

AML 4604: The African American Literary Tradition

Black Is Beautiful

African American Poetics and Aesthetics: 1919-Present

Dr. L. Lamar Wilson

TTh 9:45-11:00 a.m. in 110 Williams & [here](#)

Office Hours: By appointment; schedule [here](#)

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Please allow 24 hours for response. For email sent after 9 p.m. EST, 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 superstar Langston Hughes wrote in *The Nation* 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 same publication. As many of you may be at times, Hughes was frustrated with the notion that black people had to strive to be like those who had enslaved them (no, *better*, no, *perfect*) to be seen as beautiful. Who could ever live up to such an impossible rubric, rooted solely in imitation, not self-expression and self-definition? Why should such a rubric even be required? This course begins at the apocryphal moment these two men (and a host of others) debated about how the children and grandchildren of newly emancipated African Americans should express themselves in literature (drama, fiction, nonfiction, poetry), dance, music, film, and visual art. Black folk had shown how integral they were to an “American” identity but had not been allowed to delineate their singular contributions and define their original aesthetic standards outside the European ones and the ones that had emerged in the era of American chattel slavery that had shaped misperceptions of them and their cultural contributions. Alongside primary texts, we will study the debates driving the evolution of black artists’ literary traditions. To this end, we will spend the semester investigating two central questions: How have black Americans invoked and revoked the stereotypical characterizations of blackness (Mammy, Uncle Tom, Buck, Jezebel, Sambo, Pickaninny, etc.) that persist? To what end are contemporary conceptions and representations of beauty shaped by these painful chapters in history as well as those that have recurred in the last century? By this course’s end, you will be able to answer, with greater confidence and complexity, what makes blackness—with all its wonders, flaws, and fraught humanities—beautiful, “way back then” and now?

Learning Outcomes

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

- examine the literature, music, dance, film, and visual art of African Americans as they document surviving the dehumanizing systems of chattel slavery and post-emancipation waves of anti-black violence that have persisted since the “red summer” of 1919;
- discern how intracultural movements (the New Negro Renaissance in Harlem and elsewhere, civil rights, Black Arts, hip-hop, etc.) have fueled the evolution of these modes of cultural production and creators’ aesthetic choices;
- articulate how these choices have challenged stereotypical archetypes of blackness and definitions of beauty (including but not limited to Mammy, Uncle Tom, Buck, Jezebel, Sambo, and Pickaninny);
- draw upon multimodal and archival resources (visual, auditory, textual, digital) to develop arguments and present them in verbal (oral and written) and multimedia/electronic formats;
- learn the way scholars have historically posited arguments and how they communicate in discourse communities today;
- craft and revise your own original oral and written arguments; and
- master the art of making fair and effective use of the written work of others as you refine your own.

Required Primary Texts

- *Black Is Beautiful: A Philosophy of Black Aesthetics*, Paul C. Taylor (Ebook available via FSU Libraries)
- *Norton Anthology of African American Literature*, 3rd edition, Vol. 2 (relevant excerpts from/full text of *Cane*, 1923; *Passing*, 1929; *Maud Martha*, 1953; *A Raisin in the Sun*, 1959; *Funnyhouse of a Negro*, 1964; *Dutchman*, 1964; and a host of poets and other authors—see calendar); if you can purchase Vol. 1 as well, go ahead.
- *The Bluest Eye*, Toni Morrison (1970)
- *The Colored Museum*, George C. Wolfe (1985)
- *Slave Play*, Jeremy O. Harris (2018)

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* (2nd ed, 2014, excerpts on Canvas).
- Glass, Barbara S. *African American Dance: An Illustrated History* (2015), 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, excerpts on Canvas).
- 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 Style Guides at [Purdue](#) and [UNC](#)

Course Requirements

Weekly Précis (submit at least five; up to 10)	100 points
Midterm Exam (take-home, due Oct. 26 @ midnight)	100 points
Final Paper (7-10 pages, due Dec. 8 @ 12:30 p.m.)	
or Final Exam (take-home, due Dec. 12 @ 9 a.m.)	100 points
Attendance & In-class participation	100 points

Attendance and In-class Participation

1. To navigate our ambitious, multigeneric project in this flexible environment, you'll be divided into two in-person groups for those of you who have decided to meet in person, and we will have synchronous meetings for on Tuesdays and Thursdays for each group during our normal class time in 110 Williams; those of you would like to join us via Zoom may do so at the link on Canvas on this syllabus. You may choose to attend class on Zoom at any time. Should we ever need to quarantine because of Covid exposure, our default will be to convene on Zoom, ideally for no more than two weeks at a time. In addition, every course member will be part of genre-based subgroups—literature/philosophy, film, visual art, music, and dance—and will lead discussion of the materials related to each genre outlined on the “Fall 2023 AML 4604 Calendar,” which will change as needed given our pace and the impact of the pandemic. In an ideal world, we'll spend a week on each decade, choosing one to two landmark pieces of a genre to interrogate that decade's beauty aesthetics. I'll provide plenty of optional materials for those who want to take a deeper dive.
2. Each student will use their subgroup's Google Docs to pose a question for the day's discussion to initiate dialogue with peers about the text(s) we're studying on any given day. To this end, each week's participation requirements will be twofold. You're expected to:
 - Craft your question by 10 p.m. EST on the night before the class time you're assigned to lead discussion (Monday or Wednesday); and
 - Write a response to another person's question that compels you before the class period you're *not* assigned to begins (9:30 a.m. EST Tuesday and Thursday). Your response should be at least 250 words and should be marked with your name underneath the question on the Google Doc. (Focus on responding to the issues your peers raise rather than counting words.) In your response, cite evidence, following MLA Style, from the text at hand (and others we have read) to support any claims. I'll collate and curate your Google Docs thoughts. Initially, I will let you choose to whom you respond; if this approach fails, I may pair you.

Weekly Précis

While you'll be writing together to synthesize ideas about texts in the Google Docs, you will complete individual précis (short “critical summary” of at least two double-spaced pages) in response to *primary* texts, designed to synthesize your thoughts. Take care, then, to annotate primary texts to concretize your interpretations and constellate ideas about how each relates to others you encounter, including critical essays. Take care not to pack your précis with surface-level, biographical, or fact-based information about authors, directors, actors, etc. Focus on close readings of the texts. Think of these mini-essays as compressed arguments, as interpretative pieces on specific moments of interest in one text or an exploration of themes/through lines connecting several texts. If you're accustomed to grounding papers in nuts-and-bolts/plot/surface-level summary, you'll be expected to go deeper in this 4000-level course. In this way, our 75-minute synchronous meetings will be spaces to work together to highlight passages, song tracks/albums, film scenes, pieces of visual art that are particularly significant in expounding upon what you or your peers have written in the Google Docs as you develop your individual research questions. **Along the way, you will use the last two précis, due Nov. 9 and Nov. 28, to draft and revise your research question and final paper.**

All work must be submitted digitally via Canvas in PDF or Microsoft Word format. You'll be expected to follow Modern Language Association Style guidelines as you complete your assignments, **double-spacing your work and submitting it 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 communication doesn't have to be double-spaced; all attached documents (Microsoft Word, Works, etc.) transmitted online, however, should be.) Per MLA Style, 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.

Midterm & Final Exam

Around Weeks 9 and Weeks 14, you will submit responses to at least five of the 10 take-home questions related to texts from the first (midterm) and second (final exam) halves of the semester. These questions generally correspond with prompts I occasionally give about the material we cover with consideration of topics that emerge in our discussions. They are mostly, then, opportunities to expand upon thoughts/arguments that have emerged in your précis.

Final Paper

The focus of the second half of class will be refining a research question that compares African American beauty aesthetics from the course's first half-century (~1919-1970) to commentary on blackness and beauty that have emerged in the recent half-century (~1970-2023). The research question you develop will guide you as you write a **7- to 10-page argumentative essay** that puts one text/artist from the earlier period in conversation with one from the contemporary era.

Your work should be submitted by class time on due dates to me and/or your fellow group member(s). Late assignments will incur penalty unless we discuss your extenuating circumstances in advance. Back up your work multiple ways (email, USB drive, DropBox, external hard drive, etc.). Loss of work due to technological lapses may not prevent penalty.

- a. The heading of every poem should include the following, double-spaced successively in the order listed, in the **upper left corner** of each assignment:

Your Full Name

Professor Wilson

AML 4604

Date (22 October 2023)

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.

- b. Each heading should be followed by a title that summarizes the theme/thesis of your poem.

Classroom Conduct

1. We are in a “flexible” course with synchronous face-to-face (f2f) and virtual learning via Zoom. By next week, I will have divided the class into two groups.-Asynchronous work will be done throughout the week and will shape in-class dialogue. Of course, you are welcome, however, to join us virtually either or both days we meet at any time you need.
2. Because a major portion of the work in this discussion-based course will be done in class, weekly attendance is necessary, and those who attend face-to-face (f2f) should following the university's guidelines for emergencies, including weather advisories, and COVID-19.

With these guidelines and the uncertainty of this hurricane season and health endemic in mind, we will be “flexible,” and you can at any point sign in remotely via Zoom. I will record each class, and the recording will be stored in the cloud space & available for at least two weeks. **These recordings are for class use only; you & your colleagues are protected by state law.** Students also are permitted to make recordings of **class lectures** for a class in which the student is enrolled **for personal educational use**. While a class lecture is defined as an educational presentation delivered by the instructor as part of a university course intended to inform or teach enrolled students about a particular subject, **this course is discussion-based**. I facilitate these discussions with some insights on assigned works rather than lecture. Recording class activities other than class lectures, including but not limited to lab or recitation sessions; student presentations (whether individually or part of a group); class discussions (except when incidental to the lecture); clinical practica and presentations involving patient histories and other protected health information; academic exercises involving student participation; test or examination administrations; field trips; and private conversations between students in the class or between a student and the faculty member **is prohibited**. Recordings may not be used as a substitute for class participation and class attendance and recordings may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of FSU's Student Code of Conduct and possibly have legal consequences. Students who record class lectures are asked to do so in ways that do not make others feel reluctant to ask questions, explore new ideas, or otherwise participate in class. Students must monitor their recording so that they do not include participation by other students without permission. Students with disabilities will continue to have appropriate accommodations for recordings as established by the Office of Accessibility Services. (See “Disability Statement” below and various guidance in the “Emergency Module” on Canvas about FSU's COVID-19 and class recording policies.)

If you come to class and have not read the assigned texts, you not only will be marked absent, but you may be asked to leave class. Excessive tardiness (greater than 10 minutes) and arrival without work will count as an absence. Your second

and subsequent absences will cost you 20 points of your participation grade. Arrival without a Canvas posting done will count as half an absence. After three unexcused, undocumented absences, you will automatically fail the class. In this Covid-19 moment and virtual learning environment, I empathize with the vagaries of Zoom and other technologies. I will respect your privacy and avoid intrusive questions, but please take care to alert me as soon as you realize extenuating circumstances will impact your attendance. Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days (see updated calendar [here](#)) and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid written excuse. Consideration will also be given to students whose dependent children experience serious illness.

3. Be on time and prepared for class consistently. Complete the required reading, print any required handouts, and bring your laptop and research I've required. You may use a laptop or tablet only for drafting and reviewing texts we are reading; there should be no social media browsing or posting during class.
4. Engage actively during every class period, and always use classroom time productively. Everyone has an off day from time to time, but you should be consistently focused on the texts at hand during class.
5. Produce complete, thoughtful responses to every assignment and turn all work in on time. Post every assignment to Canvas by the assigned deadline.
6. Proofread final drafts to eliminate distracting surface errors and typos. Final drafts won't be perfect, but you should learn any grammar rules that consistently give you trouble. If you are "breaking the rules" purposely for artistic purposes, be intentional and consistent as you craft your own syntax and grammar. 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 as well. It is my desire and expectation that all will pass this class with high marks. The only reason you won't is that you fail to be a good citizen in our weekly dialogues in class and in small groups.

Academic Honor Policy and Code of Conduct

The [Florida State University Academic Honor Policy](#) outlines expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the [Academic Honor Policy](#) and for living up to their pledge to "... be honest and truthful and ... [to] strive for personal and institutional integrity at Florida State University." Freedom of expression is highly respected at FSU; however, one's freedoms do not give one permission to use abusive, disruptive, or otherwise indefensible language or behavior that makes our community unsafe and violates the university's honor policy and [Student Code of Conduct](#).

Policies Related to ChatGPT and other AI Tools: What You Should Know About AI Platforms

AI writing platforms have become savvy enough to write essays and emails, create apps and rubrics, help with nearly any conceivable writing situation that relies on linguistic patterns. They will be particularly helpful in the following situations, **outlined in AUA's [ChatGPT \(AI\) in Education Guide](#)**:

- improving equity, since more students can have access to personalized learning, tutoring strategies, and scaffolding;
- saving time, e.g., when brainstorming or troubleshooting;
- motivating learners when they feel stuck or unsure of how to move forward with a certain task
- developing certain critical thinking skills.

But there are clear limitations.

- AI platforms rely on language patterns to predict what an answer to a prompt should look like. They aren't "thinking" about the right response in a way a student would.
- AI platforms excel at predictive text and pattern recognition but struggle with accuracy. ChatGPT will even make up things (it "hallucinates" information) that sound convincing but aren't true. Internet-connected platforms have not solved this problem. Bing Chat, which is based on GPT, and Google Bard are connected to the internet and still hallucinate. If the user is looking for factual information, assume every output includes stuff that is made-up.
- AI platforms have bias. They have been trained on datasets that contain worldviews and assumptions and will replicate those ways of thinking. Critical thinking strategies are especially important when engaging with AI-generated text.
- Apps such as ChatGPT depersonalize your writing. Overreliance may lead to a lack of voice and distinctive style—rhetorical strategies that are crucial for effective writing.

Our Course Principles for using AI

There are two principles that should govern any use of AI:

1. Cognitive dimension: Working with AI should not reduce your ability to think clearly.
2. Ethical dimension: Students using AI should be transparent about their use and make sure it aligns with academic integrity, outlined in the university's honor policy and [Student Code of Conduct](#).

With those principles in mind, here are some policies that will be enforced in our course:

- **AI Policy I: Using AI is understandable with some tasks, especially to help with preparation and editing.** Students may use AI platforms to help *prepare* for assignments and projects, e.g., to help with brainstorming or to see what a completed essay might look like. In fact, one way to view ChatGPT is as a simulation platform: It can quickly generate a variety of outputs that are flawed but helpful for seeing things differently. You may use AI tools to help *revise and edit* your work, e.g., to help identify flaws in reasoning or spot confusing or underdeveloped paragraphs.
- **AI Policy II: Major assignments (such as essays) must be at least 90% non-generated.** AI platforms can be used to help with aspects of the writing process, including some early drafting. However, at least 90% of each writing assignment must be your own work and not generated, unless specified otherwise. See AI Policy III for how to acknowledge AI use.
- **AI Policy III: AI use must be tracked and acknowledged.** If you used Generative AI programs such as ChatGPT, Quillbot, or Grammarly to assist with your writing beyond spell-check or grammar suggestions, you must acknowledge its use by following the guidelines provided in Monash University's [Acknowledging the Use of Generative Artificial Intelligence](#): specify how and where your readers can expect to see the impact, and include an Appendix for the assignment that shows what aspects were generated. ChatGPT now includes the ability to share links to conversations; you can also use extensions such as [ShareGPT](#) to share your ChatGPT conversations in the Appendix; and/or you can include screenshots. [meta note: I acknowledge using ChatGPT on March 13, 2023, to help revise this paragraph for clarity. Here's a link to my [ChatGPT conversation](#).]
- **AI Policy IV: Any writing, media, or other submissions not explicitly identified as AI-generated will be assumed as original to the student.** Submitting AI-generated work without identifying it as such will be considered a violation of the university's honor policy and [Student Code of Conduct](#). In such violations, students will receive a "0" until they've modified it to align with AI Policy II above. If I suspect a student has used generative AI without acknowledging it, I will contact them before marking down the assignment.

As AI tools become increasingly embedded in existing technologies, students will enter gray areas that don't obviously align with the policies above. If a student is unsure of whether and how much of a submission has been AI-generated, or whether they are in violation of a certain policy, reach out to me and ask for guidance.

Land Acknowledgment

I acknowledge that Florida State University is located on land that is the ancestral and traditional territory of the Apalachee Nation, the Muscogee (Creek) Nation, the Miccosukee Tribe of Florida, and the Seminole Tribe of Florida. I pay respect to their elders, past and present, and extend that respect to their descendants, to the generations yet unborn, and to all indigenous people. I recognize that this land remains scarred by the histories and ongoing legacies of settler colonial violence, dispossession, and removal. Despite all of this, and with tremendous resilience, these indigenous nations have remained deeply connected to this territory, to their families, to their communities, and to their cultural ways of life. I recognize the ongoing relationships of care that these nations maintain with this land and extend my gratitude as I live and work as a humble and respectful guest upon their territory. I encourage you to learn about and amplify the contemporary work of the indigenous nations whose land you are on and to endeavor to support indigenous sovereignty in all the ways that you can.

Food and Housing Insecurity Statement

Any student who has difficulty affording groceries or accessing sufficient food, who lacks a safe and stable place to live, and who believes these crises may affect their academic performance is urged to contact the [Food for Thought Pantry](#) for support. In addition, please notify me, if you are comfortable doing so, so that I may provide any other resource that I may possess. If you are having trouble accessing books, software, or technology relevant to the course, please let me know that as well. FSU and I want to see you be successful and have all you need to be able to be the best student you can be in this and all of your courses

Disability Statement

Your academic success is a top priority for FSU. University resources to help you succeed include tutoring centers, computer labs, counseling and health services, and services for designated groups, such as veterans and students with disabilities. The following information is not exhaustive, so please check with your advisor or the Dean of Students office to learn more.

I live with Erb's palsy and at least two valences of neurodivergence that impact my daily life. I hope that my disclosure allays any fears that I will not be empathic to any student with disabilities who needs academic accommodation. To make sure I know exactly what you need to succeed in this course:

1. Register with and provide documentation to the Office of Accessibility Services;
2. Request that the Office of Accessibility Services send me a letter detailing the accommodation you need; and
3. Schedule a meeting with me to discuss the letter of accommodation to review approved accommodations.

This syllabus and other class materials are available in alternative format upon request. For the latest version of this statement and more information about services available to FSU students with disabilities, contact the Office of Accessibility Services, 874 Traditions Way, 108 Student Services Building, Florida State University, Tallahassee, FL 32306-4167; (850) 644-9566 (voice); (850) 644-8504 (TDD), oas@fsu.edu; <https://dsst.fsu.edu/oas>.

Confidential Campus Resources

Various centers and programs are available to assist students with navigating stressors that might impact academic success. These include the following:

- **Victim Advocate Program:** University Center A, Room 4100, (850) 644-7161, available 24/7/365, office hours: M-F 8-5; <https://dsst.fsu.edu/vap>.
- **Counseling & Psychological Services:** Askew Student Life Center, 2nd Floor, 942 Learning Way, (850) 644-8255; <https://counseling.fsu.edu/>
- **University Health Services:** Health and Wellness Center, (850) 644-6230, <https://uhs.fsu.edu/>

Emergency Contact Information

FSU's primary communication tool for sending out information is through its website at <https://alerts.fsu.edu>. In the event of an emergency, students should consult this site for directions.

Our Pledge to One Another

I'm invested in learning the material outlined in this course. I will help facilitate and cultivate, as learning guides and peer-mentors working together, a learning community and encourage respect and inclusivity of all members and our diverse worldviews. I will strive to make every effort to follow the guidelines of this syllabus as listed, trusting that Dr. Wilson has made every effort to provide engaging and relevant reading and writing assignments relevant to our objectives; however, I acknowledge that he reserves the right to amend this document as the need arises to ensure class members are gleaned as much as possible from asynchronous and synchronous class time and its activities. In such instances, he will notify students in class and/or via email and will endeavor to provide reasonable time for students to adjust to any changes. As a member of this community who is invested in learning about African American art, beauty aesthetics, and culture, I will listen actively and attentively to my peers and will be available attend and participate in asynchronous and in-class discussions, office hours, and individual conferences as outlined in the syllabus. I will do my best to support myself and my peers to become more confident, and skilled critical thinkers.

Your Signature

Date

Fall 2023 Calendar

(overview with due dates + holidays; [live full calendar here](#))

Week	In-Class Activities
1 Aug. 29-31 1900-1920s Birth of Stereotypes, Ragtime, Blues, Early Films, Cake Walk, & the New Negro Art Movement	<p>N = Norton C = Canvas BA = <i>Black Art</i> HB = <i>Hollywood Black</i> TCMMB: <i>Toms, Coons, Mulattoes, Mammies, and Bucks</i> AAM = <i>African American Music</i> AAD = <i>African American Dance</i> SB = <i>Steppin' on the Blues</i> BD = <i>Black Dance</i> ***=Of greatest importance</p> <p>Discussion of Day One assignment, Helene Johnson's "<u>Sonnet to a Negro in Harlem</u>" (1927), & syllabus overview</p> <p><u>HW</u> Read: <u>Literature & Literary Philosophy (all in N)</u></p> <ul style="list-style-type: none"> • Stephanie Camp, "<u>Black Is Beautiful: An American History</u>" • Hubert Harrison, "<u>The East St. Louis Horror</u>," "Two Negro Radicalisms" (C, 1919) • 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) <p>Watch:</p> <ul style="list-style-type: none"> • <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 & please watch the Micheaux film Within Our Gates</i>: Anna Siomopoulos, "The Birth of a Black Cinema Race, Reception, and Oscar Micheaux's Silent Film <u>Within Our Gates</u>" (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)
2 Sept. 5 1920s-1930s New Negroes in Harlem, Atlanta, D.C., Chicago ...	<p>How Stereotypes Were Born Discuss Camp & Harrison; <i>Birth of a Nation</i> and Stereotypes.</p> <p><u>HW:</u> Bask in the 1920s; read the defining philosophies discussed this week & the following essays:</p> <ul style="list-style-type: none"> • Garvey, "Africa for Africans," "<u>The Future as I See It</u>" (1923, N & Canvas) • Alain Locke, "<u>Enter the New Negro</u>" (1925) • Schomburg, "<u>The Negro Digs Up His Past</u>" (N, 1925) • Du Bois, "<u>Criteria for Negro Art</u>" (N, 1926) • George Schulyer, "<u>The Negro-Art Hokum</u>" (1926) • Langston Hughes, "<u>The Negro Artist and the Racial Mountain</u>" (1926)
Sept. 7 1920s-1930s New Negro Literature & Cinema Explosion	<p>How the Negro Became "New" Discuss Camp, Harrison, Bogle, & 1920s philosophers & scenes from <i>The Birth of a Nation</i> & <i>Within Our Gates</i></p> <p>HW: Read literature & listen to music set for Tuesday.</p> <p style="background-color: #00FF00; padding: 2px;">PRÉCIS # 1 DUE (Tuesday, Sept. 12 midnight)</p>

3

Sept. 12
1920s-1930s

'New Negro' in Vogue,
But at What Cost?

+

Ragtime Births
the Blues
& Gospel

Literature

The Women

- Georgia Douglas Johnson, "The Heart of a Woman" (1918), "I Want to Die While You Love Me" (N, 1919, 1927)
- Hurston, "Characteristics of Negro Expression," "How It Feels to Be Colored Me," & "Sweat" (N, 1926, 1928, 1934)
- Bennett, "Heritage" (N, 1923), "Epitaph" (1924), "To a Dark Girl" (N, 1927)
- Helene Johnson, "Sonnet to a Negro in Harlem," "A Southern Road" (N)
- Bonner, "On Being Young—a Woman—and Colored" (N, 1925 & Canvas)

The Men

- James Weldon Johnson, "Lift Every Voice and Sing" (1921, N)
- 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)
- 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)
- 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)
- Robeson, "I Want to Be African" (N, 1934, plus an interesting bio essay)

Those Who Openly Defy Binaries

- FIRE!!! (1926), featuring Nugent's "Smoke, Lilies, & Jade" (N, 1926)

Music/Theater

- AAM, "Jazz" (also on C/Canvas)
- LeRoi Jones: "Blues People and the Classic Blues" (C)
- 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, Shuffle Along (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 (aka Pinewood Tom), "Sissy Man" (1935; other versions)
- Louis Powell, "Sissy" (1938 w/lyrics)
- Lucille Bogan, "Shave Em Dry," "B.D. Woman Blues" (1935)
- Robert Johnson, "Me and the Devil Blues" (1935)

HW: Watch three films the class selects from among *Body and Soul* (1925), *Borderlines* (1930), *Hallelujah!* (1929), *The Emperor Jones* (1933), *ZouZou* (1934).

Optional: *Skin Acts*, "Bodylines, Borderlines"

Sept. 14

1920s-1930s

A Panoply of All-Black Casts

Film

- Revisit Robeson, “I Want to Be African” (N, 1934, plus an interesting [bio essay](#))
- **Vulture**: “Why No One Is Celebrating the 100th Anniversary of the Feature Film”
- Revisit HB: “Introduction” and “Chapter 1: The Early Years” & scenes & films that would make Paul Robeson, Louise Beavers, & Ethel Waters stars *Body & Soul* (1925), *Hallelujah!* (1929, starring Nina Mae McKinney & Daniel L. Haynes), *On With the Show* (1929), *The Emperor Jones* (1933), *Imitation of Life* (1934), and *Show Boat* (1936).
- *Zouzou* (Josephine Baker, 1934, especially 44:15-47:45 and 1:07:25-1:24:00); *Princess Tam Tam* (1935, this [famous clip](#))
- Optional: *TCMMC*, Chapt. 2-4: “Into the 1920s: The Jesters,” “The 1930s: The Servants,” “Black-Market Cinema” (C)

Dance

- AAD: “Black Broadway” & “Variety” (153-242, lots of pictures); SB: “Singing Dancers and Dancing Singers: Black Vernacular Dance on Stage, 1890-1940” & BD: Chapter 7, “From Dance Hall to Theatre” (C/Canvas)
- “Jazz” (N, p. 23-27)
- Revisit [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)
- Shag & tap ([early 1914 clip](#) & scenes from [Harlem’s Cotton Club](#), plus [a documentary](#))
- Tap dancer Bill “Bojangles” Robinson doc (*Blackbirds of 1928*; *Dixiana*, 1930, *The Little Colonel* (just his clip), *In Old Kentucky*, & partnership w/ stars Shirley Temple & Will Rogers (1935-’38)
- Earl “Snake Hips” Tucker in *Crazy House* (1930)
- [Camel Walk](#) (Al Minns, 1935, who would come to represent [jazz dancing](#) & an [interview](#))

Visual Art

- BA: “Introduction: The Dark Center,” “Chapter One: Art, Culture, and ‘the Souls of Black Folk,’ ” and “Chapter Two: Enter and Exit the ‘New Negro’ ”

Sculptors

- [Edmonia Lewis](#), *Hagar* (1875)
- [Augusta Savage](#), *Gamin* (1929), *Laborer* (1934), *Lenore* (1939), *Lift Every Voice and Sing* (1939), *Portrait of John Henry* (1939-1940)

Painters

- [Edward Bannister](#), *Figure Standing on a Pier* (1885)
- [Henry Ossawa Turner](#), *The Banjo Lesson* (1893), *Abraham’s Oak* (1903), *Daniel in the Lion’s Den* (1918)
- [Aaron Douglas](#), *The African Chieftain* (1925), cover of *FIRE!!!* (1926), *God’s Trombones* (1927, 1939), *Aspects of Negro Life* (1934)
- Archibald J. Motley Jr., *Mulatress with Figurine and Dutch Seascape* (1920), *Portrait of My Grandmother* (1922), *The Octaroon Girl* (1925), *Blues* (1929), *Tongues (Holy Rollers)* (1929), *Self-Portrait (Myself at Work)* (1933)

Photographers

- [Florestine Perrault Collins Bertrand](#), “Self Portrait” (1920s), [James VanDerZee](#), “Atlantic City” (1905), “Evening Attire” (1922), “Nude, Harlem, 1923,” “Young Man With Telephone” (1929)

**Documenting Black Life,
Death, Faith, Irreverence,
Abstracting the Mirror**

<p style="text-align: center;">4 Sept. 19 1920s-1930s</p> <p style="text-align: center;">The Blues Migrates North, Births a New Jazz (Novel)</p>	<p>Literature</p> <ul style="list-style-type: none"> Jean Toomer, <i>Cane</i> (N, 1923, Parts 1-2, focus on female sexuality, music, & movement) Taylor, <i>Black Is Beautiful</i>, “Preface and Acknowledgments” & Chapter 1 (“Assembly, Not Birth”) and Chapter 3.4-3.10 (85-102) <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” Jelly Roll Morton on Buddy Bolden (1938) and “Maple Leaf Rag” (1938) **Louis Armstrong, “Heebie Jeebies” (1926), “Dinah” (1933) & other early recordings and films, including “Rhapsody in Black and Blue,” and w/Fats Waller, “(What Did I Do to Be So) Black and Blue,” “Dear Old Southland” (1930), “Ain’t Misbehavin’ (1939 w/Benny Goodman) 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) **Fayard & Harold Nicholas as kids in 1936 performing “Lucky Number”
<p style="text-align: center;">Sept. 21 1930s-1940s</p> <p style="text-align: center;">Realism, Naturalism, (Counter)Modernism: Documenting the Spoils of War & the Depression</p> <p style="text-align: center;">+</p> <p style="text-align: center;">Epic Series on Domestic Black Life</p>	<p>Literature</p> <ul style="list-style-type: none"> Nella Larsen’s <i>Passing</i> (N, 1929, 1079-1141) and Taylor’s <i>Black Is Beautiful</i>, 1.5 “Black Aesthetics as/and Philosophy” <p>Visual Art</p> <ul style="list-style-type: none"> BA: Chpts. 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) 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) Elizabeth Catlett, “Mother and Child” (1939, won 1940 exposition) Jacob Lawrence, <i>Migration of the Negro</i> (1941, N cover), “The Shoemaker” (1945), “The Seamstress” & “The Lovers” (1946) Gwendolyn Knight, “Tea Room,” “Cat,” “New Orleans,” et al. (1940s) Romare Bearden, <i>Passion of Christ</i> series (1945), @MoMa: “The Prevalence of Ritual” (1945)
<p style="text-align: center;">5 Sept. 26 1930s-1940s</p> <p style="text-align: center;">Stories w/Morals, Jazz Musicals Thrive, & TV Takes over Radio</p> <p style="text-align: center;">+</p> <p style="text-align: center;">Jazz Goes Mainstream</p>	<p>Literature</p> <ul style="list-style-type: none"> “Introduction: Realism, Naturalism, Modernism” (N, p. 93-107) Margaret Walker (bio), “For My People” (1937, read by Nikky Finney), “The Struggle Staggers Us” (1938), “We Have Been Believers” (1939), all comprise the 1942 Yale Younger Prize-winning collection <i>For My People</i> 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>Music/Theater/Dance/Film (Blues Swings into Jazz)</p> <ul style="list-style-type: none"> **Cab Calloway, “Minnie the Moocher” (1931), plus the film <i>Hi-De-Ho</i> (1934) **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>) Louis Armstrong, <i>A Rhapsody in Black and Blue</i> (1932) **Ethel Waters, “(What Did I Do to Be So) Black and Blue,” (1930), “Stormy Weather” (1933) and “Georgia on My Mind” (1939) Robert Johnson, “Me and the Devil Blues” (1935) **Billie Holiday, “Strange Fruit” (1939, 1947 w/idol Satchmo, 1959, just before her death)

<p>Sept. 28 1940s-1950s</p> <p>Urban Dramedies & Musicals on Screens Big & Small</p>	<p>Film/Radio/TV</p> <ul style="list-style-type: none"> • HB, Chapters 2-3: “The 1930s” (23-89); <i>TCMMC</i>, Chapt. 2-3: “Into the 1920s: The Jesters,” “The 1930s: The Servants,” “Black-Market Cinema” (C) • Sambo/Coon/Pickaninny/Mammy character(s): <ul style="list-style-type: none"> • Lincoln Theodore Monroe Andrew Perry (bka “Stepin Fetchit”) in 1934’s <i>Judge Priest</i>, with McDaniel, and in <i>Big Timers</i> (1945 clip, full movie w/Moms Mabley) • Billie Thomas, et al. as “Buckwheat” in <i>Our Gang</i> (1922-1960s) • Rufus Jones for President (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, co-starring Ruby Dandridge, mother of 1950s star Dorothy, which Louise Beavers took over after McDaniel’s 1952 death; here’s Hattie & Louise); a short bio of McDaniel here, Hilson Als retrospective, & see McDaniel’s house here, now valued at \$1.9M • ***<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” • ***<i>Song of the South</i> (1946, James Baskette, “special” Oscar, Hattie McDaniel as Mammy again) <p><i>Optional/Recommended:</i></p> <ul style="list-style-type: none"> • <i>The Green Pastures</i> (1936): Rex Ingram, Eddie “Rochester” Anderson, Clarence Muse, et al. • <i>The Blood of Jesus</i> (1941, dir. Spencer Williams of <i>Amos ‘n’ Andy</i> fame, box-office hit) • <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) • <i>Haiti</i> (1938 play on Broadway by William DuBois and documentary film) • **McDaniel (not a maid) & Willie Best sing “Ice Cold Katie” (1943’s <i>Thank Your Lucky Stars</i>) • <i>Home of the Brave</i> (1949, James Edwards), <i>Intruder in the Dust</i> (Juano Hernandez of Puerto Rican descent/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>Dance</p> <ul style="list-style-type: none"> • Fayard & Harold Nicholas as kids in 1936 performing “Lucky Number” • <i>Hot Mikado</i> (1939, starring Bill “Bojangles” Robinson) • 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 technique, footwork, & 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 <p>PRÉCIS # 2 DUE (Tuesday, Sept. 26 by midnight)</p>
<p>6 Oct. 3 1940s-1950s</p> <p>Negroes ‘Straighten Up & Fly Right’ in Print & Get Classy-cal on TV ...</p>	<p>Conferences (Monday-Thursday)</p> <p>Visual Art</p> <ul style="list-style-type: none"> • <i>Ebony, Tan, Jet</i> (1945-present, here & browse past issues here) • Gordon Parks, <i>American Gothic</i>, 1941, to <i>Harlem Is Nowhere/Invisible Man</i>, 1948 & ’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 <i>Hazel Scott Show</i> (’50) • **King Pleasure/Charlie 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>... & Film</p> <p>+</p> <p>Crazy, Cool & Cool, Give Birth to Rock 'n Roll & 'Pop'</p>	<ul style="list-style-type: none"> • Dinah Washington (here's a doc) and Louis Jordan fill void Billie left, birthrhythm & blues • **The Dinah Shore Show ("The Ballad of Mack the Knife, 1951-1963, 1960, with Pearl Bailey) <p>Dramatic Musicals/Films</p> <ul style="list-style-type: none"> • HB: Chapter 4-5: "The 1950s" • **Carmen Jones (1954, Harry Belafonte, Dorothy Dandridge, Pearl Bailey, Diahann Carroll, Brock Peters) • St. Louis Blues (1958, w/Eartha, Nat, Ruby Dee, Pearl Bailey, Mahalia, Sir Duke, etc.) • Porgy and Bess (1959, Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr. Pearl Bailey, Diahann Carroll, Brock Peters) • **Imitation of Life (1959 remake, more Mahalia; compare Louise Beavers' 1934 performance w/Oscar nominee Juanita Moore's; here's Earl Grant's Nat King Cole-esque performance of the title track <p>Music/TV</p> <ul style="list-style-type: none"> • AAM: "Classical Music" & "Jazz" excerpt (C) • <i>Classical Voice</i>: Marian Anderson (1939 concert, 1957 in the Far East) Leontyne Price (1958 in <i>Aida</i>; this interview always makes me weep), Robert McFerrin Sr., James DePriest (Anderson's nephew, circa 1964) • <i>Classical/Sassy Jazz</i>: Hazel Scott, Philippa Schuyler, Mary Lou Williams, Nina Simone (beginning), Max Roach/Abbey Lincoln • <i>BeBop</i>: Charlie Parker, Dizzy Gillespie (plus <i>Jam Session</i>, 1952), Miles Davis & John Coltrane (& with Shorter et al.) Thelonious Monk, Sarah Vaughan, Betty Carter, Carmen McRae (w/Sammy Davis Jr.) • <i>Jump Blues/R&B/Gospel</i>: Earl Grant, Quincy Jones (w/Dinah Washington, plus "Soul Bossa Nova," 1964, and "Moanin'," a doc), Etta James, Big Maybelle, Screamin' Jay Hawkins, Mahalia Jackson, Jackie Shane, Louis Jordan, The Caravans, The Dixie Hummingbirds • <i>Rock 'n' Roll</i>: Rosetta Tharpe, Chuck Berry, Little Richard, Big Mama Thornton, • <i>Pop</i>: Little Jimmy Scott, Nat King Cole, Eartha Kitt (in <i>St. Louis Blues</i> & her 1953 hit in Turkish), Sammy Davis Jr., Diahann Carroll, Harry Belafonte, Johnny Mathis, Chubby Checker, Sam Cooke, Frankie Lymon and the Teenagers, Jackie Wilson, Dionne Warwick)
<p>Oct. 5</p> <p>1940s-1950s/ 1950s-1960s</p> <p>Naturalism, Realism, & Cool ... with Integration</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" • 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) • <i>Maud Martha</i> (N, 1953, 344-365, "1. description of Maude Martha" to "20. a birth") <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>PRÉCIS #3 DUE (Thursday, Oct. 5 by midnight)</p>
<p>7</p> <p>Oct. 10</p> <p>1950s-1960s</p> <p>Turbulent Civil Rights Fight, the Dawn of Drugs/ Addiction as a Literary Trope</p>	<p>Literature</p> <ul style="list-style-type: none"> • 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) • Optional: "Richard Wright's Blues" (N, 1945)
<p>Oct. 12</p> <p>1950s-1960s</p> <p>Black Families' Dreams Deferred</p>	<p>Literature/Theater/Film</p> <ul style="list-style-type: none"> • Hansberry, <i>Raisin in the Sun</i> (N, 1959 play) <p>Visual Art</p> <ul style="list-style-type: none"> • BA: Chapter 5, "Black Is a Color" • 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)

<p style="text-align: center;">8</p> <p style="text-align: center;">Oct. 17</p> <p style="text-align: center;">1950s-1960s</p> <p style="text-align: center;">Black Families' Dreams Deferred</p>	<p><u>Literature/Theater/Film</u></p> <ul style="list-style-type: none"> Hansberry, <i>Raisin in the Sun</i> (N, 1959 play & <u>1961 film</u> starring Sidney Poitier, Ruby Dee, Diana Sands, Claudia McNeil, Lou Gossett Jr., Ivan Dixon)
<p style="text-align: center;">Oct. 19</p> <p style="text-align: center;">1960s-1970s</p> <p style="text-align: center;">(Haunted) Interracial Intimacies</p> <p style="text-align: center;">+</p> <p style="text-align: center;">On Killing 'the N-----', Becoming 'Black' & 'Beautiful'</p>	<p>HB: "The 1960s" (119-136)</p> <p><u>Literature/Theater</u></p> <ul style="list-style-type: none"> **Jones/Baraka, <i>Dutchman</i> (N, 1964) Kennedy, <i>Funnyhouse of a Negro</i> (N, 1964) <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), <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> ('67) Brock Peters: <i>To Kill a Mockingbird</i> and <i>The Pannbroker</i> (1961 & 1964) <i>A Man Called Adam</i> (1966, Sammy Davis Jr., Cicely Tyson, Ossie Davis, Satchmo) <i>Peyton Place</i> (1964-1969, Ruby Dee, Glynn Turman, Judy Pace)
<p style="text-align: center;">9</p> <p style="text-align: center;">Oct. 24</p> <p style="text-align: center;">1960s-1970s</p> <p style="text-align: center;">The Men Speak: Becoming 'Loud' & 'Black' & Proud</p> <p style="text-align: center;">+</p> <p style="text-align: center;">On Killing 'the N-----', Becoming 'Black' & 'Beautiful'</p>	<p><u>Literature/Theory</u></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) Black Arts Poetics: "An Introduction to the Black Arts Movement" <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" (poem in N, <u>here's more on the book</u>) <i>Baraka</i>: "Black Art" (performance, plus <u>the poem</u>) <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>Dumas</i>: "Will the Circle Be Unbroken?" (N), "Love Song" <p><u>Visual Art</u></p> <ul style="list-style-type: none"> BA: Chapter 5, " 'Black Is a Color' " Beauford Smith, "Woman Bathing/Madonna, New York" ('67) Kamau Brathwaite, <i>Black Is Beautiful</i> (1961-1969) <u>Norman Lewis</u> <u>Barkley L. Hendricks</u>, especially <u>this piece</u> <u>Ernie Barnes</u> <u>Sam Gilliam</u> (& <u>this one</u>)
<p style="text-align: center;">Oct. 26</p> <p style="text-align: center;">1960s-1970s</p> <p style="text-align: center;">The Women Speak: Becoming 'Loud' & 'Black' & Proud</p> <p style="text-align: center;">+</p>	<p><u>Literature/Theory</u></p> <ul style="list-style-type: none"> Christian, "The Race for Theory" (C) Taylor, <i>BB</i>, Chapt. 4: "Dark Lovely Yet And; Or, How to Love Black Bodies While Hating Black People" 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," "Middle Passage" (C); <i>Giovanni</i>, "Poem for Aretha," "The Great Pax Whitie" (C), "Nikki-Rosa" (N); <i>Lorde</i>, "Power" and "Poetry Is Not a Luxury" <i>Walker</i>, "Women," "Be Nobody's Darling" " 'Good Night, Willie Lee, I'll See You in the Morning' " <i>In Search of Our Mothers' Gardens</i> excerpt, "Womanist" (Canvas & 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)

<p>On Killing ‘the N-----’, Becoming ‘Black’ & ‘Beautiful’</p>	<ul style="list-style-type: none"> • <i>Shange</i>, from <i>for colored girls who have considered suicide / when the rainbow is enuf</i> (N) <p>Visual Art/Literature</p> <ul style="list-style-type: none"> • BA: Chapter 5, “ ‘Black Is a Color’ ” • Margaret Taylor-Burroughs, <i>Artnet</i> featured pieces, plus poems “<i>The Beauty of Black</i>” (’65), “<i>Homage to Black Madonnas</i>” (’68) • <i>Essence</i> (1970-, <i>Gordon Parks et al.</i>), watch <i>Time of Essence</i> (5-part documentary) • <i>Betye Saar</i> • <i>Faith Ringgold</i> • <i>Barbara Chase-Riboud</i> gets surreal <p>MIDTERM EXAMS DUE (Oct. 26, midnight)</p>
<p>10 Oct. 31 1960s-1970s</p> <p>The Women Speak: Becoming ‘Loud’ & ‘Black’ & Proud’</p>	<p>Music/Theory</p> <ul style="list-style-type: none"> • Taylor, BB, Chapter 6, “Make It Funky; or Music’s Cognitive Travels and the Despotism of Rhythm” • Motown: <i>Smokey Robinson & the Miracles</i>, Mary Wells, <i>The Isley Brothers</i>, Martha & the Vandellas, <i>The Supremes</i>, <i>The Temptations</i>, <i>Gladys Night & the Pips</i>, Marvin Gaye & Tammi Terrell, Little Stevie Wonder • Soul/Funk Pioneers: <i>James Brown (dancing machine)</i>, <i>Otis Redding</i>, <i>Sam Cooke</i>, <i>Marvin Gaye</i> (shift in 1972), <i>Stevie Wonder</i>, <i>Parliament/Funkadelic (wild, far-out stuff)</i>, <i>Curtis Mayfield</i>, <i>Betty Davis</i>, <i>Donny Hathaway</i>, <i>Rufus (featuring Chaka Khan)</i>, <i>Natalie Cole</i> • Soul/Protest songs: <i>Aretha Franklin</i>, <i>Patti Labelle & the Blue Belles</i>, <i>Nina Simone (show tune protest songs and the blues redux, lyrics for each)</i>, <i>Odetta (instrumental)</i> • Broadway: <i>Hello, Dolly!</i> (1968 Tonys, Carol Channing & Pearl Bailey, 1968; 1967 show on Broadway), <i>Hair</i> (“<i>Aquarius</i>,” 1969, Ronnie Dyson, Melba Moore, Lamont Washington, etc. ... yes, that’s Harry THE Belafonte and MISS. Diahann Carroll); • Pop: <i>Dionne Warwick</i>, <i>The Fifth Dimension</i>, <i>Roberta Flack</i>
<p>Nov. 2 1960s-1970s</p> <p>Motown Takes Pop Charts by Storm, Soul Funks Up the Airwaves & The Great White Way</p>	<p>Music/Theory</p> <ul style="list-style-type: none"> • Taylor, BB, Chapter 6, “Make It Funky; or Music’s Cognitive Travels and the Despotism of Rhythm” • Motown: <i>Smokey Robinson & the Miracles</i>, Mary Wells, <i>The Isley Brothers</i>, Martha & the Vandellas, <i>The Supremes</i>, <i>The Temptations</i>, <i>Gladys Night & the Pips</i>, Marvin Gaye & Tammi Terrell, Little Stevie Wonder • Soul/Funk Pioneers: <i>James Brown (dancing machine)</i>, <i>Otis Redding</i>, <i>Sam Cooke</i>, <i>Marvin Gaye</i> (shift in 1972), <i>Stevie Wonder</i>, <i>Parliament/Funkadelic (wild, far-out stuff)</i>, <i>Curtis Mayfield</i>, <i>Betty Davis</i>, <i>Donny Hathaway</i>, <i>Rufus (featuring Chaka Khan)</i>, <i>Natalie Cole</i> • Soul/Protest songs: <i>Aretha Franklin</i>, <i>Patti Labelle & the Blue Belles</i>, <i>Nina Simone (show tune protest songs and the blues redux, lyrics for each)</i>, <i>Odetta (instrumental)</i> • Broadway: <i>Hello, Dolly!</i> (1968 Tonys, Carol Channing & Pearl Bailey, 1968; 1967 show on Broadway), <i>Hair</i> (“<i>Aquarius</i>,” 1969, Ronnie Dyson, Melba Moore, Lamont Washington, etc. ... yes, that’s Harry THE Belafonte and MISS. Diahann Carroll); • Pop: <i>Dionne Warwick</i>, <i>The Fifth Dimension</i>, <i>Roberta Flack</i> <p>Dance</p> <ul style="list-style-type: none"> • <i>Alvin Ailey American Dance Theater</i> • <i>Dance Theater of Harlem</i>
<p>11 Nov. 7 1970s-1980s</p> <p>The Women Speak: Becoming ‘LOUD’ & ‘Black’ & Proud’</p>	<p>Literature/Theory</p> <ul style="list-style-type: none"> • Morrison, <i>The Bluest Eye</i> (1970) • Juda Bennett, “Toni Morrison and the Burden of the Passing Narrative” (C)

<p>Nov. 9 1970s-1980s</p> <p>The Women Speak Out: Black Girl Blues</p>	<p><u>Literature/Theory</u></p> <ul style="list-style-type: none"> Morrison, <i>The Bluest Eye</i> (1970) Juda Bennett, "Toni Morrison and the Burden of the Passing Narrative" (C) <p>PRÉCIS #4 DUE (Thursday by midnight)</p> <p>CONFERENCES (to discuss midterm grades & final paper)</p>
<p>12 Nov. 14 1970s-1980s</p> <p>The (Sexual) Revolution Go(es) Mainstream w/So. Much. Soul.</p> <p>+</p> <p>Poverty vs. Blaxploitation, Ms. Ross Remakes Prototype for a Movie Star, & Funk & Soul Rock the Oscars</p>	<p>CONFERENCES (final paper)</p> <p><u>Literature/Theory</u></p> <ul style="list-style-type: none"> Morrison, <i>The Bluest Eye</i> (1970) Juda Bennett, "Toni Morrison and the Burden of the Passing Narrative" (C) <p><u>Film (pick at least one from each category)</u></p> <ul style="list-style-type: none"> Racialized income inequality/gentrification & interracial desire: <i>The Landlord</i> (1970, dir. Bill Gunn, starring Diana Sands, Pearl Bailey & others, music by The Staples Singers) or <i>Claudine</i> (1974, Oscar nominee <u>Diahann Carroll</u>, music by <u>Gladys Knight and the Pips</u>) Blaxploitation: <i>Sweet Sweetback's Baadasssss Song</i> (1971, dir. Melvin Van Peebles, music by <u>Earth, Wind, and Fire</u>) or <i>Shaft</i> (1971, dir. Gordon Parks, music by Oscar winner <u>Isaac Hayes; extended version</u>), or <i>Foxy Brown</i> (1974, dir. Jack Hill) or <i>Dolemite</i> or <i>Peteey Wheatstraw</i> (1975 & '77, dir. Rudy Ray Moore) The Black Musical Revival: <i>Lady Sings the Blues</i> (1972, dir. Sidney J. Furie/Berry Gordy, Oscar nominee <u>Diana Ross</u>, Billy Dee Williams, Richard Pryor) or <i>Sparkle</i> (dir. Samuel O'Sheen, 1976, Irene Cara, Mary Alice, Lonette McKee, Phillip Michael Thomas, Dorian Harewood, music by <u>Aretha Franklin</u>) or <i>The Wiz</i> (dir. Sidney Lumet, 1978, Diana Ross, Michael Jackson, Nipsy Russell, Lena Horne, Richard Pryor, music by <u>Quincy Jones et al.</u>) Black Auteurs Arrive: <i>The Learning Tree</i> (1969, dir. Gordon Parks) or <i>Ganja and Hess</i> (1973, dir. Bill Gunn, music by Sam Waymon, brother of Nina Simone) or <i>Killer of Sheep</i> (dir. Charles Burnett, 1978) & one of these Spike Lee films: <i>She's Gotta Have It</i> (1986), <i>School Daze</i> (1988, Laurence Fishburne, Tisha Campbell, Ossie Davis, Jasmine Guy, Samuel L. Jackson, et al.), or <i>Do the Right Thing</i> (1989, Ruby Dee, Ossie Davis, Samuel L. Jackson, Rosie Perez, Martin Lawrence, et al.).
<p>Nov. 16 1970s-1980s</p> <p>Black Working & Middle Classes Get Primetime</p> <p>+</p> <p>Kings & Queens of Pop: Donna. Sylvester. Michael. Prince. Whitney. Lutha.</p>	<p><u>TV</u></p> <ul style="list-style-type: none"> Episodes of <i>Maunder</i> (1974-78), <i>Good Times</i> (1974-79), <i>The Jeffersons</i> (1975-1985), <i>Soul Train</i> (1971-2006) <i>Roots</i> (1977) Episodes of <i>The Cosby Show</i> (1984-1992), <i>Dynasty</i> or <i>The Colbys</i> (1984-'86, starring Diahann Carroll), <i>Debbie Allen: Fame</i> (1982-1987) or <i>A Different World</i> (1987-1993; episodes w/gravitas) <p><u>Music</u></p> <ul style="list-style-type: none"> Debut & major (solo) albums of <u>Donna Summer</u>, <u>Michael Jackson</u>, <u>Prince</u>, & <u>Whitney Houston</u>, <u>Luther Vandross</u> <p><u>Dance</u></p> <p><u>Moonwalk</u>, <u>Da Butt</u> (revived at the Oscars), etc.</p>
<p>13 Nov. 21 1980s-1990s</p> <p>Gotta Laugh to Keep from Only Crying</p> <p>+</p> <p>LGBTQIA Cultures</p>	<p><u>Literature/Theater & Criticism</u></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" Elam, "Signifying on African-American Theatre" (C) Wolfe, <i>The Colored Museum</i> (1985, read play & watch other clips on Canvas page) Hemphill, from <i>Conditions</i> (N, 1392-1395) <p><u>TV & Film</u></p> <ul style="list-style-type: none"> Wolfe, <i>The Colored Museum</i> (1985, read play & watch other clips on Canvas page)

<p>Go Mainstream</p> <p>NOV. 23</p>	<ul style="list-style-type: none"> • Marlon Riggs’s <i>Tongues Untied</i> (1989) & <i>Color Adjustment</i> (1991) • <i>Paris Is Burning</i> (1990) <p>Visual Arts</p> <ul style="list-style-type: none"> • Faith Ringgold • Jean-Michel Basquiat • Kara Walker • Kerry James Walker <p>THANKSGIVING (NO CLASS)</p>
<p>Nov. 28</p> <p>1980s-1990s</p> <p>Hip-Hop Expands 1st Amendment</p> <p>+</p> <p>The Renaissance: Black Auteurs Go Mainstream w/‘Hood’ Tales</p>	<p>Music Video/Film/Dance</p> <ul style="list-style-type: none"> • Watch the videos of <i>Michael & Janet Jackson: “Thriller”</i> (1984, dir. John Landis), <i>“Bad”</i> (1987, dir. Martin Scorsese), <i>“Rhythm Nation,” “Miss You Much,” “Alright”</i> (w/Cab Calloway, 1989-’90), <i>“Scream”</i> (1995), <i>“What’s It Gonna Be?”</i> (1998, with Busta Rhymes) to interrogate how they re-enliven the dances of the early 20th century. • <i>Birth of Hip-hop</i>: Sugar Hill Gang, Sequence, Run D.M.C., Rakim, LL Cool J, Fresh Prince, Queen Latifah, M.C. Lyte, 2 Live Crew, NWA, Public Enemy, A Tribe Called Quest <p>+ one of the following period films that reframe the early 20th century:</p> <ul style="list-style-type: none"> • <i>Stompin’ at the Savoy</i> (1992, full film at link, Allen directs) or • <i>New Jack City</i> (1991, Wesley Snipes, Mario Van Peebles, Ice T, Allen Payne, Chris Rock) or • <i>Boyz in the Hood</i> (1991, Cuba Gooding Jr., Laurence Fishburne, Morris Chestnut, Angela Bassett) or • <i>Mo Betta Blues, Malcolm X, Girl 6</i> (1990, 1992, 1996, 2000, Spike Lee, Denzel Washington, Theresa Randle, Madonna) or • <i>Eve’s Bayou</i> (1997, dir. Kasi Lemmons) • Will & Jada Pinkett Smith, Nia Long, Sanaa Lathan, Taye Diggs, et al. Arrive, Lead Golden Age of ‘Black Love’: <i>The Fresh Prince of Bel Air</i> (1990-’96), <i>Jason’s Lyric, The Inkwell, A Low Down Dirty Shame</i> (1994) <i>Friday</i> (1996), <i>Love Jones</i> (1997), <i>Soul Food</i> (1997), <i>Why Do Fools Fall in Love</i> (1998), & <i>The Best Man</i> (1999) <p>Other optional viewings:</p> <p>TV/Film/Theater</p> <ul style="list-style-type: none"> • <i>A Different World (1986-1993)</i> • <i>In Living Color (1990-1994)</i> • <i>Juice</i> (1992) • <i>Living Single</i> (1993-1998) • <i>What’s Love Got to Do With It?</i> (1993) • <i>B*A*P*S</i> (1997) • <i>Hoodlum</i> (1997)
<p>14</p> <p>Nov. 30</p> <p>2000s-2010s</p> <p>Surviving Y2K & (Un)natural Disasters / Hidden Narratives Arise</p> <p>+</p> <p>(Neo)Soul & Hip-Hop Become Pop</p> <p>+</p>	<p>Literature</p> <ul style="list-style-type: none"> • Naylor, from <i>The Women of Brewster Place</i>, “The Two” (N, 1314-1341) • Dove, “David Walker,” “Parsley,” “Pastoral,” “American Smooth,” “The Return of Lieutenant James Reese Europe,” “Hattie McDaniel Arrives at Coconut Grove,” <i>“Canary”</i> • Alexander, “The Venus Hottentot,” “When” (1420-1423) • Trethewey, “Liturgy” (1470-1474) <p>Visual Arts</p> <ul style="list-style-type: none"> • Glenn Ligon (& here) • Theaster Gates • Lorna Simpson <p>Music/Dance</p> <ul style="list-style-type: none"> • Divas & soul queens: Mariah Carey, Erykah Badu, Jill Scott, Beyoncé w/Destiny’s Child, SWV, Met al. • Rap gods & trap gospel: OutKast, Goodie M.O.B., Fugees, Lauryn Hill, Common, DMX, Mos Def, Nas, Jay-Z, Missy Elliott, Kanye West

<p>The Afrofuture Is Dark & Bright ...</p>	<ul style="list-style-type: none"> • <u>Ailey II</u> <p>Film</p> <ul style="list-style-type: none"> • <i>Bamboozled</i> (2000, Jada Pinkett-Smith, <u>Damon Wayans</u>, <u>Savion Glover</u>, Mos Def, Tommy Davidson) • <i>Love and Basketball</i> (Sanaa Lathan, Omar Epps) <p>PRÉCIS #5 DUE (Tuesday, Nov. 28)</p>
<p>15 Dec. 5 2010s-Present</p> <p>The Impact of Obama, Black Lives Matter</p>	<p>Literature & Criticism</p> <ul style="list-style-type: none"> • Taylor, <i>BB</i> “Conclusion: ‘It Sucks That I Robbed You’: Or, Ambivalence, Appropriation, Joy, Pain” • Jeremy O. Harris, <i>Slave Play</i> (C, 2019) <p>Visual Art</p> <ul style="list-style-type: none"> • Kehinde Wiley • Amy Sherald <p>D’Angelo Lovell Williams</p>
<p>2010s-Present ‘Who Runs the World?’ (Black) Girls</p>	<p>Music & Film</p> <ul style="list-style-type: none"> • Divas & soul queens: Erykah Badu, Jill Scott, Beyoncé, Rihanna, Drake, Lizzo, particularly Visual album redux: <i>4</i>, <i>Lemonade</i> & <i>Homecoming</i>/Beychella (2016, 2018) • Rap gods & trap gospel: Kanye West, Nick Minaj, Chance the Rapper, Megan Thee Stallion, Fetty Wap, Lil Nas X, Da Baby <p>TV/Theater/ Film</p> <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-) • The Viola and Reginas Film and TV Era: <i>Doubt</i> (2008), <i>The Leftovers</i> (2015-’17), <i>Fences</i> (2016), <i>American Crime</i> (2016-’17), <i>Seven Seconds</i> (2018), <i>Watchmen</i> (2019), <i>The Woman King</i> (2022), <i>Air</i> (2023) • Ryan Murphy’s chirren: <i>Glee</i>, <i>Pose</i>, <i>American Horror Story</i> (2009-) • Neo-Slave narratives: <i>Amistad</i> (1997), <i>Twelve Years a Slave</i> (2013), <i>Slave Play</i> (C, 2019), <i>Antebellum</i> (2020), <i>Alice</i> (2022), <i>Emancipation</i> (2022) • DuVernay: Indie (<i>I Will Follow</i>, 2010, <i>Middle of Nowhere</i>, 2012) to TV (<i>Queen Sugar</i>, 2016-2022, <i>13th</i>, 2016, <i>When They See Us</i>, 2019, <i>Colin in Black and White</i>, 2021) to Blockbuster Film (<i>Selma</i>, 2014, <i>A Wrinkle in Time</i>, 2018, <i>Origin</i>, 2023) • Barris, <i>Blackish</i>, <i>Grownish</i>, <i>Mixedish</i> (2014-) • Jordan Peele Blurs Sci-Fi, Horror, Comedy: <i>Get Out</i>, <i>Us</i>, <i>Nope</i>, <i>The Twilight Zone</i>, <i>Candyman</i>, <i>Lovecraft Country</i>, <i>Wendell & Wild</i>, <i>Honk for Jesus. Save Your Soul</i>. (2017-) • Jenkins & McRaney arrive: <i>Moonlight</i>, <i>If Beale Street Could Talk</i>, <i>David Makes Man</i>, <i>The Underground Railroad</i>, <i>True Detective</i> (2016-)
<p>16 Dec. 7</p>	<p>Literature/Theater</p> <ul style="list-style-type: none"> • Broadway Goes Colorblind & Gets Revival Happy: The Audra Age (<i>Ragtime</i>, <i>Porgy & Bess</i>, <i>Shuffle Along</i>, <i>Lady Day at Emerson’s Bar & Grill</i>, <i>The Color Purple</i>, <i>In the Heights</i>, <i>Fela!</i>, <i>Hamilton</i>, <i>Carousel</i>, <i>Phantom of the Opera</i>, <i>Slave Play</i>) • <i>Fire Shut Up in My Bones</i> (Terence Blanchard, Kasi Lemmons, The Met) <p>Dance</p> <ul style="list-style-type: none"> • <u>Misty Copeland</u> • <u>Camille A. Brown</u>, <i>Choir Boy</i>, <i>Fire Shut Up in My Bones</i> (Met), <i>For Colored Girls ...</i> (Broadway) <p>PAPERS DUE ON LAST DAT OF SEMESTER: DEC. 8 @12:30 P.M. EXAM DUE ON EXAM DAY: DEC. 12 @ 9 A.M.</p>