

TCORE 123D**Instructor:** Dr. Donna Jordan-Taylor**Course Title:** *From the Harlem Renaissance to Hip Hop: Examining the Interrelationship between Politics, Economics, and Art in the U.S.***Contact Information:**

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Office Hours: 12:30 - 1:30 or by appointment

Course Description: This class, originally designed by Dr. Deirdre Raynor, and Dr. Luther Adams, examines political and economic changes from the 1920s to the present from both a historical and literary perspective. We will explore how these socio-political changes are not only reflected in the literature, visual arts, film and music from the 1920s to the present, but how these changes helped create and inspire art forms particularly within urban centers. This course will examine the origins of Hip Hop culture as window on the cultural, economic and social history of people of African descent in the United States. In doing so will we examine U.S. history at the end of the twentieth century through a lens that prioritizes Black perspectives.

Students will develop critical and interpretive reading and writing skills and be encouraged to work collaboratively on comparative projects that will help us interrogate the intersections of race, class, and gender and understand the political, economic, and social consequences of socially constructed markers of identity. Students will gain a basic understanding of the subject matter; develop their own informed interpretations of history by approaching the course material critically; and strengthen oral and written skills through class participation and short writing assignments.

Required Texts – all books are available at the University of Washington at Tacoma bookstore:

1. The Autobiography of an Ex-Colored Man by James Weldon Johnson
2. The Ways of White Folks by Langston Hughes
3. Black Noise by Tricia Rose
4. Course Readings in “Course Packet”
5. That’s the Joint by Murray Forman and Mark Anthony Neal, eds. (Optional)

Course Requirements:

You are required to

1. Write short 1-3 pg. response papers on assigned topics from the readings and films.
2. Write two 4- 5 page typed double-spaced essays on an assigned topic
3. Weekly 2 paragraph response paper

You will receive questions on the readings. You must be prepared to discuss your response to these questions in small groups and in large class discussions. The questions are designed to help you identify major points and supporting evidence from assigned readings. This in turn will help you as you prepare written work for the class and develop the group project.

Classroom Etiquette

Since the class begins at 10:20, this means you need to be in the classroom and seated ready to begin the scholarly inquiry for the day. In the event you have to come late or leave early, please take a seat close to the door and make your entry or exit as quietly as possible. Do not make coming late or leaving early a habit. In the event you miss class, it is your responsibility to get notes from one of your peers. I will use office hours to bring you up to date on material you missed, simply because you were not in class.

Please turn off all cell phones and noisy electronic equipment before class begins, and keep it off during the class period. If you use a laptop computer to take notes, that is fine. Do not spend time on the laptop playing games, sending email, or basically surfing the net.

Since you will work in groups, we expect you to be respectful of your peers. This means bringing reading materials and prepared responses to group discussion. This also means making sure each member of the group has a chance to contribute to the discussion. In other words no one person should dominate the group discussion. If you disagree with something a member of the group says, respectfully express your disagreement. Before expressing disagreement, think about why members of your group should consider your perspective. Also always be ready to support what you have to say with textual evidence from the assigned readings and/or information from the lectures. Finally we expect you be quiet when others are speaking in the small group and large group discussions and when your professors are lecturing.

Grading: *All assignments must be turned in as scheduled.* Your grade will be based on the average of all graded assignments using the UW numerical grading scale. **I will not accept any late assignments. I am reasonable, so if you bring the appropriate documentation` (i.e. a doctor's note, court notice, obituary, etc.) to justify missing an assignment, we may consider allowing you to turn in an assignment you missed due to a death, an illness you can prove, etc. Grades are earned and not given, so you will earn a 0.0 for any graded assignment you do not turn in. Papers will not be accepted late. Papers must be type written. Please utilize proper English and citations. Please consult the following website for the conventions of MLA and Chicago Manual Style citations: <http://owl.english.purdue.edu/owl/>**

Response Papers on Assigned Readings

When you are asked to write a two paragraph response paper on an assigned reading, please **remember the two paragraph response is not a summary of the reading.** Instead of writing a summary, the first paragraph should focus on the author's thesis. The second paragraph should focus on anything in the reading of interest to you (it could be something you agreed with, disagreed with, or simply had questions about). If more than one reading is assigned for a class session, you may choose which one you wish to focus on in your written response. The response papers must be typed. Please email your papers to me at djit@uw.edu, **AND** bring a hard copy to class. Late papers will not be accepted, as your ideas serve as the foundation for our in-class discussions.

Please use formal academic language, proper citation, and proper grammar. Your ability to write in clear, concise language has a direct impact on my ability to **access** and **assess** your ideas. Please have at least one other person proof read your work. If writing is a challenge for you, please contact the Teaching and Learning Center (TLC), <https://www.tacoma.uw.edu/teaching-and-learning-center/writing-resources-0>. The link above will connect you to their writing resources. The Center is located on the 2nd floor of the Snoqualmie Building (Suite 260)

Course Schedule: This schedule outlines the course as I expect it to unfold. Please note I may alter the schedule as necessary based on the progress of the class and the content of the small and large group discussions. If I alter the schedule in any way, I will make an announcement in class. It is your responsibility to make sure you get this information.

Week 1 T-April 1	Course Introduction Film: “Ethnic Notions” In Class exercise in response to question of how or if race, class, and/or gender inform worldview and experience
Th- April 3	2-3 page response paper on “Ethnic Notions” due at the beginning of class Discussion of “Ethnic Notions” View slides Complete discussion from Tuesday Discussion of Literary Stereotypes
Week 2 T-April 8	Film: “Without Fear or Shame” Begin discussion of the Harlem Renaissance Introduction to James Weldon Johnson Defining Blackness in the United States
Th- April 10	1-2 page response on “Without Fear or Shame” due at the beginning of class Johnson’s “The Dilemma of the Negro Author” https://docs.google.com/a/uw.edu/viewer?url=http://64.62.200.70/PERIODICAL/PDF/AmMercury-1928dec Johnson’s “Race Prejudice and the Negro Artist” http://www.nathanielturner.com/raceprejudiceandnegroartist.htm Johnson’s <u>The Autobiography of an Ex-Colored Man</u> Chpts. 1-5 DuBois, W.E.B. excerpt from “The Souls of Black Folk” (Course Handout)

Week 3 T- April 15	Johnson's <u>The Autobiography of An Ex-Colored Man</u> Chpts. 6-11
Th- April 17	Finish discussion of Johnson's <u>The Autobiography of an Ex-Colored Man</u> Senna's "Passing and the Problematic of Multiracial Pride(or, Why One Mixed Girl Still Answers to Black)" http://www.press.umich.edu/pdf/elam_pp.pdf , PDF P. 93/Book P. 83. Streeter's "Faking the Funk? Mariah Carey, Alicia Keys, and Hybrid Black Celebrity" http://muse.jhu.edu/books/9780472025459/9780472025459-4.pdf Film: "Scottsboro An American Tragedy"
Week 4 T- April 22	Finish viewing film "Scottsboro An American Tragedy" Discuss Film Langston Hughes' <u>The Ways of White Folks</u> "Cora Unashamed," "Slave on the Block," "Home," "The Blues I'm Playing," "Poor Little Black Fellow," "Berry" and "Father and Son"
Th- April 24	2 page response on "Scottsboro An American Tragedy" due at the beginning of class Continue discussion of Hughes' stories assigned on Tuesday from <u>The Ways of White Folks</u>
Week 5 T-April 29	Finish discussion of Hughes' stories Poetry from the Harlem Renaissance distributed in class Film: "This is Not a Rhyme Time"
Th-May 1	Paper on Literature of the Harlem Renaissance due at the beginning of class Crenshaw, Kimberlé "Color Blindness, History, and the Law" <u>Poems</u> (on historical erasure and the continuing significance of race): Discussion of the Black Arts Movement /Last Poets Poetry by Sonia Sanchez and Ethridge Knight distributed in class Scott-Heron "Whitey on the Moon" Scott-Heron "The Revolution Will Not Be Televised"

Week 6 T-May 6	Manning Marable, From Freedom to Equality
Th-May 8	Tricia Rose, Black Noise Chapters 1-2
Week 7 T-May 13	Film: Wildstyle
Th-May 15	Imani Perry, "Hip Hop's Mama" & "My Mic Sounds Nice" in Prophets of the Hood: Politics and Poetics in Hip Hop (Durham, N.C.: Duke University Press, 2004)
Week 8 T-May 20	Davarian Baldwin, "Black Empires, White Desires: The Spatial Politics of Identity in the Age of Hip Hop" in Murray Forman & Mark Anthony Neal, eds. <i>That's The Joint: The Hip Hop Studies Reader</i> (New York: Routledge, 2004); Murray Foreman "Race, Space, & Place in Rap Music" in Murray Forman & Mark Anthony Neal, eds. <i>That's The Joint: The Hip Hop Studies Reader</i> (New York: Routledge, 2004)
Th-May 22	Tricia Rose, <i>Black Noise</i> Chapter 4 Tricia Rose, <i>Black Noise</i> Chapter 5
Week 9 T-May 27	TBA
Th-May 29	Robin Kelley, Kickin' Reality, Kickin' Ballistics: Gansta Rap and Postindustrial Los Angeles," in <i>Race Rebels: Culture, Politics, and the Black Working Class</i> (New York: The Free Press, 1994) House Committee on Energy and Commerce, Subcommittee on Commerce, Trade, and Consumer Protection, <i>From Imus to Industry: The Business of Stereotypes and Degrading Images</i>, 110th Cong., September 25, 2007 http://energycommerce.house.gov/cmte_mtgs/110-ctcp-hrg.092507.Imus.to.Industry.shtml

<p>Week 10 T- June 3</p>	<p>M. Elizabeth Blair, “Commercialization of the Rap Music Youth Subculture” in Murray Forman & Mark Anthony Neal, eds. <i>That’s The Joint: The Hip Hop Studies Reader</i> (New York: Routledge, 2004) & Keith Negus, “The Business of Rap: Between the Street and the Executive Suite,” in Murray Forman & Mark Anthony Neal, eds. <i>That’s The Joint: The Hip Hop Studies Reader</i> (New York: Routledge, 2004)</p>
<p>Th- June 5</p>	<p>Paper Due at the beginning of class Michael Eric Dyson, “The Culture of Hip Hop” in Murray Forman & Mark Anthony Neal, eds. <i>That’s The Joint: The Hip Hop Studies Reader</i> (New York: Routledge, 2004) & Gwendolyn D. Pough, “Seeds and Legacies: Tapping the Potential in Hip Hop” in Murray Forman & Mark Anthony Neal, eds. <i>That’s The Joint: The Hip Hop Studies Reader</i> (New York: Routledge, 2004)</p>