

EN 302: Black Is Beautiful

African American Poetics and Aesthetics: 1919-2019

Dr. L. Lamar Wilson

TTh 9:30-10:45 a.m., Tribble A307

By appointment (ideally 2-4 on Tuesdays)

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Please allow 24 hours for response to email. For email sent after 9 p.m., the 24-hour window begins the following morning at 9, when it will be read.

“We know that we are beautiful. And ugly too,” New Negro Renaissance wunderkind Langston Hughes wrote in his 1926 manifesto “The Negro Artist and Racial Mountain,” a response to “The Negro Art Hokum,” an essay that conservative satirist George Schuyler had published a week earlier in *The Nation*. This course begins at the apocryphal moment these two black men (and a host of others) sparred over how African Americans should express themselves in literature (poetry, fiction, drama, essay), dance, music, film, and visual art, now that black folk had shown how integral they were to American art despite being denied for several centuries the opportunity to define for themselves an original beauty aesthetic untainted by European-American standards that shape popular perceptions in each of those genres and disciplines. Alongside our primary literary texts, we will read theoretical debates across time that drive the evolution of the mores of black aesthetics that have shaped the ways black artists interpolate the world around them. We will spend the semester investigating two central questions: How have African Americans invoked and revoked the stereotypical archetypes of blackness (Mammy, Buck, Jezebel, Sambo, Uncle Tom, pickaninny) in the wake of American chattel slavery and Jim Crow? To what end are contemporary representations of beauty of literature, dance, music, film and visual art shaped by those eras’ ills? What makes “black”-ness “beautiful,” then and now?

Learning Outcomes

In this course, I aim to serve as a guide as you:

- read African American literary texts closely and critically for analytic and rhetorical inquiry about black aesthetic choices over the past century;
- understand and articulate how these choices have shaped ideas and representations of blackness and beauty over the past century in literature, dance, music, film and visual art;
- learn the way scholars have historically posited arguments and how they communicate in discourse communities today;
- draw upon multimodal and archival resources (visual, auditory, textual, digital) to develop arguments and present them in written and multimedia/electronic formats;
- persuasively craft and revise your own original arguments;
- master the art of making fair and effective use of the work of others;
- build research and writing skill as you examine Americans’ historical memory of racial identity formation, racism, and the dehumanizing systems of slavery and Jim Crow.

Required Primary Texts

Black Is Beautiful: A Philosophy of Black Aesthetics, Paul C. Taylor (Ebook available via ZSR & Course Reserves)
Norton Anthology of African American Literature, 3rd edition, Volumes 2 (Full text of *Cane*, 1923, and *Passing*, 1929; *Maud Martha*, 1953; *A Raisin in the Sun*, 1959; *Funnyhouse of a Negro*, 1964; *Dutchman*, 1964, excerpts from a host of poets and other authors—see calendar); if you can purchase Volume 1 as well, go ahead.

The Bluest Eye, Toni Morrison (1970)

The Colored Museum, George C. Wolfe (1985)

Coffee Will Make You Black, April Sinclair (1994)

The Belles, Dhonielle Clayton (2018)

We Cast a Shadow, Maurice Carlos Ruffin (2019)

Required Secondary Readings

Bogle, Donald. *Hollywood Black: The Stars, The Films, The Filmmakers* (2019) and excerpts from *Toms, Coons, Mulattoes, Mammies and Bucks: An Interpretative History of Blacks in Films* (5th ed., 2016) and other essays (Canvas).

Burnim, Mellonee V. and Portia K. Maultsby. *African American Music: An Introduction* (1st ed, 2006).

Glass, Barbara S. *African American Dance: An Illustrated History* (2012), plus on Canvas excerpts from Lynne Fauley Emery’s *Black Dance: From 1619 to Today* (2nd ed., 1988) and Jacqui Malone’s *Steppin’ on the Blues* (1996).

Hughes, Langston. “The Negro Artist and the Racial Mountain” (1926, *The Nation*). ([here](#))

Lorde, Audre. “Poetry Is Not a Luxury” (1978). ([here](#))

Powell, Richard. *Black Art: A Cultural History*. (2002, 2nd ed.)

Walker, Alice. “Womanist” (1979). In *Search of Our Mothers’ Gardens: Womanist Prose* (1983, Canvas)

Other critical essays (Canvas; see calendar)

Recommended Writing Resources

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. New York: W.W. Norton, 2009.

Hacker, Diane. *A Writer’s Reference With Writing About Literature*. 6th Ed. Boston: Bedford/St. Martin’s, 2015.

MLA Guides at [Purdue](#) and [UNC](#)

Course Writing Requirements

- Weekly Précis (submit at least five; up to 10)
- Midterm Exam (take-home)
- Final Exam (self-scheduled) *or* Final Paper (7-10 pages)
- Attendance & in-class participation
 - To navigate such an ambitious, audacious, multigeneric project, you'll be divided into four groups of four to five through which you'll rotate every few weeks so that, ideally, everyone gets to study our valences/genres of inquiry: literature/philosophy, film, visual art, music, and dance. We'll spend three to four class days (two weeks) on each decade, so each class will be focused on one valence/genre of that decade's beauty aesthetics.
 - While you'll be encouraged to read, view, listen to, & revel in all that I assign for each class, your group's task will be to prepare to help me lead that day's lesson plan discussion on that genre. I've created Google Docs for each of these decades, and you'll work together in class (and hopefully commune outside, too) to highlight passages, song tracks/albums, film scenes, pieces of visual art that are particularly significant for that decade.

More on Weekly Writing

While you'll be writing together to synthesize ideas about texts, you will complete individual *précis* (short "critical summary" of at least two double-spaced pages) due each Friday by midnight (starting in Week 2), in response to *primary* texts, designed to synthesize your thoughts as you complete each text. Plan to annotate your texts and write after practically every class to concretize your interpretation of each text and how each relates to the others with which they are paired, including critical essays. Think of these as interpretative pieces rather than simple, nuts-and-bolts/plot/surface-level summary.

Course Conduct & Writing Requirements

1. Because a major portion of the work in this course is done in class, attendance is mandatory. **Three** unexcused absences are allowed; all others will negatively impact your final grade. **Excessive tardiness (greater than 15 minutes) and arrival without work will count as an absence.** If you come to class without the day's work, you not only will be marked absent, but you likely will be asked to leave class to complete it. **After six unexcused absences, you will automatically fail this class.** Absences will not be excused without sufficient documentation, and a simple note that one visited the campus health center may not suffice.
2. All printed writing you turn in must be double-spaced in 12-point Times New Roman on pages with standard 1-inch margins on all sides. Make sure you select "No Spacing" in your toolbar before double-spacing your work. Otherwise, you will add extra space inadvertently between paragraphs and throughout your work. E-mail and Canvas communication don't have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.
3. You'll be expected to follow the rules MLA (literature/humanities) as they relate to the assignments. You'll be expected to cite your primary and secondary texts carefully to this end. You also may want to bookmark or purchase a reference text such as *The Penguin Handbook* by Leslie Faigley, Diane Hacker's *A Writer's Reference With Writing About Literature*, or *They Say/I Say: The Moves That Matter in Academic Writing*, edited by Gerald Graff and Cathy Birkenstein.
4. Your work should be submitted by class time on due dates. Late assignments will incur penalty unless we discuss your extenuating circumstances in advance and you provide documentation upon returning to class. (Again, a note from parents/guardians or a note that you visited the campus health center or a hospital will not suffice. You'll need a health professional's official excuse.) Back up your work in as many ways as you can (e-mail, USB drive, Box, external hard drive, etc.). Loss of work due to technological lapses may not excuse you from penalty. The heading of every feeder and assignment should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment

Your Full Name

Professor Wilson

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In **upper-right corner of every subsequent page**, you should include your last name and the page number (as in Wilson 2) of your work.

- a) Each heading should be followed by a title that summarizes the theme/thesis of your piece of writing.
- b) Each *précis* should be at least two (double-spaced) pages unless otherwise noted.
- c) Please **staple** all materials before coming to class. When submitting your unit projects, please put all drafts and workshop handouts in a pocket folder, with your final draft on top.

5. Build a network among classmates so that when you are absent you can find out what you've missed. I will be available to help, but it's important that you build a rapport with your colleagues.
6. It is my desire and expectation that all will pass this class. For all students who make a D or below on a complete assignment submitted on time, see me about rewriting it to improve your grade.

Writing Center

I urge you to work with the Writing Center to get assistance with your work. To get the most out of a Writing Center visit, bring your essay prompt, relevant readings, and a draft of your work in progress.

WFU Honor System

The honesty, trustworthiness, and personal integrity of each student are integral to the life and purposes of the Wake Forest community. This statement is embodied in one of our oldest traditions, and that is the honor system (or honor code, as some call it). When you signed your application for admission to Wake Forest, you agreed to live by the honor system at Wake Forest. In specific terms that means that you and every other student have agreed not to deceive (lie to) any member of the community, not to steal from one another, not to cheat on academic work, not to plagiarize academic work, and not to engage in any other forms of academic misconduct. It means that we can trust each other, and that we willingly accept responsibility for our own conduct and activities. This is a tradition that goes back to the founding of Wake Forest, and with your participation, it continues to be a cornerstone of our community and our interactions with one another. See more in the Student Handbook.

Students in Need of Learning Assistance

If you are registered with the Learning Assistance Center, please see me as soon as possible to discuss accommodations you need. I'm happy to help. If you have a physical or learning difference, but have not contacted LAC-DS, call 336-758-5929 or visit 118 Reynolda Hall to register. Students who have physical or cognitive differences must be registered to receive academic adjustments.

Severe Weather Protocol

In case of severe weather, take shelter and stay safe! Visit www.wfu.edu for general information in case of an emergency. Following an emergency/disaster, I will communicate any relevant course information via Canvas.

Grading Scale

Weekly Précis.....	100 points
Midterm Exam	100 points
Final Exam.....	100 points
Final Paper.....	100 points
Research Presentation.....	50 points
Attendance/In-class Participation	50 points
90-100 = A	
89-80 = B	
79-70 = C	
69-63 = D	<63 = F

Here are some basic standards that should offer insight on what to expect when work is graded:

A: The document is excellent as is, with little or no additional revision necessary. It meets both the writer's and the readers' needs clearly and efficiently. It not only meets the purpose of the assignment, but it does so in a particularly ingenious or elegant way. It is substantially better than the ordinary assignment, and there are virtually no problems with standard grammar and style. It has been organized to meet the needs of its audience and clearly demonstrates an above-average level of fluency with written English.

B: The document meets assignment goals with some revision. It contains all significant/required content, but certain elements of organization, focus or writing style need work. Editorial revisions pertain to words and sentences or to one or two small sections. Overall, it meets the goals of the assignment and effectively articulates them in most respects, and it demonstrates a better-than-adequate level of fluency with written English, with a few grammatical and style errors present.

C: The document requires significant revision before it meets assignment goals; though it contains most of the necessary information somewhere, its content, design, and organization prevent readers from discerning its arguments. Large passages might need to be rewritten or reorganized, or the assignment might contain extensive stylistic problems. It demonstrates an acceptable level of fluency with written English. However, the volume of grammar or style problems diminish the essay's efficacy.

D: The document requires extensive revision before it meets assignment goals. Though it attempts to meet the requirements of the assignment, it is deficient in content, focus and organization, or it may contain extensive grammatical or mechanical errors. Although it shows some evidence of an attempt to apply the principles discussed for the assignment, the attempt was not generally successful. There are so many problems with punctuation and style that the reader has a difficult time gathering the meaning/purpose of the assignment.

F: The document completely fails to meet the purpose and requirements of the assignment; readers cannot accomplish the intended goals. The assignment shows no evidence of application of the principles discussed in the course. There are so many problems with either punctuation or grammar that the focus of the assignment is completely unclear. An assignment that does not meet the length requirement or that is submitted late also may receive a failing grade.

Spring 2020 Calendar

(will be adjusted as needed)

Week	In-Class Activities (& Homework where noted)
1 Jan. 14 1900-1920s Birth of Stereotypes, Ragtime, Blues, Early Films, Cake Walk, & the New Negro Art Movement	Introductions & syllabus overview N = <i>Norton</i> C = <i>Canvas</i> BA = <i>Black Art</i> HB = <i>Hollywood Black</i> TCMMB: <i>Toms, Coons, Mulattoes, Mammies, and Bucks</i> AAM = <i>Afr</i> AAD = <i>African American Dance</i> SB = <i>Steppin' on the Blues</i> BD = <i>Black Dance</i> (optional read) HW: Read Stephanie Camp, "Black Is Beautiful: An American History" & Donald Bogle's "Black Beginnings: From <i>Uncle Tom's Cabin</i> to <i>Birth of a Nation</i> " (C)
Jan. 16	How Stereotypes Were Born Discuss Camp & Bogle. HW: Bask in the 1920s; read the defining philosophies & Taylor. <i>Optional Read:</i> Excerpts from Ibram X. Kendi's <i>Stamped from the Beginning</i> and <i>How to Be an Antiracist</i> MLK Convocation Address, Monday, Jan. 20 @ 7 p.m.
2 Jan. 21 1920s-1930s New Negroes in Harlem, Atlanta, D.C., Chicago ...	Literary Philosophy (all in N) <ul style="list-style-type: none"> • Taylor, <i>Black Is Beautiful</i>, "Preface and Acknowledgments" & Chapter 1 ("Assembly, Not Birth") and Chapter 3.4-3.10 (85-102) • Hubert Harrison, "The East St. Louis Horror," "Two Negro Radicalisms" (C, 1919) • Garvey, "Africa for Africans," "The Future as I See It" (1923, N & Canvas) • Alain Locke, "Enter the New Negro" (1925) • Schomburg, "The Negro Digs Up His Past" (N, 1925) • Du Bois, "Criteria for Negro Art" (N, 1926) • George Schulyer, "The Negro-Art Hokum" (1926) • Langston Hughes, "The Negro Artist and the Racial Mountain" (1926)
Jan. 23 1920s-1930s Black Cinema Explosion	Literature <ul style="list-style-type: none"> • Georgia Douglas Johnson, "The Heart of a Woman" (1918), "I Want to Die While You Love Me" (N, 1919, 1927) • Hughes, "The Negro Speaks of Rivers," "Mother to Son," "Song for a Dark Girl," "Christ in Alabama," "Suicide's Note," "Harlem," "When the Negro Was in Vogue," "Harlem Literati" (N, 1920-1940) • Jean Toomer, <i>Cane</i> (N, 1923, Parts 1-2) • Bennett, "Heritage" (N, 1923), "Epitaph" (1924), "To a Dark Girl" (N, 1927) • Bonner, "On Being Young—a Woman—and Colored" (N, 1925 & Canvas) • Hurston, "How It Feels to Be Colored Me" (1928), "Sweat" (N, 1937) Film <ul style="list-style-type: none"> • <i>Vulture</i>: "Why No One Is Celebrating the 100th Anniversary of the Feature Film" • HB: "Introduction" and "Chapter 1: The Early Years"; Optional: <i>TCMMC</i>, Chapt. 2-4: "Into the 1920s: The Jesters," "The 1930s: The Servants," "Black-Market Cinema" (C) • Optional: <i>Skin Acts</i>, "Bodylines, Borderlines, Color Lines" (C) • <i>The Birth of a Nation</i> (1915) I won't ask you to watch the entire 3:13:25, but here are moments we'll discuss in class (Part 1: opening 7 min., 14-22-min. mark, 33-45-min. mark, 1:28-1:31:26; Part 2: 1:31:27-1:43, 1:55-2:08, 2:13-2:23, 2:24:40-2:42, 2:44-3:00, 3:05-3:13:25) • <i>Optional Read on Canvas</i> & please watch the Micheaux film <i>Within Our Gates</i>: Anna Siomopoulos, "The Birth of a Black Cinema Race, Reception, and Oscar Micheaux's silent film <i>Within Our Gates</i>" (1919: 1:17:03; watch the entire film, if you can, but especially the first 14 minutes, 18-27-minute mark, 30:45-40, 44-53, 57-1:03:30:1:06, 1:08-1:17:03) • Revisit scenes & films that would make Paul Robeson, Louise Beavers, & Ethel Waters stars <i>Body & Soul</i> (1925), <i>Hallelujah!</i> (1929, starring Nina Mae McKinney & Daniel L. Haynes, if you can't pay to watch, it's OK, it's on reserve in ZSR), <i>On With the Show</i> (1929), <i>The Emperor Jones</i> (1933), and <i>Imitation of Life</i> (1934)

	<ul style="list-style-type: none"> • <i>Zouzou</i> and <i>Princesse Tam Tam</i> (Josephine Baker, 1934, 1935, especially 44:15-47:45 and 1:07:25-1:24:00 in <i>Zouzou</i>, 9:30-13:15, 18:05-22:00, 31:00-34:20, 44:45-56:25, 1:06:00-1:09:45, 1:10:35-1:16:30 in <i>Princess Tam Tam</i>, plus this famous clip)
<p style="text-align: center;">3 Jan. 28</p> <p style="text-align: center;">1920s-1930s Music Blues to Swing to Early Jazz</p>	<p>Literature</p> <ul style="list-style-type: none"> • James Weldon Johnson, “Lift Every Voice and Sing” (1921, N) • Helene Johnson, “Sonnet to a Negro in Harlem,” “A Southern Road” (N) • Cullen, “Yet Do I Marvel,” “Incident,” “Heritage,” “From the Dark Tower” (N, 1925-1927), “Threnody for a Brown Girl” • McKay, “The Harlem Dancer,” “If We Must Die,” “To the White Fiends,” “Africa,” “America,” “The White House” (N) • <i>FIRE!!!</i> (1926), featuring Nugent’s “Smoke, Lilies, & Jade” (N, 1926) • Brown, “Memphis Blues” (riff on W.C. Handy song from 1912) “Slim Greer,” “Slim in Atlanta,” “Slim Greer in Hell,” “Ma Rainey” (N, 1931-1932) <p>Music/Theater</p> <ul style="list-style-type: none"> • LeRoi Jones: “Blues People and the Classic Blues” (C, w/other optional essays) • Buddy Bolden Blues (1890s-1906, played by Wynton Marsalis) • Scott Joplin, “Maple Leaf Rag” (1899) and “The Entertainer” (1902) • James Reese Europe & His Hellfighters (1918-1919) • Mamie Smith, “Crazy Blues” (1920) • Eubie Blake & Noble Sissle, <i>Shuffle Along</i> (1921; 2016 revival, short-lived) Noble Sissle, “Little White Lies” (1931) • Clara Smith, “It’s Tight Like That” (1929, written by Georgia Tom, see below) • Bessie Smith & Clara Smith, “My Man Blues” (1925) • Bessie Smith, “A Good Man Is Hard to Find” (1928) & “St. Louis Blues” (1929) • Gertrude “Ma” Rainey: “C.C./See See Rider” (1924, with Georgia Tom on piano in the pic) & “Prove It on Me Blues” (’28) • Thomas Dorsey (formerly Georgia Tom of “lowdown” blues) before he “got saved” after a tragedy & recorded “Precious Lord, Take My Hand” (1932), becoming “the father of gospel” • Josh White, “Sissy Man” (1935) • Lucille Bogan, “Shave Em Dry,” “B.D. Woman Blues” (1935) • Robert Johnson, “Me and the Devil Blues” (1935) <p>Dance</p> <ul style="list-style-type: none"> • AAD: “Black Broadway” & “Variety” (153-242, lots of pictures); “Singing Dancers and Dancing Singers: Black Vernacular Dance on Stage, 1890-1940” & BD: Chapter 7, “From Dance Hall to Theatre” • “Jazz” (N, p. 23-27) • Buzzard lope & ring shout (chattel era to early 1900s) • Cake walk (1900, 1903) • Fox trot & Charleston (1914, 1925, yes, that’s Josephine Baker!), plus Al Minns (in 1960 in his 40s showing off this dance and others of his youth) • Black Bottom (1927) • Tap dancer Bill “Bojangles” Robinson doc (<i>Blackbirds of 1928</i>; <i>Dixiana</i>, 1930, <i>The Little Colonel</i> (just his clip), <i>In Old Kentucky</i>, & partnership w/stars Shirley Temple & Will Rogers (1935-’38) • Earl “Snake Hips” Tucker in <i>Crazy House</i> (1930) • Camel Walk (Al Minns, 1935, who would come to represent jazz dancing & an interview)
<p style="text-align: center;">Jan. 30</p> <p style="text-align: center;">1920s-1930s Visual Art</p> <p style="text-align: center;">Documenting Black Life, Death, Faith, Irreverence, Abstracting the Mirror</p>	<p>Literature</p> <ul style="list-style-type: none"> • Nella Larsen, <i>Passing</i> (N, 1929, 1079-1141) <p>Visual Art</p> <ul style="list-style-type: none"> • BA: “Introduction: The Dark Center,” “Chapter One: Art, Culture, and ‘the Souls of Black Folk,’” and “Chapter Two: Enter and Exit the ‘New Negro’ ” • Edmonia Lewis, <i>Hagar</i> (1875) • Edward Bannister, <i>Figure Standing on a Pier</i> (1885) • H. O. Turner, <i>The Banjo Lesson</i> (1893), <i>Abraham’s Oak</i> (1903), <i>Daniel in the Lion’s Den</i> (1918) • Archibald J. Motley Jr., <i>Mulatress with Figurine and Dutch Seascape</i> (1920), <i>Portrait of My Grandmother</i> (1922), <i>The Octaroon Girl</i> (1925), <i>Blues</i> (1929), <i>Tongues (Holy Rollers)</i> (1929), <i>Self-Portrait (Myself at Work)</i> (1933)

	<ul style="list-style-type: none"> • Aaron Douglas, <i>The African Chieftain</i> (1925), cover of <i>FIRE!!!</i> (1926), <i>God's Trombones</i> (1927, 1939), <i>Aspects of Negro Life</i> (1934) • Florestine Perrault Collins Bertrand, "Self Portrait" (1920s) • James VanDerZee, "Atlantic City" (1905), "Evening Attire" (1922), "Nude, Harlem, 1923," "Young Man With Telephone" (1929) • Augusta Savage, <i>Gamin</i> (1929), <i>Laborer</i> (1934), <i>Lenore</i> (1939), <i>Lift Every Voice and Sing</i> (1939), <i>Portrait of John Henry</i> (1939-1940)
<p>4</p> <p>Feb. 4</p> <p>1930s-1950s</p> <p>Realism, Naturalism, Modernism Documents the Spoils of War & the Depression</p>	<p>Literature</p> <ul style="list-style-type: none"> • Revisit Taylor, <i>Black Is Beautiful</i>, 1.5 "Black Aesthetics as/and Philosophy" • "Introduction: Realism, Naturalism, Modernism" (N, p. 93-107) • Robeson, "I Want to Be African" (N, 1934, plus an interesting bio essay) • Hurston, "Characteristics of Negro Expression," "How It Feels to Be Colored Me," & "Sweat" (N, 1926, 1928, 1934) • Margaret Walker (bio), "For My People" (1937, read by Nikky Finney), "The Struggle Stagers Us" (1938), "We Have Been Believers" (1939), all comprise the 1942 Yale Younger Prize-winning collection <i>For My People</i>
<p>Feb. 6</p> <p>1930-early 1950s</p> <p>Stories w/Morals, Jazz Musicals Thrive, & TV Takes over Radio</p>	<p>Literature</p> <ul style="list-style-type: none"> • Wright, "Blueprint for Negro Writing" (N, 1937), "How Bigger Was Born" (1940), <i>Black Boy</i> excerpt (N, 1945) • Tolson, "Dark Symphony" (N, 1944) excerpt from "<i>Libretto for the Republic of Liberia</i>" (1947) <p>Film/Radio/TV</p> <ul style="list-style-type: none"> • HB, Chapter 2: "The 1930s" (23-61); <i>TCMMC</i>, Chapt. 2-3: "Into the 1920s: The Jesters," "The 1930s: The Servants" • Sambo/Coon character(s): Lincoln Theodore Monroe Andrew Perry (bka "Stepin Fetchit"), <i>A Tough Winter</i> (1930) and, with McDaniel, in 1934's <i>Judge Priest</i> & Billie Thomas, et al. as "Buckweat" in <i>Our Gang</i> (1922-1960s) • <i>Rufus Jones for President</i> (1933, Sammy Davis Jr. and Ethel Waters; clip) • "Pre-code" <i>Baby Face</i> (1933, Theresa Davis as maid/"black best friend") • <i>Imitation of Life</i> (Louise Beavers as Mammy/maid/"black best friend," 1934 version) • Mammy becomes an icon in <i>Gone With the Wind</i> (1939): Hattie McDaniel's performance won an Oscar, building on the success of similar, smaller parts in <i>Showboat</i> (1936), <i>Alice Adams</i> (1935) and <i>In This Our Life</i> (1942), making her a star in her own show on TV & radio with <i>The Beulah Show</i> (1947-1952); a short bio here & see her house here, now valued at \$1.9M • <i>Song of the South</i> (1946, James Baskette, "special" Oscar, Hattie McDaniel as Mammy again) • <i>Murder in Harlem</i> (1935 Micheaux talkie) • <i>Harlem on the Prairie</i> (1937, directed by white director, Sam Newfield) & <i>Harlem Rides the Range</i> (1939, directed by Spencer Williams of <i>Amos 'n' Andy</i> fame; here's a Herb Jeffries clip)
<p>5</p> <p>Feb. 11</p> <p>1930s-early 1950s</p> <p>Jazz Goes Mainstream</p>	<p>Literature</p> <ul style="list-style-type: none"> • Brooks, "kitchenette building," "the mother," "a song in the front yard," "the vacant lot," "The Rites of Cousin Vit," "The Children of the Poor" (also all in N) and "The Anniad" (C) from <i>A Street in Bronzeville</i> (1945) and <i>Annie Allen</i> (1949, winner of the Pulitzer Prize) <p>Music/Theater/Dance (Blues Swings into Jazz)</p> <ul style="list-style-type: none"> • AAM: "Jazz" (C) & BD: Chapter 8, "Concert Dance Pioneers: 1920-1950" • Shag & tap (early 1914 clip & scenes from Harlem's Cotton Club, plus a documentary) • Jelly Roll Morton on Buddy Bolden (1938) and "Maple Leaf Rag" (1938) • **Louis Armstrong, "Heebie Jeebies" (1926), "Dinah" (1933) & other early recordings, including w/Fats Waller, "(What Did I Do to Be So) Black and Blue," "Dear Old Southland" (1930), "Ain't Misbehavin'" (1939 w/Benny Goodman) • **Fayard & Harold Nicholas as kids in 1936 performing "Lucky Number" • Eubie Blake & Noble Sissle, <i>Shuffle Along</i> (1921; 2016 revival, short-lived); Noble Sissle, "Little White Lies" (1931) • **Duke Ellington, "It Don't Mean a Thing (If It Ain't Got That Swing)" (N, 1931 & 1932, 1943 performances 1957 Ella Fitzgerald performance); Duke Ellington & Adelaide Hall, <i>Blackbirds of 1928</i> (1989 live concert version; w/Nina Mae McKinney of <i>Hallelujah!</i>) • **Ethel Waters, "Stormy Weather" (1933) and "Georgia on My Mind" (1939) • Robert Johnson, "Me and the Devil Blues" (1935)

	<ul style="list-style-type: none"> • **Billie Holiday, “Strange Fruit” (1930s, 1947 w/idol Satchmo, 1959, just before her death) • <i>Haiti</i> (1938 play on Broadway by William DuBois and documentary film) • <i>Hot Mikado</i> (1939, starring Bill “Bojangles” Robinson) <p>Film/Radio/TV</p> <ul style="list-style-type: none"> • HB, Chapter 3: “The 1940s” (64-89); <i>TCMMB</i>: “Black-Market Cinema” (C) • <i>The Blood of Jesus</i> (1941, dir. Spencer Williams of “Amos ‘n Andy” fame, box-office hit) • **McDaniel (not a maid) & Willie Best sing “Ice Cold Katie” (1943’s <i>Thank Your Lucky Stars</i>) • **<i>Stormy Weather</i> and <i>Cabin in the Sky</i> (1943, Lena Horne’s double star turn & a turning point in Ethel Waters’s career, also starring Bill “Bojangles” Robinson’s as Horne’s love interest, w/Nicholas Brothers, Cab Calloway, Fats Waller, & Ada Brown); performances of title song, “Jumpin’ Jive,” “Ain’t Misbehavin’,” & “That Ain’t Right” • **Lindy hop (from <i>Hellzapoppin’</i>, 1941; doc on Frankie Manning, its “ambassador”) • **Balboa and JitterBug (1943 film of “crossover” of “black” dances & music) • **Katherine Dunham’s choreography of swing in <i>Stormy Weather</i> and <i>Cabin in the Sky</i>, her solo there, & her experience in 1944, <i>Shango</i> (1947) & many other resources we’ll revisit here, including her technique and particularly footwork
<p>Feb. 13</p> <p>1930s-early 1950s Epic Series on Domestic Black Life</p>	<p>Literature</p> <ul style="list-style-type: none"> • <i>Maud Martha</i> (N, 1953) <p>Musical Film Revues to Dramatic Narratives Performances</p> <ul style="list-style-type: none"> • **Revisit the superstardom of Katherine Dunham & introduce Nat King Cole, Eartha Kitt, a grown-up Sammy Davis Jr., & Ruby Dee in <i>Casbah</i> (1948) & <i>Anna Lucasta</i> (more, 1958) • <i>Home of the Brave</i> (1949, James Edwards), <i>Intruder in the Dust</i> (Juano Hernandez/Faulkner tale) • Tragic mulatto narratives <i>Lost Boundaries</i> (Mel Ferrer of Cuban/Irish descent) and **<i>Pinky</i> (1949, the latter starring Oscar nominee Waters, also in <i>A Member of the Wedding</i>, ’52) <p>Radio/TV</p> <ul style="list-style-type: none"> • **<i>Amos ‘n’ Andy</i> (1928-1960 on radio; 1951-1953 on CBS, 1954-1966 in syndication) “Kingfish Teaches Andy to Fly,” “Charge It,” “Kingfish Sells a Lot” • **“Whatever Happened to Hazel Scott?” doc w/clips from short-lived <i>Hazel Scott Show</i> (’50) • **<i>The Dinah Shore Show</i> (“The Ballad of Mack the Knife, 1951-1963, 1960, with Pearl Bailey) • **King Pleasure/Parker, “Parker’s Mood” (N, 1953) • Arthur Duncan on “The Betty White Show” (1954) • **<i>The Nat King Cole Show</i> (1956-1957, with Mahalia Jackson) <p>Visual Art</p> <ul style="list-style-type: none"> • BA: Chapters 3 & 4, “The Cult of the People” & “Pride, Assimilation, and Dreams” (66-120) • Lois Mailou Jones, <i>Nude Study</i> (1927), <i>Nude, Paris (Etude)</i> (1938), <i>Les Fétiches</i> (1938) • Elizabeth Catlett, “Mother and Child” (1939, won 1940 exposition) • Charles Alston (interview), “Girl in a Red Dress,” “Midnight Vigil” (1934, 1936), “Cue Stick Nude” (1936), “Workers” (1940), “Shade Chadman” (1940-1941), “The Family” (1955) • Jacob Lawrence, <i>Migration of the Negro</i> (1941, N cover), “The Shoemaker” (1945), “The Seamstress” & “The Lovers” (1946) • Gwendolyn Knight, “Tea Room,” et al. (1940s) • Romare Bearden, <i>Passion of Christ</i> series (1945), @MoMa: “The Prevalence of Ritual” (1945)
<p>6</p> <p>Feb. 18</p> <p>1950s-1960s</p> <p>Naturalism, Realism, & Cool ... with Integration & Eschewing the White Gaze</p>	<p>Conferences (Monday-Thursday)</p> <p>Philosophy/Literature</p> <ul style="list-style-type: none"> • Taylor, <i>Black Is Beautiful</i>, Chapter 2: “No Negroes in Connecticut: Seers, Seen” • Ralph Ellison’s “Harlem Is Nowhere” & <i>Invisible Man</i> excerpt (N, 1952) • Baldwin’s “Notes of a Native Son” (N, 1955) and “Sonny’s Blues” (1957) <p>Visual Art/Poetry</p> <ul style="list-style-type: none"> • BA: Chapter 5, “‘Black Is a Color’ ” • <i>Ebony</i>, <i>Tan</i>, <i>Jet</i> (1945-present, Canvas, here, & browse past issues here) • Gordon Parks, <i>American Gothic</i>, 1941, to <i>Harlem Is Nowhere/Invisible Man</i>, 1948 & ’52 • Roy DeCarva/Langston Hughes, <i>Sweet Flypaper of Life</i> (1955), portraits (“Five Men,” etc.) • Clementine Hunter, featured in <i>Look</i> (June 1953) and <i>Saturday Evening Post</i> (May 1961) • Beauford Smith, “Woman Bathing/Madonna, New York” (’67) • Margaret Taylor-Burroughs, Artnet featured pieces, plus poems “The Beauty of Black” (’65), “Homage to Black Madonnas” (’68)

<p>7 Feb. 20 1950s-1960s</p> <p>Turbulent Civil Rights Fight, the Dawn of Drugs/Addiction as a Literary Trope, Black Sexuality on Display, & the Birth of Rock 'n Roll</p>	<p>Literature/Theater/Film</p> <ul style="list-style-type: none"> Hansberry, <i>Raisin in the Sun</i> (N, 1959 play, 1961 film starring Sidney Poitier & Ruby Dee) <p>Dramatic Musicals</p> <ul style="list-style-type: none"> HB: Chapter 4-5: “The 1950s” **<i>Carmen Jones</i> (1954, Harry Belafonte, Dorothy Dandridge, Pearl Bailey, Diahann Carroll, Brock Peters) <i>St. Louis Blues</i> (1958, w/Eartha, Nat, Ruby Dee, Pearl Bailey, Mahalia, Sir Duke, etc.) <i>Porgy and Bess</i> (1959, Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr. Pearl Bailey, Diahann Carroll, Brock Peters) <i>Imitation of Life</i> (1959 remake, more Mahalia) <p>Music</p> <ul style="list-style-type: none"> AAM: “Classical Music” & “Jazz” excerpt (C) **Marian Anderson (1957 in the Far East; her famous 1939 protest concert; 1967 on <i>What’s My Line?</i>), James DePriest (her nephew, circa 1964), Leontyne Price (1958 in <i>Aida</i>; this interview always makes me weep), Robert McFerrin Sr. (1957, voice of Porgy in <i>Porgy and Bess</i>) Pianists: Hazel Scott, Philippa Schuyler, Mary Lou Williams, Nina Simone (beginning) Sax, Trumpet, Big Band Composer: Charlie Parker, John Coltrane, Miles Davis, Quincy Jones (“Soul Bossa Nova,” 1964, plus “Moanin’,” a doc) <p>Dance</p> <ul style="list-style-type: none"> Lester Horton, Janet Collins, her cousin Carmen de Lavallade (interview), Delores Brown, Raven Wilkerson, Geoffrey Holder, Arthur Mitchell (doc), & Alvin Ailey
<p>7 Feb. 25 1950s-1960s</p> <p>Negroes ‘Straighten Up & Fly Right,’ Get Classy-cal & Cool, Rock and Roll</p>	<p>Literature/Theater</p> <ul style="list-style-type: none"> Kennedy, <i>Funnyhouse of a Negro</i> (N, 1964) <p>Dramatic Non-Singing Roles</p> <ul style="list-style-type: none"> HB: “The 1960s” (119-136) <i>Nothing But a Man</i> (1961, Ivan Dixon, Abbey Lincoln, Gloria Foster) Dark & lovely (“calm & sure of everything ... doesn’t have any tensions”) <ul style="list-style-type: none"> Sidney Poitier: <i>The Defiant Ones</i> (1958), <i>A Raisin in the Sun</i> (1961, also w/Ruby Dee, Diana Sands, Ivan Dixon, Lou Gossett Jr.), <i>Lilies of the Field</i> (1963), <i>A Patch of Blue</i> (1965), <i>In the Heat of the Night</i> (1967), <i>To Sir, With Love</i> (1967), <i>Guess Who’s Coming to Dinner?</i> (1967) Brock Peters: <i>To Kill a Mockingbird</i> and <i>The Pawnbroker</i> (1961 & 1964, Brock Peters) <p>Music</p> <p><i>Cool Soul, Motown, “The Philadelphia Sound”</i></p> <ul style="list-style-type: none"> Dionne Warwick, Aretha Franklin, The Isley Brothers, The Supremes, The Temptations, Patti LaBelle and the Blue Belles <p><i>Early Rock ‘n’ Roll & Rhythm & Blues</i></p> <ul style="list-style-type: none"> Ray Charles, Little Richard, Chuck Berry, Big Mama Thorton, Sister Rosetta Tharpe, Etta James (& another)
<p>Feb. 27 1950s-1960s</p> <p>FUBU & Signifyin’ on the “Classics”</p>	<p>Literature/Theater</p> <ul style="list-style-type: none"> **Jones/Baraka, <i>Dutchman</i> (N, 1964, plus 1966 film starring Al Freeman Jr. & Shirley Knight) <i>Hello, Dolly!</i> (1968 Tonys, Carol Channing & Pearl Bailey, 1968; 1967 show on Broadway) <p>Film/TV</p> <ul style="list-style-type: none"> <i>A Man Called Adam</i> (1966, Sammy Davis Jr., Cicely Tyson, Ossie Davis, Satchmo, J. DuBois) <i>Peyton Place</i> (1964-1969, Ruby Dee, Glynn Turman, Judy Pace) <p>Soul & Funk, Folk & Pop</p> <ul style="list-style-type: none"> James Brown (dancing machine) Gladys Night & the Pips, Sam Cooke, Marvin Gaye, Smokey Robinson, Nina Simone (show tune protest songs and the blues redux, lyrics for each), Roberta Flack, Odetta (instrumental)
<p>8 March 3 1960s-1970s</p>	<p>Literature/Theory</p> <ul style="list-style-type: none"> Taylor, <i>BB</i>, Ch. 3: “Beauty to Set the World Right: The Politics of Black Aesthetics” Gayle & Fuller, “The Black Aesthetic” (N, C) Optional: Ongri, “Prisoner of Love: Affiliation, Sexuality and the Black Panther Party” (C)

<p>On Killing ‘the Nigger,’ & Becoming ‘Loud’ & ‘Black’ & Proud’</p>	<ul style="list-style-type: none"> Black Arts Poetics: “An Introduction to the Black Arts Movement” <i>Jones/Baraka</i>, “Black Art,” “It’s Nation Time,” “A Poem for Willie Best,” “Ka’Ba” (N); <i>Harper</i>, “Dear John, Dear Coltrane” (N); <i>Knight</i>, “The Idea of Ancestry,” “Hard Rock Returns to Prison from the Hospital for the Criminal Insane,” “For Black Poets Who Think of Suicide” (N); <i>Kaufman</i>, “Jail Poems,” “Walking Parker Home,” “Grandfather Was Queer Too” (C) <i>Hayden</i>: “Homage to the Empress of the Blues,” “Those Winter Sundays,” “A Ballad of Remembrance” (N) <i>Madhubuti</i>: “Gwendolyn Brooks” <i>Dumas</i>: “Will the Circle Be Unbroken?” (N), “Love Song”
<p>March 5 1960s-1970s Women Speak Out</p>	<p>Literature/Theory</p> <ul style="list-style-type: none"> Christian, “The Race for Theory” (C) Black Arts Poetics: <i>Evans</i>, “Vive Noir!” (N), “Who Can Be Born Black,” “I Am a Black Woman,” “The Elders” (C); <i>Rodgers</i>, “For Sistuh Wearin’ Straight Hair,” “The Last M.F.,” “It Is Deep (don’t ever forget the bridge you walked over on)” <i>Sanchez</i>, “Summer Words of a Sistuh Addict” (N), “a/coltrane/poem,” “Homecoming” (C); <i>Giovanni</i>, “Poem for Aretha,” “The Great Pax Whitie” (Canvas), “Nikki-Rosa” (N); <i>Lorde</i>, “Power” and “Poetry Is Not a Luxury” <i>Shange</i>, from <i>for colored girls who have considered suicide / when the rainbow is enuf</i> (N); <i>Walker</i>, “Women,” “Outcast,” “‘Good Night, Willie Lee, I’ll See You in the Morning,’ ” <i>In Search of My Mother’s Garden</i> excerpt, “Womanist” (Canvas & N)
<p>9 March 10 & 12</p>	<p>SPRING BREAK</p>
<p>10 March 17 1960s-1970s</p>	<p>Literature/Theory</p> <ul style="list-style-type: none"> Juda Bennett, “Toni Morrison and the Burden of the Passing Narrative” (C) Morrison, <i>The Bluest Eye</i> (1970)
<p>11 March 19 1960s-1970s So. Much. Soul.</p>	<p>MIDTERM EXAMS DUE</p> <p>Literature & Criticism</p> <ul style="list-style-type: none"> Morrison, <i>The Bluest Eye</i> (1970); optional: <i>Sula</i> (N) <i>Clifton</i>, “good times,” “miss rosie,” “cutting greens,” “won’t you celebrate with me,” “reply” “homage to my hips,” “the lost baby poem” (N, C) Optional: <i>Jones</i>, “From <i>Corregidora</i>” (N) <p>Visual Art</p> <ul style="list-style-type: none"> BA: Chapter 5, “‘Black Is a Color’ ” Taylor, <i>BB</i>, Chapt. 4: “Dark Lovely Yet And; Or, How to Love Black Bodies While Hating Black People” <i>Essence</i> (1970-) Norman Lewis Emory Douglas Barkley L. Hendricks Betye Saar Ernie Barnes <p>Music/Dance/Theater</p> <ul style="list-style-type: none"> AAM: “Soul” and “Funk” (C) Taylor, <i>BB</i>, Chapt. 6: “Make It Funky; Or, Music’s Cognitive Travels and the Despotism of Rhythm: What is black music? Empiricism against essentialism,” “The Flaw in the Funk,” “(Soul) Power of the People” From Motown to Solo, Sort of: <i>Smokey, Ms. Ross, Marvin, Gladys (still with the Pips)</i> Queen Aretha reigns, takes everybody’s songs, & records a soundtrack, including the best gospel album ever recorded Philly Sound: <i>The O’Jays, War, Isley Brothers, LaBelle</i> Macho Men: <i>Lou Rawls, Isaac Hayes</i>, (Oscar-winning “Theme from <i>Shaff?</i>”), <i>Bill Withers, The Village People</i> (Victor Willis) Funkadelic

	<ul style="list-style-type: none"> • The Jackson 5 • Rotary Connection & Minnie Riperton • Stevie Wonder grows up before our eyes • Disco Queen Donna Summer • Roberta Flack makes Grammy history & soars w/Donny Hathaway • Sammy Davis Jr., Ben Vereen & all those Fosse jazz hands: <i>Sweet Charity</i> (1967-68), <i>Hair</i> (w/Melba Moore, 1968-'72), <i>Jesus Christ Superstar</i> (1971-'73, Carl Anderson in the film), <i>Pippin</i> (1972-'74) • Geoffrey Holder & <i>The Wiz</i> phenomenon (1974)
<p>12</p> <p>March 24</p> <p>1970s-1990s</p> <p>Revolution— and Black Middle Class— Go(es) Mainstream</p>	<p>Literature</p> <ul style="list-style-type: none"> • Williams, “I Want Aretha to Set This to Music” (N) • Komunyakaa, “Facing It” (N) • Dove, From <i>Thomas and Beulah</i>: “The Event,” “The Return of Lieutenant James Reese Europe,” “Hattie McDaniel Arrives at the Coconut Grove” (N), “Canary” • Hemphill, “Conditions,” “XXI,” “XXII,” “XXIV” (N) • Dixon, “Heartbeats”
<p>13</p> <p>March 26</p> <p>1970s-1990s</p> <p>Poverty vs. Blaxploitation, Plus Ms. Ross Remakes Prototype for a Movie Star & Oscar glory</p>	<p>Conferences (Tuesday-Thursday)</p> <p>Discuss Final exam & paper.</p> <p>Film (clips on Canvas)</p> <ul style="list-style-type: none"> • <i>The Landlord</i> (1970, starring Diana Sands w/Pearl Bailey & others) • <i>The Great White Hope</i> (1970, James Earl Jones, Oscar nominee) • **<i>Sweet Sweetback's Baadasssss Song</i>, <i>Shaft</i>, & <i>Foxy Brown</i> (1971, 1974) • **<i>Sounder</i> (1972, Cicely Tyson, Paul Winfield, Oscar nominees) • <i>Georgia, Georgia</i> (1972, written by Maya Angelou) • **<i>Lady Sings the Blues</i> (1972, Oscar nominee Diana Ross, Billy Dee Williams, Richard Pryor) • **<i>Claudine</i> (1974, Oscar nominee Diahann Carroll) • **<i>Mahogany</i> (1975, Ross, Williams return w/Beah Richards) • <i>Sparkle</i> (1976, Irene Cara, Mary Alice, Lonette McKee, Phillip Michael Thomas, Dorian Harewood) • **<i>Dolemite</i> & <i>Petey Wheatstraw</i> (1975, 1977, Rudy Ray Moore) • **<i>The Wiz</i> (1978) • **<i>Killer of Sheep</i> (1978) • **<i>Tap</i> (1989) • **<i>Ghost</i> (1990) • <i>The Bodyguard</i>, <i>Waiting to Exhale</i>, & <i>The Preacher's Wife</i> (1990, 1995, 1996) • **<i>Soul Food</i> (1997) <p>Literature & Criticism (if there's time)</p> <ul style="list-style-type: none"> • Harry J. Elam Jr., “Signifyin(g) on African American Theatre” • Wolfe, <i>The Colored Museum</i> (1985, read play & watch clips)
<p>12</p> <p>March 31</p> <p>1980s-1990s</p> <p>Reclaiming African Diaspora</p>	<p>Literature & Criticism</p> <ul style="list-style-type: none"> • Revisit Taylor, <i>BB</i>, Chapt. 4: “Dark Lovely Yet And; Or, How to Love Black Bodies While Hating Black People” • Wolfe, <i>The Colored Museum</i> (1985, read play & watch clips) <p>Film (clips on Canvas)</p> <ul style="list-style-type: none"> • **<i>Daughters of the Dust</i> (1991) • <i>Sankofa</i> (1993) • **<i>Eve's Bayou</i> (1997)
<p>April 2</p> <p>1980s-1990s</p>	<p>Literature & Criticism</p> <ul style="list-style-type: none"> • April Sinclair, <i>Coffee Will Make You Black</i> (1994, a performance) • Excerpt from Dhonielle Clayton, <i>The Belles</i> (2018) <p>**Clayton speaks on campus Friday, April 3.**</p>
<p>13</p>	<p>Literature & Criticism</p> <ul style="list-style-type: none"> • April Sinclair, <i>Coffee Will Make You Black</i> (1994)

<p>April 7</p> <p>1980s-1990s</p> <p>An Auteur & New Leading Man Are Born</p>	<p>Film/TV/Theater</p> <ul style="list-style-type: none"> • <i>Dynasty</i> (Diahann Carroll returns!, 1984-1987) • Marlon Riggs & Essex Hemphill films & literature (<i>Ethnic Nations, Affirmations, Anthem, Tongues Untied, Color Adjustment, Brother to Brother, Non Je Ne Regrette Rien, Black Is ... Black Ain't</i>, 1984-1995, C) <i>Optional</i>: “Black Macho Revisited: Reflections of a SNAP! Queen” • Clips from <i>Dreamgirls</i> (1983) • Denzel, Morgan, Andre Become Stars: <i>A Soldier's Story</i> (1984), <i>Cry Freedom</i> (1987), <i>Glory</i> (1989), <i>Mo'Nette Blues</i> (1990), <i>Malcolm X</i> (1992), <i>Philadelphia</i> (1993), etc. • Oprah Arrives: <i>The Oprah Winfrey Show</i> (1986-2011), <i>The Color Purple</i> (1985), <i>The Women of Brewster Place</i> (1989) • Spike Lee Rules (<i>She's Gotta Have It, School Daze, Do the Right Thing</i>, 1986, 1988, 1989) • <i>The Fresh Prince of Bel Air</i> (1990-1996) & <i>Martin</i> (1992-1997)
<p>14</p> <p>April 9</p> <p>1980s-1990s</p> <p>Going Broad w/ Stereotypes, “Keeping It Real”</p>	<p>Literature & Criticism</p> <ul style="list-style-type: none"> • Dhonielle Clayton, <i>The Belles</i> (2018) <p>Film/TV/Theater</p> <ul style="list-style-type: none"> • <i>In Living Color</i> (1990-1994) • <i>Living Single</i> (1993-1998) • <i>Boyz in the Hood</i> (1991) • <i>Juice</i> (1992) • <i>Girl 6</i> (1995) • <i>B*A*P*S</i> (1997) • <i>Hoodlum</i> (1997) • <i>Bamboozled</i> (2000, more & this devastating moment)
<p>April 11</p> <p>1980s-1990s</p> <p>Popular Music Gets Blacker ... & Darker</p>	<p>Conferences (Tuesday-Thursday)</p> <p>Literature & Criticism</p> <ul style="list-style-type: none"> • Dhonielle Clayton, <i>The Belles</i> (2018) <p>Music/Dance</p> <ul style="list-style-type: none"> • Gregory Hines tributes Sammy Davis Jr. shortly before Davis's 1990 death • Moon Walk, Robot, Roger Rabbit • Old(er) Divas & Stars Reinvent Themselves (Michael Jackson, Donna, Aretha, Patti, Ms. Ross, Chaka, Natalie, Dionne, Tina, et al.) • New Divas Emerge (Sylvester, Jessye, Kathleen, Denyce Graves, Vanessa Williams, Janet Jackson, Whitney, Anita, Mariah, Toni, Aaliyah) • Boy bands & New Jack Swing (New Edition, Bobby Brown, Boys II Men, Mint Condition, Levert, Babyface, et al.) • East Coast vs. West Coast vs. Dirty South (LL Cool J, Big Daddy Kane, A Tribe Called Quest, N.W.A., Dr. Dre, Snopp Dogg, Tupac, Notorious B.I.G., OutKast, Pastor Troy, Geto Boys, Master P, Queen Latifah, M.C. Lyte, Lauryn Hill, Missy Elliott, Lil' Kim) • All That Jazz (George Duke, Herbie Hancock, Oleta Adams, Lalah Hathaway, Meshell Ndegeocello, Rachelle Ferrell)
<p>April 16</p> <p>2000s-Present</p> <p>The Afrofuture Is Dark & Bright ... “Who Runs the World? (Black) Girls</p>	<p>Literature/Theater</p> <ul style="list-style-type: none"> • Taylor, BB “Conclusion: ‘It Sucks That Robbed You’: Or, Ambivalence, Appropriation, Joy, Pain” • Maurice Carlos Ruffin, <i>We Cast a Shadow</i> (2019) • Broadway's Colorblind Casting Yields Spate of Revivals: The Audra Age (<i>Ragtime, Porgy & Bess, Shuffle Along, Lady Day at Emerson's Bar & Grill, The Color Purple, In the Heights, Fela!, Phantom of the Opera, Hamilton, Carousel, Slave Play</i>)
<p>15</p> <p>April 21</p> <p>2000s-Present</p> <p>Post-modern Neo-soul & Blues</p>	<p>Literature</p> <ul style="list-style-type: none"> • Maurice Carlos Ruffin, <i>We Cast a Shadow</i> (2019) <p>Music</p> <ul style="list-style-type: none"> • Divas & Soul Queens: Erykah Badu, Jill Scott, Beyoncé, Rihanna, Drake, Lizzo • Rap Gods & Trap Gospel: Common, Mos Def, Nas, Jay-Z, Kanye, Nicki Minaj, Chance the Rapper, Cardi B, Megan Thee Stallion, Fetty Wap, Lil Nas X, DaBaby

	<ul style="list-style-type: none"> Visual album redux: <i>4</i>, <i>Lemonade</i> & <i>Homecoming</i>/Beychella (2016, 2018)
April 23	NO CLASS: INCLUSIVE TEACHING CONFERENCE
16	PAPERS DUE
April 28	TV & Film
2000s-Present	<ul style="list-style-type: none"> Shondaland: <i>Grey's Anatomy</i>, <i>Scandal</i>, <i>How to Get Away With Murder</i>, etc. (2005-) Ryan Murphy's chirren: <i>Glee</i>, <i>American Horror Story</i>, <i>Pose</i> (2009-) Neo-Slave Narratives: <i>Amistad</i> (1997), <i>Twelve Years a Slave</i> (2013), <i>Slave Play</i> (2019, C) DuVernay: Indie (<i>I Will Follow</i> & <i>Middle of Nowhere</i>, 2010, 2012) to Blockbuster (<i>Selma</i>, 2014, <i>A Wrinkle in Time</i>, 2018, <i>When They See Us</i>, 2019) Barris, <i>Blackish</i>, <i>Grownish</i>, <i>Mixedish</i> (2014-) Jenkins & McRaney arrive: <i>Moonlight</i>, <i>If Beale Street Could Talk</i>, <i>David Makes Man</i> (2016-) <i>Waves</i> (2019) and <i>Watchmen</i> (2020)
	Visual Art
	<ul style="list-style-type: none"> Kehinde Wiley Kara Walker Kerry James Marshall Faith Ringgold Amy Sberald
	Dance
	<ul style="list-style-type: none"> Misty Copeland
April 30	
(Optional Class Party)	
EXAMS WEEK	
May 5-7	Exam: May 7 @ noon
	Grades submitted by May 12/19