of the Civil Rights Movement</u>  <i>Central question: What possibilities existed for positive change before the emergence of the CRM in the mid-1950s?</i>  Harvard Sitkoff, “Harry Truman and the Election of 1948: The Coming of Age of Civil Rights in American Politics,” <i>Journal of Southern History</i> 37, no. 4 (November 1971), 597-616. (<a href="#">Jstor</a>)  Robert Korstad and Nelson Lichtenstein, “Opportunities Found and Lost: Labor, Radicals, and the Early Civil Rights Movement,” <i>Journal of American History</i> 75, no. 3 (December 1988), 786-811. (<a href="#">Jstor</a>)</p> <p>Read: <i>African American Odyssey</i>, Chapter 21</p>
Class 21	<p><u>Brown vs. Board of Education</u>  <i>Central question: What reasoning inspired the Supreme Court in the Brown decision?</i>  Waldo E. Martin, Jr., <i>Brown v. Board of Education: A Brief History with Documents</i>, “Introduction to Ch.4” (pp. 121-23); “The Effects of Segregation and the Consequences of Desegregation: A Social Science Statement” (pp. 142-51); “Federal Friend-of-the-Court Brief” (pp. 164-68); “Opinion of the Court in Brown v. Board of Education” (pp. 168-74); “Introduction” (1-41).<b>4/24:</b></p> <p>Read: <i>African American Odyssey</i>, Chapter 21</p>
Class 22	<p><b>Census assignment due</b>  <u>The Civil Rights Movement</u>  <i>Central question: How does Robin Kelley complicate the traditional narrative of the CRM?</i>  Robin Kelley, ” Birmingham’s Untouchables: The Black Poor in the Age of Civil Rights,” in <i>Race Rebels</i>, ch. 4. Martin Luther King, Jr., “Letter from a Birmingham Jail.” (<a href="#">Online</a>) Martin Luther King, Jr., “I Have a Dream.” (<a href="#">Online</a>)  <i>Autobiography of Malcolm X</i> (chs. 10-15).</p> <p>Read: <i>African American Odyssey</i>, Chapter 21</p>
Class 23	<p><u>Black power</u>  <i>Central question: How did the Black Power movement differ from the CRM?</i>  Timothy B. Tyson, “Robert F. Williams, ‘Black Power,’ and the Roots of the African American Freedom Struggle,” <i>Journal of American History</i> 85, no. 2 (September 1998),</p>

	<p>540-70. (<a href="#">Jstor</a>)  <i>Autobiography of Malcolm X</i>, ch. 16-end.</p> <p>Read: <i>African American Odyssey</i>, Chapter 22</p>
Class 24	<p><u>Race and culture in the post-CRM era</u>  <i>Central question: Which, the CRM or Black Power, had a more significant impact on black cultural production in the post-CRM era?</i>  Trey Ellis, “The New Black Aesthetic,” <i>Callaloo</i> 38 (Winter 1989): 233-43. (<a href="#">Jstor</a>)  Robin Kelley, “Kickin’ Reality, Kickin’ Ballistics: ‘Gangsta Rap’ and Postindustrial Los Angeles,” in <i>Race Rebels</i>, 183-228.</p> <p>Read: <i>African American Odyssey</i>, Chapter 23</p>
Class 25	<p><u>Inequality and the carceral state</u>  <i>Central question: How do we explain the persistence of inequality despite the gains of the CRM?</i>  Loic Wacquant, “From Slavery to Mass Incarceration: Working Notes for Rethinking the ‘Black Question’ in the US .” (Canvas)  Sanyika Shakur, “Muhammad Abdulla” and “Epilogue,” in <i>Monster: The Autobiography of an L.A. Gang Member</i> (New York: Penguin, 1993). (Canvas)</p> <p>Read: <i>African American Odyssey</i>, Chapter 24</p>
Class 26	<p><u>Post-racial America?</u>  <i>Central question: How do we explain the persistence of inequality in an age of racial neutrality?</i>  Eduardo Bonilla-Silva, “Racism without ‘Racists,’” ch. 7 of <i>Race, Class, and Gender: An Anthology</i>, Margaret L. Andersen, ed., 6th ed., (Stamford, CT: Cengage, 2007). (Canvas)  D. Watkins, “<a href="#">Poor Black People Don’t Work?: Lessons of a Former Dope Dealer</a>,” <i>Salon</i> (Tuesday, April 22, 2014).  Linda Tirado, “<a href="#">This Is Why Poor People’s Bad Decisions Make Perfect Sense</a>,” <i>Huffington Post</i> (November 22, 2013).</p>
Class 27	<p><b>final exam due, 5pm</b></p>

In addition to the readings we will also use audiovisual medium of documentary video and popular film as a means of conveying and assessing the challenges of surviving the devastation of the Great Depression, fighting Jim Crow and the fascists in World War II, and the struggle for civil rights during the Cold War era set the foundation for understanding the impact of modern and contemporary African Americans on the establishment of an urban-based culture in the United States. as a result of the Great Migration.

It documents the It will end with the progression into black power leading to a contemporary America in the post modern and post-Cold War and taking a global perspective on issues affecting the African American community.

There are two examinations, one mid-term and a final designed to test mastery of lectures, reading assignments, and the topics explored in the general films. Marshanda Smith, a graduate student in the History Department will be in charge of the film component of the course and is available to offer technical and computer assistance. Discussions or readings and lectures will continue in the sections under the supervision of teaching assistants Eric Duke and John Grant

## Type of discussion questions & Test questions:

### Topic Framing Questions

#### **FREEDOM:**

- What challenges did the newly freed African Americans face immediately after the Civil War?
- What did freedom mean to the newly freed?
- What resources did recently emancipated African Americans possess as they assumed life as free men and women?
- How did African Americans define and exercise power in their first years of freedom?

#### **IDENTITY:**

- How did African Americans create personal *and* group identity after emancipation?
- How did the challenge differ for those who were previously enslaved and those who were not?
- How is Christianity central to African Americans' search for identity in this period?
- How does a culturally disenfranchised group create a "usable past" that guards truth yet nourishes the future?

#### **INSTITUTIONS**

- What roles did institutions play in African American life at this time?
- In what ways did institutions shape and reflect African American identity

#### **POLITICS**

- What forms of political action did African Americans initiate? For what goals?
- How was political action affected by the increase in discrimination and violence during the 1890s?
- How did black leaders frame their political objectives for their white audience?
- To what extent did black political action affect the lives of ordinary African Americans?

#### **FORWARD**

- What gains and setbacks mark the period of 1907 to 1917 for black Americans?
- To what extent did African Americans set their own paths forward?
- How were the lives of ordinary black people affected by black and white leadership?
- What identity had African Americans created, as a group, between 1865 and 1917?
- What insights could black Americans take forward into the postwar years and the 1920s?

## FREEDOM Reconstruction

Reconstruction brought new forms of bondage to southern blacks. Without education or mobility, and lacking capital or any legal tender at all, many found themselves in the no-win never-get-ahead bondage of sharecropping. A more insidious bondage was that of terror, fostered by the Ku Klux Klan whose white members knew their acts would be met with impunity. Two documents here give a first-person look at these developments. The first is a 1930s interview with a former slave whose memories include Klan intimidation and the trap of sharecropping. "Anything that kept you a slave," he remembers, "because [the man] was always right and you were always wrong." The second is a case-by-case report of the terror inflicted on freed people in one region of Georgia over ten months in 1868—a "catalogue of bloody outrages" as described by one reporter. (In 1871, Congress began investigating Klan violence; witness testimony is available online—see supplemental sites on the link page.) Two paintings by white artists that explore the lives of newly freed blacks are included here—*The Way They Live* by Thomas Anshutz, and another of Winslow Homer's many depictions of African Americans, *Visit from the Old Mistress*. While studying these paintings, listen to the work song "Long John," especially for its drive to escape bondage of any kind. 12 pages.

### Discussion questions

1. From the evidence given by Henry Blake and the Freedmen's Bureau report, how did blacks attempt to resist white control and exercise power? What were the consequences?
2. What conclusions can be drawn from the Freedmen's Bureau report? What patterns do you find in the stated causes of the assaults? Which assaults result in arrest or trial? What are the consequences for black complainants? How is the report itself a political document?
3. How do white artists Thomas Anshutz and Winslow Homer interpret the lives of newly freed blacks in the South? What do you make of the artists' use of color, setting, and definition of space? Consider the figures' placement, stance, and facial expression.
4. What tensions underlie the seemingly innocuous occurrences in the paintings?
5. How might Henry Blake, Booker T. Washington, and W. E. B. Du Bois have responded to these white artists' interpretations?
6. At the end of Reconstruction in 1877, how might a viewer—northerner, freedman, southerner—have interpreted *Forever Free* and *The First Vote*, both produced ten years earlier? How has the image of freedom changed?
7. How does the postbellum song "Long John" (perhaps based on a prisoner's escape) reflect the resilience and resistance of African Americans in the late 19th century?
8. Did Reconstruction ultimately promote or retard African Americans' struggle for freedom, respect, and self-respect?

### W. E. B. Du Bois, *The Souls of Black Folk*, 1903, ch. 2: "Of the Dawn of Freedom"

A seminar entitled "The Making of African American Identity, 1865-1917" cannot fail to pair the voices of Booker T. Washington and W. E. B. Du Bois. Their opposing philosophies of black progress in white America define our understanding of the period. While this pairing isn't inaccurate,

it is incomplete if presented only as the controversy over Washington's 1895 Atlanta Exposition Address (see POLITICS). So here we present Du Bois's "Of the Dawn of Freedom," chapter two of *The Souls of Black Folk*, to be read with Washington's chapters on the early years of freedom in *Up from Slavery*.

Du Bois begins and ends the chapter with the same terse sentence: "The problem of the Twentieth Century is the problem of the color-line." He reviews the period from 1861 to 1872 as the "dawn of freedom," focusing on the Freedmen's Bureau, its promise, achievements, and doom. Though he maintains an objective tone to a point, he confesses that it is "doubly difficult to write of this period calmly. so intense was the feeling . . . that swayed and blinded men." An important text to compare with Washington's memories of this period and to provide a factual overview for this section of the seminar. 14 pages.

*Note:* Du Bois opens each chapter of *Souls* with a poetic verse and a fragment of a score of a spiritual (a "sorrow song"). In chapter two, the spiritual is "My Lord, What A Morning," and the verse is stanza eight of James Russell Lowell's 1844 poem "The Present Crisis," for which the NAACP periodical *The Crisis* was named when founded in 1910.

### Discussion questions

1. Why does Du Bois focus on the Freedmen's Bureau in reviewing the first years of freedom? (Washington does not mention the Bureau in *Up from Slavery*.)
2. What does Du Bois define as the successes, failures, and legacy of the Freedmen's Bureau?
3. At what points does Du Bois move from objective historical prose to a lyrical and emotional style? What is conveyed by these transitions?
4. What premonition of the future does Du Bois imply by beginning the chapter with stanza eight of Lowell's poem? What is the "scaffold [that] sways the future"?
5. How is Du Bois's perspective affected by the fact that he was never enslaved, and Washington's by the fact that he had experienced emancipation?
6. Construct a dialogue between Du Bois and Washington on Du Bois's assertion that "the problem of the Twentieth Century is the problem of the color-line."
7. Why does Du Bois conclude that, in 1903, "the Negro is not free"?

### Charles W. Chesnutt, "The Goophered Grapevine," short story, 1887

Black-white relationships after the war became a focal point for the African American writer Charles Chesnutt. Born of free black parents in Ohio, and a teacher of freed slaves in North Carolina, he became adept at writing about race for a white audience ("Grapevine" was originally published in the *Atlantic Monthly*). To our ears his "dialect stories" sound stereotyped and condescending, but Chesnutt knew his audience and his goals. He pursued "a high, holy purpose," as stated in his journal, to promote "recognition and equality" for black Americans.



The narrator in this story is a white northern businessman contemplating the purchase of an abandoned farmstead in North Carolina after the war. Uncle Julius, a former slave on the farm (who appears in several of Chesnut's stories as a trickster character), relates the story of the farm's bewitched grapevines and recommends against purchasing the farm. As a good story should do, "Grapevine" presents a seemingly light slice of life to reveal the powerful undercurrents in human interchange—here of the Reconstruction South. 8 pages.

### Discussion questions

1. What resources does Uncle Julius bring to his encounter with the northerner?
2. How does Uncle Julius manipulate the northerner while maintaining the submissive demeanor required of him?
3. Does Uncle Julius's maneuver fail, or does the story result in a win-win situation?
4. How could newly emancipated people exercise power?
5. To Chesnut, what is the relationship between power and freedom? between power and identity?

### Citizens

- *Equal Suffrage. Address from the Colored Citizens of Norfolk, Va., to the People of the United States*, 1865, excerpts

- Alfred R. Waud, *The First Vote*, illustration in *Harper's Weekly*, 16 Nov. 1867

In the months after war's end in April 1865, African Americans met in annual "colored citizens" conventions across the nation and issued heart-felt "addresses to the people of the United States," affirming their status as citizens and imploring the support of fair-minded white people. From Charleston, Mobile, Nashville, Alexandria, Norfolk, Chicago, Detroit, Sacramento and many other cities came these calls to justice, which were published and circulated. As the Norfolk citizens stated in the address included here, "God grant they may never have to say that they . . . appealed in vain" to the American people.

Through the late 1860s it seemed that this promise might be realized. The three "Civil War Amendments" were ratified in these years—they banned slavery (the 13th in 1865), made the freed slaves citizens of the nation *and* of their states (the 14th in 1868), and granted them the right to vote (the 15th in 1870, although southern states quickly passed laws to block freedmen's suffrage). Speaking directly to the defeated Confederacy, Congress stated in the 14th Amendment that no state could "deprive any person of life, liberty, or property, without due process of law; nor deny to any person within its jurisdiction the equal protection of the laws." Although these guarantees remained only words until the next century, they molded the promise of citizenship held by freedmen and northerners and rendered in *The First Vote*, an 1867 illustration published in *Harper's Weekly* as part of its extensive coverage of the postbellum South. 7 pages.

## Discussion questions

1. How do the Norfolk citizens appeal to patriotism, Christian values, national stability, and simple pragmatism in their call for equal suffrage?
2. Compare their nine resolutions with the 1906 Declaration of Principles issued by the Niagara Movement (see POLITICS).
3. What does *The First Vote* reveal about the status of the black voter in 1867?
4. What do you make of Waud's use of light, his use of the national flag, and his choice of representative characters?
5. In 1867 how might a northern viewer have interpreted this scene? a freedman? a southerner?
6. How important is suffrage for the realization of freedom?

## Migration

When Reconstruction ended in 1877 and Union troops left the South, so too did thousands of African Americans who feared living without federal protection from white dominance and terror. So many left that the U.S. Senate held hearings in 1880 to investigate the "Negro Exodus from the Southern States." In this excerpt of testimony we hear the proud voice of black businessman Benjamin Singleton as he recounts how he "woke up the millions right through me!" by creating farming communities in Kansas for the black "Exodusters." The second voice is that of Norfleet Browne, one of thousands of black Americans who emigrated to Liberia after the war. "Africa, dear Africa," he writes, "is the only land that a colored man can say is his." Important texts to expand the geographic and conceptual framework of this section. 6 pages.

## Discussion questions

1. How do these two documents differ in tone from others in this section?
2. How might the African Americans who left the South differ from those who stayed? In your opinion, is the difference one of situation or temperament?
3. How did migration out of the South change the meaning of *freedom* for African Americans?
4. Throughout this section, how interwoven is land ownership with freedom?
5. Why could these two texts introduce the next section, Identity, as well as conclude this section, Freedom?

## IDENTITY

From slavery to freedom, and through freedom to . . . selfhood. As formidable a transition, perhaps, as creating a post-slavery livelihood. Where do I fit in the white world? in the black world? What past do I claim? What future can I envision? What legacy do I pass to my children? How do I introduce myself to my *self*? All within the sphere of another challenge—how do I stay safe in a hostile society that denies my personhood?

To pursue these questions, we turn again to Charles Chesnutt. The son of free blacks and a teacher of emancipated slaves, Chesnutt strove in his fiction to promote whites' respect for African Americans and the profound challenges they faced after emancipation. In "The Wife of His Youth," he presents Mr. Ryder, a man of "mixed blood" born free in Missouri but apprenticed to a plantation owner after becoming orphaned. Twenty-five years later he is a member of the northern black elite. Self-taught and a natural leader, he justifiably prides himself on his hard-won status. And as a "mulatto," he feels driven to promote high standards of decorum among his acquaintances. The motto "Self-preservation is the first law of nature" defines his identity. And then one day his past arrives at his doorstep. Does he acknowledge his past? What consequences will he face if he does, and if he does not? How does he decide to decide? A must-read for this section. 10 pages.

### Discussion questions

1. What predicaments of post-emancipation life are presented in the story?
2. What is the unique predicament of those of "mixed blood"?
3. What stratifications have evolved in African American society by the 1890s, as portrayed in this story?
4. How do the Blue Veins construct the past in order to accept former slaves into their ranks? What is the "shadow hanging over them"?
5. Characterize the identities that Mr. Ryder and 'Liza Jane have created for themselves. What is gained and lost in their choices?
6. Is Mr. Ryder free of "race prejudice"?
7. Judge Mr. Ryder's response to his ethical dilemma. Does he make his decision before the ball or after presenting his dilemma to the Blue Veins? What will he do after the ball, in your opinion?
8. Relate Mr. Ryder's belief that "Self-preservation is the first law of nature" to the dilemma and outcome of this story. Does Chesnutt sympathize with his character, Mr. Ryder?
9. Why does Chesnutt omit white society's view of the Blue Veins from this story?

### W. E. B. Du Bois, *The Souls of Black Folk*, 1903, Ch. 1, "Of Our Spiritual Strivings"

We also return to Du Bois in this section for his poignant declaration of the African American's quest for identity—the "longing to attain self-conscious manhood." Although granted freedom, citizenship, and suffrage by the Civil War amendments, the emancipated black person had yet to be seen as a *person* by white society—and, often, by himself or herself. By the fact of being black, one qualified

as a "problem." By the fact of being black, one had to maintain a "double consciousness"—looking at oneself first through the eyes of white society. How does selfhood survive these obstacles? How does one maintain self-respect in this environment? Where does one find solace from the strife?

Du Bois's responses to these questions reflect his perspective as an educated northern black man. Born in 1868 in Massachusetts into a family that had long been free, Du Bois pursued education with intellectual fervor. Beginning his college education at Fisk University in Nashville, Tennessee, he was exposed to the plight of former slaves living in the hostile South. After completing a Ph.D. in history from Harvard, he returned to the South to teach, soon becoming a spokesman for equal political rights for African Americans. A vital text, especially for the "vocabulary" of identity and selfhood that he created for his times. 7 pages.

*Note:* Du Bois opens each chapter of *Souls* with a poetic verse and the score of a spiritual (a "sorrow song"). In chapter one, the spiritual is "Nobody Knows the Trouble I've Seen" and the verse is Arthur Symon's "The Crying of Water."

### Discussion questions

1. According to Du Bois, what is essential for the African American "to attain his place in the world"?
2. What are the "spiritual strivings" of African Americans as they enter the 20th century? Trace the connection of these "spiritual strivings" with blacks' quest for legitimate power, as outlined by Du Bois.
3. In what way is the black person "a sort of seventh son, born with a veil"? Is the veil permanent? Is this veil the same as Dunbar's and Washington's "mask"?
4. Three decades after emancipation, what "shadow" hangs over African Americans? Contrast this with the "shadow" over the Blue Veins in Chesnut's "The Wife of His Youth."
5. Consider Du Bois's concept of the "contradiction of double aims." How does this contradiction distort blacks' strengths into apparent weaknesses? How has it led to undeserved shame?
6. What solace and strength does black culture offer to African Americans? to American society *as a whole*?
7. How would Booker T. Washington and Henry Singleton respond to Du Bois's perspective on attaining black identity?

### Self-Image

"Self-esteem" is a catchword in our times, implying the luxury of self-absorption and the shirking of group attachment. Here we must turn back our perspective, however, and view self-esteem in the context of a people emerging from enslavement, where legally they were not persons and theologically, to some, they had no souls. In the first piece, from the official organ of the African Methodist Episcopal Church (one of the first independent African American denominations), we follow a step-by-step argument for blacks adopting a "self first" philosophy in order to create a viable future. This editorial is paired with four poems by Paul Laurence Dunbar, called the "poet laureate of

the Negro race" by the black leader Mary Church Terrell, and one of the few postbellum black poets to be widely read by a white audience. Born in 1872 in Ohio to parents who had been enslaved, Dunbar was a gifted writer whose poems appeared in national periodicals before he was 25 years old. White readers read his dialect poems as entertainment, but Dunbar explored black identity in both his dialect and classical poems. Worthwhile to compare with Du Bois. 6 pages.

### Discussion questions

1. Why is "race love" the first step to black progress, according to the *A. M. E. Church Review*? Why is its lack "at the bottom of not a few of our troubles"?
2. Of what significance is the fact that this message comes from a religious institution?
3. What obstacles to identity and self-respect do African Americans face in postbellum America that other ethnic groups do not encounter? Why is this so?
4. In "Ode to Ethiopia," what gives African Americans the "right to noble pride"? How does Dunbar use Christian and mythological references to underscore his point?
5. What challenge does Dunbar present to white people in "The Colored Soldiers"?
6. To whom does Dunbar address "We Wear the Mask"? Is his tone one of shame or pride, defeat or triumph? an ambiguous in-between? Where lies his self-respect?
7. How does Dunbar ennoble the banjo in "The Banjo Song," countering the stereotype of the "Negro banjo player" while writing in the white-preferred format of a dialect poem?
8. How do these works reflect the burden of "double consciousness" articulated by Du Bois? How does each author perceive "the Veil"? Can one throw off the Veil?
9. On what cornerstone should African Americans base their self-respect?

### Public Image

The "Negro" stereotypes that pervaded mass media at this time ranged from the dehumanizing "mammy" and "Tom" caricatures to the debasing and incendiary depictions of the lustful "brute" (used as the core image in the 1915 film *Birth of a Nation*). Valentine cards depicting gleeful "colored boys" eating watermelon, cereal boxes touting "pickaninny" and "coon" logos—even photograph postcards of mobs and their lynch victims—were marketed as standard consumer fare. What effect did such images have on blacks' self-image? on whites' image of justice and equality? How did black leaders work to counter this imagery?

To address these questions we view two sets of images. The first consists of seven images of the "Negro banjo player," most depicting the common stereotype of a benign carefree black man engaged in trivial leisure. The first six images were created by white men, while the final image, *The Banjo Lesson*, was painted by the African American artist Henry Ossawa Tanner (after his emigration to France). While these images do not include the most offensive depictions of the time, they offer a solid starting point for discussion. The second set of images was compiled for the explicit purpose of countering these negative images. For the American Negro Pavilion at the 1900 Paris Exposition, W. E. B. Du Bois compiled two albums of photographs entitled "Types of American Negroes, Georgia, U.S.A." and "Negro Life in Georgia, U.S.A."; they display the wide variety of physical features and social status among African Americans in just one state (a former slave state as well). As Du Bois

asserted in Paris, these images "hardly square with conventional American ideas" of black identity and achievement. His efforts were no match for the pervasive stereotypes, of course, but they represent the beginning of an active campaign to counter the dehumanizing imagery mass-produced by white society. 4 printout pages, plus online viewing of the Du Bois albums (from which you may choose to print a selection).

### Discussion questions

1. Define the common features of the "Negro banjo player" in the seven images. How are they used to demean the black man? Why does this persona of the "Negro" pose no threat to white society?
2. How does Henry Ossawa Tanner return dignity and identity to this image in his 1893 painting *The Banjo Lesson*?
3. What themes does Du Bois emphasize in his selection of photographs in order to counter the "conventional American ideas" of black people?
4. Compare Du Bois's albums for the 1900 Paris Exposition with the "Negro Tableaux" created by Meta Warrick for the 1907 Jamestown Tercentennial. How did the differing audiences affect the creation of the displays?
5. How are *honor* and *power* conveyed in the images that counter the negative stereotypes?

### Racial Identity

"The problem of the twentieth century is the problem of the color-line"—Du Bois's prescient declaration in 1903—defines the issue in these two readings. Not only the color line between white and black, but the color line dividing black people of differing pigmentation, drives the personal crises in these works. In both, the protagonist makes the moral choice to pass as white, with consequences, good and bad, for which they must answer to themselves.

Black writer and poet James Weldon Johnson published his fictional *Autobiography* anonymously in 1912, and later in 1927 under his name when he was executive secretary of the NAACP. The excerpts presented here include the protagonist's discovery that he is the "mulatto" son of a rich southern white man, his first experience with the color line in primary school, and later his adult's view of the color line and his self-judgment for passing as white. The second work is a short story by Alice Dunbar-Nelson, who was born in New Orleans to parents of black, white, and Native American ancestry (and who was briefly married to poet Paul Laurence Dunbar). Her protagonist, Victor, is a light-skinned black man who is mistaken for white when he takes his first job as a young boy. Circumstances allow him to maintain his façade for years, during which he becomes a successful attorney and politician, and marries into a prestigious white family. As in Weldon's novel, the story is driven by Victor's incessant self-questioning, and ends with his self-judgment. Poignant fiction that propels the reader, regardless of race, to self-scrutiny. 25 pages.

### Discussion questions

1. How does each character's choice of racial identity affect his sense of *self*? What is gained and lost?
2. To what extent are these choices moral decisions, as presented by Johnson and Dunbar-Nelson? How do the authors judge their own protagonists?
3. To what extent does each man lose his black identity? To what extent does each become a "white" racist?
4. Consider the final self-judgments of the two characters. How are they similar? different?
5. How does Johnson's protagonist echo the "double consciousness" defined by Du Bois?
6. How does Dunbar-Nelson's protagonist exhibit the burden of the "Veil," as described by Du Bois and Dunbar?
7. How is the color line a struggle for both blacks and whites, according to Johnson? Is this perspective reflected in Dunbar-Nelson's story?
8. Why does Johnson think that African Americans should pursue passive rather than active resistance? Is this the same message as Booker T. Washington's?

## History

In *Up from Slavery*, Booker T. Washington mourns the freed slaves' lack of ancestry—a shared sense of family, tradition, and identity with which to envision a future. "The influence of ancestry," he says, "is important in helping forward any individual or race." Not just for identity—but for moral example, communal strength, and promised resilience. "The fact that the individual has behind and surrounding him proud family history," Washington emphasizes, ". . . serves as a stimulus to help him to overcome obstacles when striving for success."

Thus one finds, among the first African American publications after the Civil War, stirring histories of the black American experience. Emphasizing justifiable pride in race, and encouraging readers to emulate their forebears' achievements, these histories provided a jump-start, so to speak, in the quest for identity. Here we read from a history written for schoolchildren by Edward Johnson, a black teacher in North Carolina. In his preface he challenges his fellow educators to "see to it that the word *Negro* is written with a capital *N*," and that their students will "magnify the race it stands for." The second "history" is a unique set of dioramas depicting African American history, created by the black sculptress Meta Warrick for the 1907 Jamestown Tercentennial Exposition. A teacher's introduction to the "tableaux," written by historian and National Humanities Center Fellow W. Fitzhugh Brundage, is included for background and to stimulate analysis of the dioramas as art and as history. 12 pages, plus online viewing of the dioramas and background photos (of which you may choose to print a selection).

## Discussion questions

1. On what aspects of African American history, character, and potential does Johnson promote racial pride? In what ways is he also addressing a white audience?
2. Consider Warrick's selections for her dioramas. How does she balance the slavery and post-emancipation periods of black American history? How does she counter white stereotypes of blacks?
3. Compare Warrick's dioramas, created for an American exposition, with Du Bois's photograph albums of African Americans, assembled for a European audience. For the purpose of discussion, consider how each might have adjusted his/her display for the other's audience.
4. How do Johnson and Warrick promote racial pride while acknowledging white standards of art and "civilization" that demeaned black creativity?
5. How would their work be judged by Du Bois, Washington, Chesnutt, and James Weldon Johnson?
6. What aspects of these works surprised or challenged you, as a 21st-century viewer? How does one view works meant to teach or inspire an audience of an earlier time?



## "Race Problem"

"How does it feel to be a problem?"—the question with which Du Bois begins *The Souls of Black Folk*—is our focus here. How did African Americans respond to the white-defined "problem"? How did they redefine it from their perspective? And how did they cope with the real threat of violence that haunted even the discussion of the issue? We begin with "Uncle Rube on the Race Problem" by Clara Ann Thompson, the daughter of former slaves and a lifelong poet. In 33 four-line stanzas, Thompson creates the response of "Uncle Rube" to a group of white men who question him on the "race problem." Next we read a speech by Frederick Douglass to a African American literary and historical association in Washington, D.C. We usually read Douglass while studying slavery and abolitionism, and may overlook that he remained a forceful spokesman long after emancipation—at the time of this address in 1890, he was the U.S. minister to Haiti.

The final "text" is Winslow Homer's painting *The Gulf Stream*, which depicts a lone American black man at sea in a storm-ripped boat (named *Anne-Key West*). By 1899, the year of this painting, lynchings were rampant (94 African Americans were lynched in that year alone), and the storm of disenfranchisement and white supremacy was crossing the southern states. As Du Bois later wrote, "So dawned the time of *Sturm und Drang*: storm and stress to-day rocks our little boat on the mad waters of the world-sea" (*The Souls of Black Folk*, ch. 1). 11 pages.

## Discussion questions

1. What commentary on the "Race Problem" is voiced by both Thompson and Douglass?
2. In Thompson's poem, what is Uncle Rube's solution to the "Race Problem?"
3. How does Douglass redefine the "Race Problem"? How can the real problem be addressed?
4. Of what significance are these features of Homer's *The Gulf Stream*: the broken mast, the waterspout and distant ship, the swirls of blood, the eye of the largest shark, the home port of the boat, the sugar cane in the boat, and the man's body stance and expression?
5. How do these readings and *The Gulf Stream* underscore Du Bois's characterization of "the Negro Problem" as "a concrete test of the underlying principles of the great republic?" (*Souls*, Ch. 1)

## Lynching

Nothing is more disturbing from this period than lynching. Not only the act itself, but the impunity with which it was used as an instrument of terror and subjugation throughout the South. Thousands of black people were tortured, branded, mutilated, dismembered, and finally hanged or burned by mobs who knew their mode of "justice" would go unpunished. Hundreds of postcards were produced depicting gleeful crowds exhibiting their victims. Lynching "has become so common," wrote a Methodist bishop in 1893, "that it no longer surprises." Anti-lynching movements were spurred by black and white activists, especially women. Anti-lynching bills were submitted in state legislatures, most of which were not passed until the 1930s. Congress never passed an anti-lynching law due to the opposition of Southern Democrats. U.S. presidents of the time rarely made an anti-lynching gesture.

These four documents present a cross-section of the lynching issue, from a white-produced threat postcard to black-initiated efforts to end lynching. They are difficult reading, but that is a given for this topic. 13 pages.

### Discussion questions

1. How did whites justify lynching? Why did they get away with it?
2. How do Wells and Dunbar appeal to the American conscience? How do they refute the justifications of lynching?
3. What methods of recourse are recommended by Wells? by the *Cleveland Gazette*? Will they work?
4. How does intimidation through terror function today?

### Segregation

Perhaps the single most telling moment of the 1890s for black citizens was the Supreme Court's decision that segregated public facilities did not violate the Constitution. Why a "telling moment?" Because it said to African Americans "you're on your own." The federal government would not enforce integration, just as it would not pass an anti-lynching law or, later, maintain integrated federal workplaces. Thus we first read from the Court's decision—from the majority opinion that segregation does not "[stamp] the colored race with a badge of inferiority," and from Justice Harlan's poignant dissent that segregation does, in fact, give "a badge of servitude wholly inconsistent with the civil freedom and the equality before the law" guaranteed by the Constitution.

In the second reading, Charles Chesnutt gives us a view of life after *Plessy*. On a train journey from New York to North Carolina, a "mulatto" physician is forced to leave the car in which he had begun the journey because it had become a white-only car on arriving in Virginia. The complexity of response and nuance that Chesnutt works into this brief chapter is astounding. The third text is a pair of news articles on the 1904 Baltimore streetcar boycott, which was organized to protest a state law allowing streetcar companies to segregate passengers by race. Like the Montgomery, Alabama, bus boycott of a half century later, this boycott lasted almost a year and nearly bankrupted the streetcar company. Unlike the Montgomery boycott, however, it did not see success. To end the boycott, the Virginia legislature mandated segregated streetcars, and further protest was to wait for a later day. 14 pages.

### Discussion questions

1. According to the majority in *Plessy*, why does segregation not violate the Fourteenth Amendment? Why does this argument fail, according to the lone dissenter Justice Harlan?
2. How does the application of *Plessy* in real life affect black *and* white people, as portrayed in Chesnutt's story? What long-term harm does Chesnutt foresee?
3. How did the black leaders in Richmond couch their appeal to white readers? In what ways was their boycott successful?

4. In your opinion, why did the black leaders not continue the boycott after the Virginia legislature mandated streetcar segregation?
5. Why can African American history of this period be legitimately divided into "before *Plessy*" and "after *Plessy*?"

### 1913: Fifty Years

1913 marked the 50th anniversary of the Emancipation Proclamation, and celebrations were held across the nation to herald the event. Philadelphia hosted a special Proclamation exhibition, and Meta Warrick-Fuller sculpted an emancipation monument that still stands in Harriet Tubman Park in Boston. In addition to revelry was soul-searching. Was the promise of the Proclamation alive and well? What had one done to foster equality, tolerance, and economic opportunity? James Weldon Johnson wrote the poem "Fifty Years," published in the *New York Times* on January 1, 1913, in which he championed hope despite the nation's failure to honor its black citizens as equals. Later in the year, Booker T. Washington delivered an address in Virginia applauding its black organizations and white supporters on the "Negro progress" they had achieved in the more mundane yet critical aspects of living free (and poor) in the South. 1913 also marked the inauguration of Woodrow Wilson, whose seemingly progressive views on race encouraged black Americans, at least for a while.

For most African Americans in 1913, however, life was hard, plain hard, with few gains to savor from the fifty years of freedom. So it is important that we include the blues song "Times Is Getting' Harder" as we begin the period of 1907 to 1917, tumultuous years of "race war," the U.S. entry into the Great War, and the Great Migration north. 10 pages.

### Discussion questions

1. How does Johnson signal the Proclamation anniversary as an *American* celebration as much as an African American celebration?
2. How does he encourage pride, and how does acknowledge despair? Where does hope lie for the next fifty years?
3. Compare the lives of black Virginians in 1913 with those of the newly emancipated blacks in 1865. What is most significant factor, in your opinion, from the perspective of the 21st century?
4. To what factors does Washington ascribe the progress of black Virginians? How might Du Bois or James Weldon Johnson view Washington's appraisal? What about Lucious Curtis?

### The NAACP

After years of benign response to lynchings and mob violence, many white Americans were shocked by the 1908 "race riot" in Springfield, Illinois. How could this happen in Abraham Lincoln's longtime home? Why were northern cities fueling the same violence associated with southern mobs? What could be done? One thing was to organize. In February 1909, to coincide with the centennial of Lincoln's birth, a group of northern white and black activists sent out letters calling for a national

conference to address the problem. "Silence under these conditions means tacit approval," they insisted. They named their group the National Negro Committee, and among them were Mary White Ovington, W. E. B. DuBois, Ida B. Wells Barnett, Rev. Francis J. Grimké, Rabbi Emil Hirsch, and William English Walling, the signer of the letter presented here. At the conference which convened that May in New York City, the National Association for the Advancement of Colored People was founded.

Eighteen months later, the first issue of the NAACP's periodical, *The Crisis*, was published, with Du Bois as its editor. For the next quarter century, Du Bois led the magazine in its activist stance, taking on "a new role," as he wrote, "of interpreting to the world the hindrances and aspirations of American Negroes." Here you will find a representative collection of articles, editorial cartoons, ads, and poems from the first seven years of *The Crisis*. 14 pages.

### Discussion questions

1. How did the National Negro Committee use Lincoln's stature its appeal for a conference?
2. In what ways did the creation of the NAACP mark an open break with Booker T. Washington and his moderationist philosophy? Was this inevitable, in your opinion?
3. Reflect on your response to the *Crisis* selections. How did Du Bois pursue his activist philosophy through the magazine?
4. How did *The Crisis* reflect its origins as a cooperative venture of black and white leaders?

### Popular Culture

The issues faced by the NAACP in the social/political arena were mirrored in the popular culture of the time. As is always the case. For most whites, the image of the lazy simple black man was perpetuated in the minstrel shows and show tunes of the time. But for black people, the emergence of the African American image as a proud icon was apparent from the fine arts to the athletic arena, and to the new medium of moving pictures. Four example are presented here—a sculpture, a film poster, a painting, and a poem.

Two works represent the unapologetic depiction of black identity and, daringly, the *act* of self-definition. In 1914 Meta Warrick Fuller, creator of the "Negro Tableaux" for the 1907 Jamestown Exposition, sculpted the image of a stalwart, and self-contained black woman, reminiscent of an ancient Egyptian pharaoh, in *Ethiopia Awakening*. A year later, in response to the film *Birth of a Nation*, the black actor Noble Johnson and his brother George created the first African American-owned film studio; its first production was the provocatively titled *Realization of a Negro's Ambition*. Depicting the American dream of a lowly man who strikes oil and becomes a millionaire, the film was a "'Class A' Negro motion picture," Johnson wrote, "minus all burlesque and humiliating comedy." No copy of the film exists, but a poster for the film reveals its import at the time to black Americans.

Boxing became an avenue of social acceptance for blacks early in the century, and one venue was the athletic "clubs" [bars] which required one-day membership for the fighters, black and white. Thus the

title given by white artist George Bellows to his painting *Both Members of This Club*, alluding to the brief equality allowed the black contender. In the painting the black man is surely ascendant, the white man near defeat. (Of a significance you can ponder, Bellows initially titled his painting *A White Man and a Nigger*.) The most famous boxer of the time, of course, was Jack Johnson, who defeated the "Great White Hope" Jim Jeffries in 1910 to defend the heavyweight title he had won two years earlier in Australia. Black poet Waring Cuney's brief lines, "My Lord, What a Morning," written years after the event, convey the impact of Johnson's victory for black Americans. 4 pages.

### Discussion questions

1. What strikes you at most "modern" about these images? How did they signal a break from the past?
2. Compare the black-produced images of the 1910s with those of earlier years, such as Lewis's *Forever Free* (1867), Bannister's *Newspaper Boy* (1869), Tanner's *The Banjo Lesson* (1895), the Du Bois photograph albums (1900), and the Americus Quartet's cakewalk films (1900).
3. Consider, too, the images portrayed in earlier black literary works, such as Uncle Julius in Chesnut's short stories, the "colored soldiers" in Dunbar's poem (1895), and the slave singing a "sorrow song" as performed by the Jubilee Singers. How do these images appear from the vantage point of the 1910s?
4. What precursors to the Harlem Renaissance do you see in these works?

Cultural Essay: WRITING INTENSIVE SECTION

Select one of the following topics. Write a 5-6 page (double-spaced) essay on that topic. **The essay should incorporate historical, social and cultural references.**

Any direct quotations or references to specific interpretations and discussions in another work should be cited in a footnote and referenced in a short bibliography at the end. Follow footnoting/endnoting conventions.

A good essay should have a clear and coherent thesis, an introduction and conclusion, adequate evidence and examples to support general arguments, and correctly formatted footnote/endnote citations for direct quotations, elaborations, and specific arguments made by other authors.

**CHOOSE ONE:**

1. The Depression not only transformed American politics and government, it also had an important (and still much debated) impact on American society and culture. Explore this in an essay.
2. Domestic reform movements are often followed by conservative reaction. Focus on at least two turning points in American history from 1920 through the present, when reform gave way to reaction, and explain why. Be specific, citing relevant personalities, organizations, programs/legislation, and so on.
3. Beginning in the 1950s and through the 1970s, American society was confronted with a wave of movements that sought to change the fundamental cultural values and social relationships of Americans. The struggles for racial and sexual equality and the new "student" radicalism formed the three major streams of these movements. Discuss the sources of each of these movements, the issues they confronted, the course of their evolution, their interrelationships, and their successes and failures. How did they contribute to the creation of contemporary America (through action and reaction)?
4. The 1950s was a decade of conformity and consensus. Explore this in an essay – accepting, rejecting, or qualifying this view.
5. To what extent was McCarthyism an outgrowth of domestic politics--an extreme conservative reaction to the liberalism of the New Deal/Fair Deal era? To what extent did it reflect growing international Cold War tensions? In your view, which factors best explain its emergence in the early 1950s? Discuss and explain.

6. Compare and contrast the presidencies of any *three* of the following: Truman, Eisenhower, Kennedy, Johnson, Nixon, and Reagan. Focus on ideologies, political agendas, and effectiveness – and suggest which was most important in shaping the course of American life in the 20<sup>th</sup> century.
7. Write an essay exploring the origins of the cold war and suggest which events, personalities, institutions, or other factors were most important in “causing” it.
9. "From the 1950s through the present, American foreign policy was marked by an aggressive and arrogant style reminiscent of the worst excesses of imperialism. In its relations with Cuba, in its dealings with Europe, Africa, and the Middle East, and in its involvement in Asia and especially Vietnam, the U.S. attempted to impose its will on others, not only in the name of national interest, but of morality as well. In neither case were American actions justified." Discuss. Agree, disagree, and/or modify the above judgment on American foreign policy. Be specific--cite relevant acts, events, personalities, legislation, and so on.
10. Evaluate the successes and failures of the Civil Rights movement of the 1950s-1960s. To what extent do you agree with Stokely Carmichael's 1966 comment that blacks "got nothing" from their years of struggle? Be specific in your answer.
11. Discuss the roots of the "Reagan Revolution." To what extent was it successful in reversing the reforms of the "Great Society"?
12. Explore the impact of the Cold War on science and technology.

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Higher Education ... African-American Odyssey, The, Combined Volume



# African-American Odyssey, The, Combined Volume, 6th Edition

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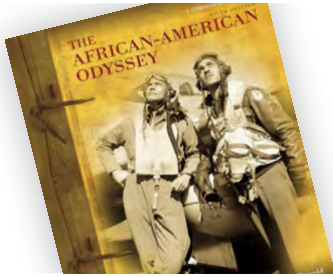
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