

Spring 2016 | University of North Carolina, Greensboro
Prof. Watson Jennison | Email: wwjennis@uncg.edu | Office: HHRA 2143 | Phone: 336-334-4092
Office Hours: Mondays, noon - 1:00 p.m., Wednesdays, 10:00 a.m. - 11:00 a.m., and by appointment

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/>

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

Wednesday: W. E. B. DuBois, "Propaganda of History," in *Black Reconstruction in America, 1860-1880*, pp. 711-29 on Canvas; Eric Foner, *Forever Free*, pp. xix-xxx

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 Kitley 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

Monday: Booker T. Washington, “Atlanta Exposition Speech” (1895) on [internet](#); W. E. B. DuBois, *The Souls of Black Folk*, chapters I – VI

Wednesday: W. E. B. DuBois, *The Souls of Black Folk*, chapters VII – IX

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

Monday: Arnesen, *Black Protest and the Great Migration*, pp. 1-18, 45-86

Wednesday: Arnesen, *Black Protest and the Great Migration*, pp. 128-46

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

Monday: Arnesen, *Black Protest and the Great Migration*, pp. 18-36, 87-127

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

Wednesday: Arnesen, *Black Protest and the Great Migration*, pp. 147-83; Alain Locke, “The New Negro” on Canvas; Langston Hughes, “The Negro Artist and the Racial Mountain” on Canvas; Countee Cullen, “Heritage” on Canvas; George S. Schuyler, “The Negro-Art Hokum” on Canvas

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

Monday: William R. Scott, “Black Nationalism and the Italo-Ethiopian Conflict, 1934-36,” *The Journal of Negro History*, Vol. 63, No. 2 (Apr., 1978), pp. 118-34 on Canvas; W.E. B. Du Bois, “Pan-Africa and New Racial Philosophy” on Canvas; Manning Marable, ed., *Let Nobody Turn Us Around*, pp. 303-19 on Canvas; Ella Baker and Marvel Cooke, “The Bronx Slave Market” on Canvas

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

Wednesday: Mary Penick Motley, ed., *The Invisible Soldier: The Experience of the Black Soldiers, World War II*, pp. 149-93 on Canvas; Herbert Aptheker, ed., *Documentary History of the Negro People in the United States, Volume 4*, pp. 425-39 on Canvas

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

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

Monday: Robert Korstad and Nelson Lichtenstein, “Opportunities Found and Lost: Labor, Radicals, and Early Civil Rights Movement,” *Journal of American History* 75, no. 3 (December 1998), pp. 787-811 on Canvas; Excerpts from *To Secure These Rights* on Canvas

Wednesday: Daryl Michael Scott, *Contempt and Pity*, pp. 71-136 on Canvas ([Part I](#) and [Part II](#)); William Bradford Huie, “The Shocking Story of Approved Killing in Mississippi,” *Look Magazine* (January 1956) on Canvas

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

Monday: Barbara Ransby, *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*, chapter 6 and 7 on Canvas

Wednesday: Timothy B. Tyson, “Robert F. Williams, ‘Black Power,’ and the Roots of the African American Freedom Struggle,” *The Journal of American History*, 85, no. 2 (Sep., 1998), pp. 540-70 on Canvas

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

Monday: Elaine Brown, *A Taste of Power: A Black Woman’s Story*, pp. xi-131

Wednesday: Elaine Brown, *A Taste of Power: A Black Woman’s Story*, pp. 132-207

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

Monday: Elaine Brown, *A Taste of Power: A Black Woman’s Story*, pp. 208-377

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

Wednesday: Elaine Brown, *A Taste of Power: A Black Woman’s Story*, pp. 378-450

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.