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 fifty 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: The requirements for this course include assigned readings for each class, periodic assignments and quizzes on the assigned readings, an eight- to ten-page paper, a mid-term exam, and a final exam. Assignments submitted in class are due 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. All assignments must be submitted in hard copy.

**Assigned Readings:** There are four books assigned for this class: Eric Foner, *Forever Free: The Story of Emancipation and Reconstruction* (Vintage, 2005); W. E. B. Du Bois, *Souls of Black Folks* (Dover, 1903); Eric Arnesen, ed., *Black Protest and the Great Migration: A Brief History with Documents* (Bedford/St. Martins, 2003); and Ashley D. Farmer, *Remaking Black Power: How Black Women Transformed an Era* (University of North Carolina Press, 2017). Each of these books can be purchased at the University Bookstore or on-line. These books are also available as E-Books at the Jackson Library. Additional readings are located 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.

**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 six (6) 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 must email the paper to the professor. Students 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.

**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, 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 Reviews: Students are required to write three two- to three-page movie reviews:

Movie Review 1 Due: February 1
Movie Review 2 Due: March 15
Movie Review 3 Due: April 5

Exams: There will be two exams in this class: one Midterm Exam on February 27 and one Final Exam on May 8, 2018.

Papers: Students are required to write an eight- to ten-page paper based on assigned readings and lectures, due on May 1. 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 of Assignments

Week 1 (January 14, 16) Introduction: Dawn of Freedom
● Monday: Introduction


Week 2 (Jan. 21, 23) Reconstruction: The Struggle for Freedom
● Monday: MLK Day- Class Canceled


Week 3 (January 28, 30) Uplift, Accommodation, and Assimilation
**Monday:** Eric Foner, Forever Free, pp. 107-224; Ida B. Wells, Southern Horrors: Lynch Law in All Its Phases (New York: The New York Age Print, 1892)

**Wednesday:** Class Canceled

**Movie review on “13th” (2016) due on Friday, February 1**

Week 4 (February 4, 6) **Black Life in the New South: Separate and Unequal**

- **Monday:** Booker T. Washington, “Atlanta Exposition Speech” (1895); 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 5 (February 11, 13) **World War, Migration, and Urbanization**

- **Monday:** Arnesen, Black Protest and the Great Migration: A Brief History with Documents (Boston: Bedford/St. Martin’s, 2003), pp. 1-18, 45-86
- **Wednesday:** Arnesen, Black Protest and the Great Migration, pp. 128-46

Week 6 (February 18, 20) **The Rise of The New Negro**

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

"Harlem, Mecca of the New Negro", article in Survey Graphic, 1925. The contributors to this edition include W.E.B Du Bois, Arthur Schomburg, James Weldon Johnson, Langston Hughes, and Countee Cullen.
Week 7 (February 25, 27) **Depression and Double V**  
- **Wednesday**: *Midterm Exam*  

Week 8 **Spring Break MARCH 4-9**  

Week 9 (March 11, 13) **The Road to Brown and Little Rock**  

http://www.pbs.org/wgbh/americanexperience/features/till-killers-confession/  

** Movie review on “Rosewood” (1997) or A Raisin in the Sun (1999), Friday, March 15  

Week 10 (March 18, 20) **From Sit-Ins to Civil Rights**  
- **Monday**: Barbara Ransby, Ella Baker and the Black Freedom Movement: A Radical Democratic Vision (Chapel Hill: University of North Carolina Press, 2003), chapters 6 and 7 on Canvas  
- **Wednesday**: Martin Luther King, Jr. *Why We Cant Wait*; President Lyndon Johnson, “To Fulfill These Rights” (video, June 4, 1965; ) The Negro and the American Promise (Video, 1963)
Week 11 (March 25, 27) **Riots, Radicals, and the Rise of Black Power**


- **Wednesday**: Ashley D. Farmer, *Remaking Black Power*, 93-159; Where do we Go From Here (1967); Malcolm X, “Message to the Grassroots” (1963)

Week 12 (April 1, 3) **“Chocolate Cities and Vanilla Suburbs”**


  In-class Screening: All in the Family, —Sammy’s Visit
  ■ Background on All in the Family:http://www.museum.tv/eotv/allinthefa.htm


*** Movie review on “Style Wars” (1982) or “Super Fly” (1972)*** Due Friday, April 5
Week 13 (April 8, 10) The “New American Dilemma”?

- J. Anthony Lucas, Common Ground, Chapter 14, —The Judge, pp. 222–251

Week 14 (April 15, 17) The War on Drugs, and the Prison-Industrial-Complex


Week 15 (April 22, 24) Globalization, Hip Hop, and Black Lives Matter

Week 16 (April 29, May 1) **Reflection and Review**
• Monday: Course Reflection
• Wednesday: Paper Due on Wednesday, May 1

Final EXAM May 8 noon -3pm