HIS 302: Race and Segregation  
Course Syllabus

In this course, we will examine the changing ways in which violence and discrimination toward blacks have structured American society in the one hundred and forty years since the end of slavery. At the same time, we will move beyond the stereotype of blacks simply as victims and we will explore the ways in which black women and men took control of their lives. Throughout the course, we will examine why certain black voices have been excluded from the story of American history and why others have been included. We will attempt to integrate diverse black experiences and perspectives into the main narrative of American history, destroying the segregated history that is itself a product of a history of oppression.

**Course Requirements:** Course requirements include an eight- to ten-page paper, a mid-term exam, and a final exam.

**Assigned Readings:** There are four books assigned for this class: Eric Foner, *Forever Free: The Story of Emancipation and Reconstruction* (2005); W. E. B. Du Bois, *Souls of Black Folks* (1903); Eric Arnesen, ed., *Black Protest and the Great Migration: A Brief History with Documents* (2003); and Elaine Brown, *A Taste of Power: A Black Woman’s Story* (1992). Each of these books can be purchased at the University Bookstore or on-line. Additional readings are on Canvas and the internet. The assigned reading list may undergo minor changes; students should be sure to consult the most current and official version of the Syllabus on Canvas.

**Electronic Devices:** The use of laptops, tablets, cellular phones, or any other type of electronic device is prohibited during class. Use of electronic devices will incur grade penalties.

**Attendance:** Attendance in class is mandatory. The door will close ten minutes after class starts. After ten minutes, students will no longer be admitted to the class and will be considered absent. Each student is allowed two absences. After two unexcused absences, students will receive a zero for participation for that day. The instructor will excuse absences with a doctor’s note or legitimate documentation of other emergencies. After ten absences, students will receive an automatic F.

**Late Assignments:** All assignments must be submitted in hard copy. Unless otherwise specified on the syllabus, papers are due in class at the beginning of the class period. Students who submit assignments after the deadline will be penalized with a grade deduction based on the lateness of the assignment. No assignments will be accepted one week after the due date. If a student leaves a paper in the professor’s mailbox, it is the student’s responsibility to check that the professor has received the paper.

**Plagiarism:** The University defines plagiarism as "intentionally or knowingly representing the words of another, as one's own in any academic exercise."¹ (See the University's Academic Integrity Policies for further information.) All sources (books, articles, documents, internet sites,  

¹ [http://studentconduct.uncg.edu/policy/academicintegrity/violation/plagiarism/](http://studentconduct.uncg.edu/policy/academicintegrity/violation/plagiarism/)
etc.) used in any paper or assignment must be properly cited or will be considered plagiarism. Any instance of plagiarism will receive a zero and will be referred to the Office of Student Conduct for appropriate action, including suspension or expulsion from the University.

**Final Grade Composition**

- Participation: 10%
- Assignments: 15%
- Movies: 10%
- Midterm Exam: 20%
- Final Exam: 25%
- Paper: 20%

Participation: Participation in discussion is mandatory. **Students should be prepared to discuss the readings on the day that they are assigned.** Attendance alone is not sufficient for full participation credit.

Assignments: Students will be given brief in-class and take-home writing and research assignments based on the assigned readings. Students will also be periodically quizzed on readings and lectures. There will be no make-up assignments in the case of a missed class.

Movies: Students are required to write three two- to three-page movie reviews, the first due on February 22, the second on March 18, and the third on April 11.

Exams: There will be two exams in this class: one midterm exam on March 2 and one final exam on May 4.

Papers: Students are required to write an eight- to ten-page paper based on assigned readings and lectures, due on April 25. All sources in the papers should be properly cited according to the guidelines laid out in *The Chicago Manual of Style*, which is available online.

**Class Schedule**

**Week 1 (January 11, 13): Introduction**

Monday: Introduction


**Week 2 (January 18, 20): The Struggle for Freedom**

Monday: MLK Day – Class Canceled

Wednesday: Eric Foner, *Forever Free*, pp. 3-106; Spotswood Rice to “My Children,” September 3, 1864, and Spotswood Rice to Kittey Diggs, September 3, 1864, on internet

**Week 3 (January 25, 27): The Rise and Fall of Black Reconstruction**
Monday: Eric Foner, *Forever Free*, pp. 107-58

Wednesday: Eric Foner, *Forever Free*, pp. 159-188; “Hamburg Riot of 1876” in *African American Mosaic: A Documentary History from the Slave Trade to the Twenty-first Century*, pp. 50-58 on Canvas

**Week 4 (February 1, 3): Solving the “Negro Question”**

Monday: Eric Foner, *Forever Free*, pp. 189-224

Wednesday: Ida B. Wells, *Southern Horrors: Lynch Law in All Its Phases* on Canvas

**Week 5 (February 8, 10): Black Life in the New South: Separate and Unequal**


**Week 6 (February 15, 17): World War I and the Great Migration**


**Week 7 (February 22, 24): The Rise of the New Negro**


* Movie review on “Rosewood” (1997) due on Monday, February 22 *


**Week 8 (February 29, March 2): The Politics of Dissent**


Wednesday: * Mid-Term Exam *

**Week 9 (March 7, 9): Spring Break – Class Canceled**
**Week 10 (March 14, 16): Black Heroes, World War II, and the Double “V” Campaign**

Monday: Robin D. G. Kelley, “‘We Are Not What We Seem’: Rethinking Black Working-Class Opposition in the Jim Crow South,” *Journal of American History* 80, no. 1 (June 1993), pp. 75-112 on Canvas; Eric Lott, “Double V, Double-Time: Bebop’s Politics of Style,” *Callaloo*, No. 36 (Summer, 1988), pp. 597-605 on Canvas


* Movie review on “A Soldier’s Story” (1984) due on Friday, March 18 *

**Week 11 (March 21, 23): Inching Toward Integration**


**Week 12 (March 28, 30): The “Movement”**


**Week 13 (April 4, 6): Riots, Radicals, and the Rise of Black Power**


**Week 14 (April 11, 13): “Chocolate Cities and Vanilla Suburbs”**


* Movie review on “Super Fly” (1972) due on Monday, April 11 *


**Week 15 (April 18, 20): “Predators,” the War on Drugs, and the Prison-Industrial-Complex**
Monday: Mike Davis, *City of Quartz: Excavating the Future in Los Angeles*, pp. 267-322 on Canvas

Wednesday: Robin D. G. Kelley, “Kickin’ Reality, Kickin’ Ballistics: ‘Gangsta Rap’ and Postindustrial Los Angeles” on Canvas

**Week 16 (April 25): Reflection and Review**

Monday: TBA

* Paper due on Monday, April 25 *

**Final Exam**

Wednesday, May 4, 12:00 p.m. to 3:00 p.m.