

University of Sydney  
Department of History

## HSTY 2609

# African-American History and Culture

JULY SEMESTER 2008

<http://teaching.arts.usyd.edu.au/history/hsty2609/>  
+ WebCT



This course aims to develop in students a deeper knowledge of American society in general and of the historical experiences of African Americans in particular; an ability to conduct independent research and to use primary materials critically and creatively; and an interest in and understanding of cultures other than their own.

Topics include: African cultures and their adaptations in the New World settings; slave trade; emergence of plantation systems and slavery; varieties of slave culture; slave violence and forms of resistance; race relations in post-slave societies; emergence of northern ghettos; black nationalism and mass movements of the 1920s; black music, literature and film; Martin Luther King and the Civil Rights Movement; Malcolm X, the black Muslims and black power; the role race plays in contemporary America.

### Course Co-ordinator:

Clare Corbould

Room: 851 Brennan; Phone: 9036 9662

Email: [clare.corbould@usyd.edu.au](mailto:clare.corbould@usyd.edu.au)

Office hours: email to make an appointment

### Tutors:

Ivan Coates ([ivan.coates@arts.usyd.edu.au](mailto:ivan.coates@arts.usyd.edu.au))

Daniel Fleming ([daniel.fleming@student.usyd.edu.au](mailto:daniel.fleming@student.usyd.edu.au))

## LECTURE & TUTORIAL OUTLINE

		<b>Lecture</b>	<b>Tutorial</b>
Wk 1	28 July	Introduction	No tutorial
		Film: Race: The Power of an Illusion, episode 1.	
Wk 2	4 August	Atlantic Slave Trade and the New World	Introductory tutorial & talk about the film
		Finding Out About Slaves	
Wk 3	11 August	From Africans to African Americans	A Brief History of Race and Slave Trade
		Lords and Masters? Slaveowners' Diaries in the Eighteenth Century Chesapeake	
Wk 4	18 August	Slave religion	Slavery during the Seventeenth and Eighteenth Centuries
		Slave family (& the politics of writing history)	
Wk 5	25 August	Shane White: Slave festivals	Culture & Resistance in the Antebellum Years
		Shane White: Freedom in the North	
<b>Optional essay proposal due at SOPHI office Thursday 28 August by 4pm</b>			
Wk 6	1 September	The Politics of Slaves in the Antebellum South	Slavery and Its End in New York City
		The Greatest Slave Rebellion in Modern History?	
Wk 7	8 September	Reconstruction and the Meaning of Freedom	The Civil War, Or, The Greatest Slave Rebellion in Modern History?
		Going North to the Promised Land	
Wk 8	15 September	"The nadir of black life"? Racism, violence, and lynching	The nadir of black life?
		Black Leadership: Ida B. Wells, Booker T. Washington & Du Bois	
Wk 9	22 September	The use of public space: Marcus Garvey and Urban Uprisings	No tutorials – optional essay consultation with Clare
		The Harlem Renaissance and the Changing Meaning of Africa	
<b>AVCC Common Week</b>			
<b>Essay due at SOPHI office Tuesday 30 September</b>			
Wk 10	6 October	<b>Public Holiday: no lecture</b>	<b>No tutorial</b>
Wk 11	13 October	Freedom Struggles I: Civil Rights	Three Schools of Black Thought
		Freedom Struggles II: Black Power	
Wk 12	20 October	Cam MacKellar: Subversive noises: black cultural resistance in the sound of the urban blues	Freedom Struggles
		Film from Oscar Micheaux to Spike Lee	
Wk 13	27 October	Unit conclusion: Does race still matter in the United States? Essays returned. Exam details.	America in the "Colorblind" Era
<b>Take-home exam from Friday 31 October to Monday 3 November. Submit it by 2pm to the SOPHI office – no exceptions!</b>			

## LEARNING SITUATIONS

Lectures: Monday 2-4pm, Pharmacy Lecture Theatre

Tutorials: One tutorial each week beginning in Week Two

Videos (optional): One hour on Monday 11-12 from Week 3. Venue TBA.

WebCT: use your unikey login to access. Lectures are taped and put online along with powerpoint presentations.

Website: <http://teaching.arts.usyd.edu.au/history/hsty2609/>

## PREPARATION

12 credit points of Junior History, Ancient History, Economic History or Asian History and Culture.

Prohibition: HSTY 2009

You should purchase a copy of the Course Reading Pack, containing the compulsory tutorial readings, from the University Copy Centre. A copy of the “brick” will also be available in Fisher Reserve. These will form the basis for all your tutorial work. In addition you would be well advised to read the recommended readings for each week.

For a good, broad overview see:

Robin D. G. Kelley and Earl Lewis, *To Make Our World Anew: A History of African Americans*  
Darlene Clark Hine et al, *African American Odyssey*

Recommended reading:

Lawrence W. Levine, *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*  
Robin D. G. Kelley, *Race Rebels: Culture, Politics, and the Black Working Class*

## WHAT YOU WILL LEARN

### *Knowledge*

By the end of this course you will acquire a broad understanding of African American history from the seventeenth century to today. This knowledge will come from examination of both primary materials and historiographical debates about African American culture. You can expect that the expansion of your knowledge about American history will continue beyond the time of the course as you will also become familiar with the practical resources for learning such as the library and internet.

### *Themes*

- the uses and limits of social and cultural history to understand the past
- how cultures are formed, maintained, and change.

- What is African-American culture? How has it changed over time? What is the relationship between culture and resistance?
- the mechanics of social change
- the history of the idea of race, and the history of racism

*Skills in analysis*

- in reading primary documents including autobiographies, court records, interviews, images, film, advertisements, travel narratives, diaries and novels. You will learn to consider what these sources tell us about the past and how to read them as different *types* of evidence, assessing their strengths, weaknesses and generic characteristics;
- in reading and assessing historians' interpretations of the past. You will improve your ability to understand what historians are arguing. You will also learn to assess the strengths and weaknesses of historians' arguments by examining the evidence (primary sources) on which those arguments are based.

*Skills in verbal and written communication*

- in *tutorials* you have the opportunity to develop your spoken and listening skills and to learn to participate in scholarly debate;
- the *essay synopsis* enables you to develop skills in organization as you are required early in the semester to present a brief summary of the sources you will use and the historiographical debates with which you will engage;
- the *essay* of 2500 words enables you to learn to analyze a body of primary sources in the wider context of African American history. You will develop your writing skills and learn to sustain an argument;
- the *take home examination* allows you to reflect on the themes of the course and to demonstrate your understanding of the course as a whole.

*Skills in organization*

- in managing your time so that you attend lectures, tutorials, read and think about the material prior to class and meet your deadlines.

ASSESSMENT SCHEDULE

ASSIGNMENT:	WORD LENGTH:	DUE DATE:	% OF FINAL MARK:
Tutorial Participation			10%
<b>Optional</b> essay proposal & bibliography	500 words	Thursday 28 August	0%
Essay	2500 words	Tuesday 30 Sept	50%
Take Home Exam	2000 words	Fri 31 Oct – Mon 3 Nov	40%

## ***Tutorial Participation***

You will be required to attend tutorials and to come prepared by reading and reflecting on the assigned texts. In tutorials you will be assessed on your contribution to the learning environment of the classroom. This includes your ability and willingness to contribute to discussion by asking questions and raising issues for debate that arise from your reading and, as the course progresses, to relate these to the overarching themes of the course. You will also be assessed on how well you facilitate discussion – you are expected to listen to and respect the opinions of your fellow students, and to encourage discussion between your classmates. Note SOPHI policy requires you attend at least 50% of tutorials in order to pass the course. Attending between 50% and 80% of tutorials will see you penalised for poor attendance.

## ***Essay***

2500 words, due Tuesday 30 September

The essay is based on an analysis of several primary texts so begin your reading early.

### ***SIGN UP FOR AN ESSAY:***

In order to ease the burden on resources, particularly the primary sources in Fisher Library, there is a limit to the number of students who can undertake each essay question. The sign-up sheets for the essay will go on my door at midday on Monday 4 August. You should sign up for an essay before Friday 15 August.

### ***Optional Proposal and Bibliography:***

You are encouraged to submit an essay proposal of approximately 500 words, including a bibliography, before Thursday 28 August.

This proposal should be written out, not in point form.

- Set out what topics and questions you will address in your essay.
- Indicate, in particular, how you will use your primary sources to answer a question.
- Include a bibliography of the primary and secondary sources that you have consulted and that you intend to use. You are encouraged to go beyond those listed on the essay guide.

### ***Writing and Submitting your Essay:***

Please use gender-neutral language where appropriate.

For assistance on writing history essays, consult the Guide to Essay Writing prepared by the teachers of HSTY 1045:

<http://www.arts.usyd.edu.au/departs/history/docs/1045Guide.pdf>

It includes very helpful information on preparation and writing of essays as well as notes on how to cite primary and secondary material.

For a quick guide see also the Department of History Essay Presentation Guide:

<http://www.arts.usyd.edu.au/departs/history/docs/HistoryGuide.pdf>

Both the *Essay Guide* and *Presentation Guide* are available via the “study resources” page of the department’s website: <http://www.arts.usyd.edu.au/departs/history/undergrad/resources.shtml>.

I also recommend to writers of all levels and abilities the university’s *Write Site*. It is an amazing resource, from which you will learn much each and every time you visit it: <http://writesite.elearn.usyd.edu.au/>.

*Formatting your essay:*

- Use an easy-to-read font with serifs, **size 12**, eg Times New Roman, Palatino, Garamond or Book Antiqua.
- Use black ink.
- **DOUBLE SPACE** your work and leave a generous margin on at least one side of the page for comments.

In writing this research essay, **you must base your arguments on an extensive and critical study of primary materials**. You are expected to use secondary sources in order to establish an historiographical context. That is, rely on others for the stuff beyond the scope of your own question and analysis, *and* test the conclusions of those who have written on your topic by doing your own analysis of evidence. You may find yourself agreeing with historians’ interpretations of evidence/fields/time periods, based on your own reading of evidence. Or, you may disagree with them. The major challenge of the essay is to use primary resources extensively and creatively – a process that requires thoughtful study over an extended period – and the essay will be assessed on this basis.

*Accessing materials*

The primary sources and many of the secondary sources are available either in Fisher Reserve or electronically (enter the name of the author on the library catalogue, or search via the course title/code). Some materials are available on the web.

Some materials are available from Clare. Please contact her earlier rather than later in the semester to relieve demand on the materials.

*Examination*

There will be a take-home exam at the end of the course, from 31 October to 3 November (hand in by 2pm with a cover sheet at the SOPHI office). You are required to answer two questions and write 1000 words on each. In order to minimize the risk of plagiarism, do footnote all references and include a bibliography.

Even though the exam is one you take home with you, there is **no possibility of extensions**. If you are ill or suffer misadventure over the weekend of the exam, you must **submit whatever you have written**. Apply **immediately** for **special consideration** through the Faculty Office, using the form found at the link below. Should this misfortune befall you, please also advise Clare that you have applied for special consideration because under some circumstances, you will be permitted to sit a make-up exam in the future (and it can take a while for the forms to filter through to me). <http://www.usyd.edu.au/studentcentre/forms.shtml>.

## ESSAY TOPICS

### Topic 1: The WPA Interviews with Ex-Slaves

The richest primary source on slavery in the U.S. is a series of interviews, conducted in the 1930s, with ex-slaves. This multi-volume series is held in Fisher at 301.451 252. I suggest that you pick a volume and read 100-150 pages to get the flavour of the material and to see what sorts of things might interest you. For instance, you may be particularly taken by black folklore and magic, or slave religion, or the slave family. Alternatively, you may wish to study the nature of slavery in a frontier state (in this course, we do rather concentrate on the eastern seaboard, so a study of, say, Texas, might uncover some significant contrasts). Frame your own question, but do check with your tutor that that question is feasible.

#### *Primary sources:*

Rawick, George P., ed., *The American Slave: A Composite Autobiography*. This is the 47 volume WPA collection. Donald M. Jacobs, *Index to the American Slave*, is an index to the series, so that if you choose to study, say, the black family, the Jacobs book will help you locate relevant references. Jacobs is on special reserve in Fisher. (Jacobs' index is not exhaustive however so you will have to do your own reading through a number of the volumes.)

The first edition of *The American Slave* is now available online, with a good search function, at <http://memory.loc.gov/ammem/wpaintro/wpahome.html>

#### *Secondary sources:*

Berlin, Ira, *Generations of Captivity: A History of African-American Slaves*

Blassingame, John W., *The Slave Community*

Fett, Sharla M., *Working Cures: Healing, Health, and Power on Southern Slave Plantations*

Dunaway, Wilma A., *The African-American Family in Slavery and Emancipation*

Genovese, Eugene, *Roll, Jordan, Roll*

Johnson, Walter, *Soul by Soul: Inside the Antebellum Slave Market*

Joyner, Charles, *Down by the Riverside*

Levine, Lawrence, *Black Culture and Black Consciousness*

Musher, Sharon Ann, "Contesting 'The Way the Almighty Wants It': Crafting Memories of Ex-Slaves in the Slave Narrative Collection," *American Quarterly* 53(1) (2001)

Phillips, Ulrich, *American Negro Slavery*

Schwartz, Marie, *Born in Bondage*

Stampp, Kenneth, *The Peculiar Institution*

For critical evaluations of the strengths and weaknesses of the WPA interviews see:

Blassingame, John, ed., *Slave Testimony*

Escott, Paul D., *Slavery Remembered*

Spindel, Donna J., "Assessing Memory: Twentieth-Century Slave Narratives Reconsidered," *Journal of Interdisciplinary History* 27(2) (Fall 1996)

Woodward, C. Vann, "History from Slave Sources," *American Historical Review*, 79 (1974), 470-81. (online at <http://www.jstor.org>)

Yetman, Norman, "Ex-slave Interviews and the Historiography of Slavery," *American Quarterly*, 3 (1984), 181-211. (online at <http://www.jstor.org>)

Those interested in writing on slave women may find the following useful:

Camp, Stephanie M. H., *Closer to Freedom: Enslaved Women and Everyday Resistance in the Plantation South*

Campbell, John, "Work, Pregnancy, and Infant Mortality Among Southern Slaves," *Journal of Interdisciplinary History*, 14, 4 (Spring, 1984), 793-812.

Clinton, Catherine, "'With a Whip in His Hand': Rape, Memory, and African-American Women," *History and memory in African-American culture*, ed. Geneviève Fabre and Robert O'Meally

Fox-Genovese, Elizabeth, *Within the Plantation Household*

Fox-Genovese, Elizabeth, "My Statue, My Self: Autobiographical Writings of AfroAmerican Women," in Shari Benstock, ed., *The Private Self: Theory and Practice of Women's Autobiographical Writings*

Giddings, *When and Where I Enter: Impact of Black Women on Race and Sex in America*

Hine, Darlene Clark, ed., *Black Women in United States History*

Jones, Jacqueline, *Labor of Love, Labor of Sorrow*

Ladner, Joyce A., *Tomorrow's Tomorrow: The Black Woman*

Lerner, Gerda, ed., *Black Women in White America*

Sterling, Dorothy, ed., *We Are Your Sisters: Black Women in the Nineteenth Century*

White, Deborah Gray, *Am't I a Woman?*

White, Deborah Gray, "Female Slaves: Sex Roles and Status in the Antebellum Plantation South," in Vicki L. Ruiz and Ellen Carol DuBois, eds., *Unequal Sisters*

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## **Topic 2: What light do the slave narratives written by Frederick Douglass and any one other ex-slave throw on the nature of the slave system?**

*Primary sources:*

Douglass, Frederick, *Narrative of the Life and Times of Frederick Douglass* (there are other editions, with different titles; any edition will do).

Among other narratives held by Fisher are:

Andrews, William L. (ed.) *Six Women's Slave Narratives*

Ball, Charles, *Slavery in the United States*

Bruce, H. C., *The New Man: Twenty-nine Years a Slave*

Crafts, Hannah, *The Bondwoman's Narrative*

Hughes, Louis, *Thirty Years a Slave*

Jacobs, Harriet, *Incidents in the Life of a Slave Girl*

Roper, Moses, *Narrative of the Adventures and Escape / Narrative of My Escape from Slavery*

Thompson, John, *The Life of John Thompson. a Fugitive Slave*

Wilson, Harriet, *Our Nig* (Fisher Library or

<http://etext.lib.virginia.edu/toc/modeng/public/WilOurn.html>

Many of these texts are available online at "North American Slave Narratives: Collection of Electronic Texts," at <http://docsouth.unc.edu/neh/texts.html>

See also <http://docsouth.unc.edu/fpn/texts.html>

[If you use electronic resources please consult Writing Guides on referencing.]

On Douglass, see John Blassingame, ed., *The Frederick Douglass Papers*

*Secondary sources:*

- Andrews, William, *To Tell a Free Story*  
Best, Stephen M., *The Fugitive's Properties: Law and the Poetics of Possession*  
Bontemps, Arna, *Free At Last: The Life of Frederick Douglass*  
Botkin, B. A., "The Slave His Own Interpreter," *Library of Congress Quarterly*, 2 (1944), 37-63.  
Braxton, Joanne M. and Sharon Zuber, "Silences in Harriet 'Linda Brent' Jacobs's *Incidents in the Life of a Slave Girl*," in Elaine Hedges and Shelley Fisher Fishkin, eds., *Listening to Silences: New Essays in Feminist Criticism*  
Davis, Charles T., & Henry Louis Gates, Jr., *The Slave's Narrative* (If not in Fisher see Clare)  
Foster, Frances Smith, *Witnessing Slavery: The Development of the Antebellum Slave Narrative*  
Gates, Henry Louis, Jr., *Figures in Black: Words, Signs and the Racial Self*, esp ch 5 on Harriet Wilson, *Our Nig*  
Gates, Henry Louis, Jr., *The Signifying Monkey: A Theory of Afro-American Literary Criticism*  
Gates, Henry Louis, Jr. and Hollis Robbins, *In Search of Hannah Crafts: Critical Essays in the Bondwoman's Narrative*.  
Humphreys, Debra, "Power and Resistance in Harriet Jacobs' *Incidents in the Life of a Slave Girl*," in Carol J. Singley and Susan Elizabeth Sweeney, eds., *Anxious Power: Reading, Writing, and Ambivalence in Narratives by Women*  
McBride, Dwight A., *Impossible Witnesses: Truth, Abolitionism, and Slave Testimony*  
Nichols, Charles, "Slave Narratives and the Plantation Legend," *Phylon*, 10 (1949), 201-10.  
Osofsky, Gilbert, "The Significance of Slave Narratives," in Gilbert Osofsky, *Puttin' on Ole Massa*

For references on the slave system, see topic 1.

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**Topic 3: What light can runaway ads throw on some aspect or aspects of slave life?**

(You might look, for example, at family and kinship patterns, treatment of slaves by whites, relations between blacks and whites, the degree of black acculturation.)

*Primary sources* (make a selection of material from the following for intensive study):

- Windley, Lathan A., ed., *Runaway Slave Advertisements: A Documentary History from the 1730s to 1790* (4 vols.) 975.00496 4.  
Smith, Billy G., and Richard Wojtowicz, *Blacks Who Stole Themselves: Advertisements for Runaways in the Pennsylvania Gazette, 1728-1790*

*Secondary sources* (you may find the reading lists for topic 1 useful, too):

- John Hope Franklin and Loren Schweninger, *Runaway Slaves: Rebels on the Plantation*  
Hadden, Sally E., *Slave Patrols: Law and Violence in Virginia and the Carolinas*  
Johnson, Michael P., "Runaway Slaves and the Slave Communities of South Carolina, 1799-1830," *William and Mary Quarterly*, 38, 3 (July, 1981), 418-41. (online: <http://www.jstor.org>)  
Morgan, Philip D., "Colonial South Carolina Runaways: Their Significance for Slave Culture," *Slavery and Abolition*, 6, 3 (December, 1985), 57-78 (Not in Fisher; obtain from Clare)  
Mullin, Gerald, *Flight and Rebellion*  
Prude, Jonathan, "To Look upon the 'Lower Sort': Runaway Ads and the Appearance of Unfree Laborers in America, 1750-1800," *Journal of American History*, 78 (June, 1991), 124-59. (online: <http://www.jstor.org>)  
Smith, Billy G., "Runaway Slaves in the Mid-Atlantic Region During the Revolutionary Era," in Ronald Hoffman and Peter J. Albert, eds., *The Transforming Hand of Revolution*

White, Shane and Graham White, *Stylin': African American Expressive Culture From Its Beginnings to the Zoot Suit*  
White, Shane, *Somewhat More Independent* (chs. 5 and 7)

#### **Topic 4: Why did Marcus Garvey's Universal Negro Improvement Association evoke such a powerful response in the years after World War I?**

##### *Primary sources:*

Robert A. Hill, ed., *The Marcus Garvey and Universal Negro Improvement Association Papers*, vols. 1 to 4. This is the major primary source for this topic.

Garvey, Amy Jacques, compiler, *Philosophy and Opinions of Marcus Garvey*  
Garvey, Marcus, *Speech Presenting Case for International Racial Adjustment*  
Clarke, John Henrik, compiler, *Marcus Garvey and the Vision of Africa*

##### *Secondary sources:*

Bair, Barbara, "True Women, Real Men: Gender Ideology, and Social Roles in the Garvey Movement," in Dorothy O. Helly and Susan M. Reverby, eds., *Gendered Domains: Rethinking Public and Private in Women's History*  
Burkett, Randall K., *Garveyism as a Religious Movement*  
Cronon, David E., *Black Moses*  
Garvey, Amy Jacques, *Garvey and Garveyism*  
Grant, Colin, *Negro With a Hat: The Rise and Fall of Marcus Garvey*  
Levine, Lawrence W., "Marcus Garvey and the Politics of Revitalization," in the course reader  
Martin, Tony, *Race First: Ideological and Organizational Struggles of Garvey and the UNIA*  
Moses, Wilson, J., *Black Messiahs and Uncle Toms*  
Moses, Wilson J., *Creative conflict in African American thought : Frederick Douglass, Alexander Crummell, Booker T. Washington, W.E.B. Du Bois, and Marcus Garvey*  
Rolinson, Mary Gambrell, *Grassroots Garveyism: The UNIA in the Rural South, 1920-1927*  
Satter, Beryl, "Marcus Garvey, Father Divine and the gender politics of race difference and race neutrality," *American Quarterly* 48(1) (March 1996) (online: <http://muse.jhu.edu>)  
Stein, Judith, *The World of Marcus Garvey*  
Taylor, Ula Yvette, *The Veiled Garvey: The Life and Times of Amy Jacques Garvey*  
Walker, Clarence E., "The Virtuoso Illusionist: Marcus Garvey," in Walker, *Deromanticizing Black History*

Also see Stanley Nelson (dir.), *Marcus Garvey: Look for Me in the Whirlwind* (Fisher AV; also <http://www.pbs.org/wgbh/amex/garvey/>).

#### **Topic 5 What do the writings of Zora Neale Hurston reveal about the black experience in America?**

##### *Primary sources:*

You may use **any** novels, short stories, plays, letters and/or articles by Hurston, and/or her autobiography. Some suggestions are:

##### Autobiography:

*Dust Tracks on a Road: An Autobiography*

Letters:

*Zora Neale Hurston: A Life in Letters*, ed. Carla Kaplan

Folklore:

*Mules and Men*

*Every Tongue Got to Confess: Negro Folk-Tales from the Gulf states*

“Hoodoo in America,” *Journal of American Folklore*, 44 (Oct.-Dec. 1941), 317-417.

*Tell My Horse*

Novels:

*Their Eyes Were Watching God*

Plays:

*Mule Bone: A Comedy of Negro Life in Three Acts* (with Langston Hughes)

“Color Struck,” and “The First One,” in *Zora Neale Hurston, Eulalie Spence, Marita Bonner, and Others: The Prize Plays and Other One-acts Published in Periodicals*, ed. Jennifer Burton

You can find links to jpegs of the manuscript pages of her unpublished plays (and a chronology of her life) at: <http://memory.loc.gov/ammem/znhhtml/znhchron.html>.

Short Stories:

“Spunk,” *Opportunity*, 3, 30 (June, 1925), 171-73.

“Mutsy, a Short Story,” *Opportunity*, 4, 44 (August, 1926), 246-50, 267.

“Drenched in Light,” *Opportunity*, 2, 24 (December, 1924), 371-74.

“Story in Harlem Slang,” *American Mercury*, 55 (July, 1942), 84-96.

*Sweat*, ed. Cheryl Wall (collection of short stories)

*Secondary Sources:*

Carby, Hazel V., “The Politics of Fiction, Anthropology and the Folk: Zora Neale Hurston,” in G. Fabre and R. O’Meally, eds., *History and Memory in African-American Culture* and in Carby’s *Cultures in Babylon: Black Britain and African America*

Christian, Barbara, ed., *Black Feminist Criticism*

Fox-Genovese, Elizabeth, “Between Individualism and Fragmentation: American Culture and the New Literary Studies of Race and Gender,” *American Quarterly*, 42 (March 1990) 7-34. (online at <http://www.jstor.org>)

Fox-Genovese, Elizabeth, “My Statue, My Self: Autobiographical Writings of AfroAmerican Women,” in Shari Benstock, ed., *The Private Self: Theory and Practice of Women's Autobiographical Writings*

Hemenway, Robert, *Zora Neale Hurston: A Literary Biography*

Huggins, Nathan, *Harlem Renaissance*

Johnson, Barbara, “Metaphor, metonymy, and voice in *Their Eyes Were Watching God*,” in Gates, ed., *Black Literature and Literary Theory*

Kilson, Marion, “The Transformation of Eatonville’s Ethnographer,” *Phylon*, 32, 2 (Summer, 1972), 112-19.

Lewis, David Levering, *When Harlem Was in Vogue*

Lionnet, Françoise, *Autobiographical Voices: Race, Gender, Self-Portraiture*, chapter 3.

Patterson, Tiffany Ruby, *Zora Neale Hurston and a History of Southern Life*

Peters, Pearl May Fisher, *The Assertive Woman in Zora Neale Hurston’s Fiction, Folklore, and Drama*

Pryse, Marjorie, & Hortense J. Spillers, *Conjuring: Black Women, Fiction, and Literary Tradition*

Raynaud, Claudia, “‘Rubbing a Paragraph with a Soft Cloth’? Muted Voices and Editorial

Constraints in *Dusk Tracks on a Road*,” in Sidonie Smith and Julia Watson, eds., *De/Colonizing the Subject: The Politics of Gender in Women’s Autobiography*

Turner, Darwin, *In a Minor Chord: Three Afro-American Writers and Their Search for Identity*  
Willis, S., "Black Women Writers: Taking a Critical Perspective," in G. Green and G Kahn, eds.,  
*Making a Difference*  
"Florida Folklife from the WPA Collections," online at  
<http://memory.loc.gov/ammem/flwpahtml/flwpa.html>

There is much more material on Hurston in Fisher and on the databases if you want to read further.  
A bibliography of primary and some secondary material is available here:  
<http://falcon.jmu.edu/~ramseyil/hurstonbib.htm>

## **Topic 6: What do the novels of Toni Morrison reveal about the black experience in America?**

### *Primary Sources:*

*Beloved*  
*Jazz*  
*Sula*  
*The Bluest Eye*  
*Song of Solomon*  
*Tar Baby*  
*Paradise*  
*Love*

You may also like to read:

"Recitatif," (short story in Clarence Major, ed., *Calling the Wind*; also in Linda Wagner-Martin, ed., *The Oxford Book of Women's Writing in the United States*; and in Marita Golden, ed., *Skin Deep*)

*Playing in the Dark: Whiteness and the Literary Imagination*

### *Secondary sources:*

Abel, Elizabeth, "Black Writing, White Reading: Race and the Politics of Feminist Interpretation," in Kwame Anthony Appiah and Henry Louis Gates, Jr., eds., *Identities*  
Abel, Elizabeth, Barbara Christian and Helene Moglen, eds., *Female Subjects in Black and White: Race, Psychoanalysis, Feminism*  
Andrews, William L. and Nellie Y. McKay (eds.), *Toni Morrison's Beloved: a casebook*  
Christian, Barbara, *Black Feminist Criticism: Perspective on Black Women Writers*  
Christian, Barbara, *Black Women Novelists: The Development of a Tradition*  
Henderson, Mae G., "Toni Morrison's *Beloved*: Re-membering the Body as Historical Text," in Domna C. Stanton, ed., *Discourses of Sexuality: From Aristotle to AIDS*  
McKay, Nellie Y., ed., *Critical Essays on Toni Morrison*  
Peterson, Nancy J., *Toni Morrison: Critical and Theoretical Approaches*  
Pryse, Marjorie, and Hortense J. Spillers, *Conjuring: Black Women, Fiction & Literary Tradition*  
Tally, Justine, ed., *The Cambridge Companion to Toni Morrison*  
Taylor-Guthrie, Danielle, ed., *Conversations with Toni Morrison*

## **Topic 7: What do TWO OR MORE of these recent fictionalized accounts of slavery reveal about contemporary understandings of the black experience in the United States?**

### *Primary Sources:*

Jones, Edward P., *The Known World* (2003)

Butler, Octavia, *Kindred* (1988)  
Morrison, Toni, *Beloved* (1987)  
Bradley, David, *The Chaneyville Incident* (1981; 2<sup>nd</sup> ed 1986)  
Williams, Sherley Anne, *Dessa Rose* (1986)

*Secondary Sources:*

Bell, Bernard W., *The Afro-American Novel and Its Tradition*  
Gates, Henry Louis Jr., ed., "Race," *Writing, and Difference*  
McDowell, Deborah E. and Arnold Rampersad (eds.), *Slavery and the literary imagination*  
Mckible, Adam, "'These are the Facts of the Darky's History': Thinking History and Reading Names in Four African American Texts," *African American Review* 28, no. 2, Black Women's Culture Issue (Summer 1994): 223-235 ([www.jstor.org](http://www.jstor.org))  
Mitchell, Angelyn, *The Freedom to Remember: Narrative, Slavery, and Gender in Contemporary Black Women's Fiction*  
Patton, Venetria K., *Women in chains : the legacy of slavery in Black women's fiction*  
Plasa, Carl and Betty J. Ring, "Introduction" in Carl Plasa and Betty J. Ring, eds., *Discourse of Slavery: Aphra Behn to Toni Morrison*  
Rushdy, Ashraf H.A., *Neo-slave narratives: studies in the social logic of a literary form*, esp. chs. 1 & 2 (other chapters for specific novels)  
Rushdy, Ashraf H.A., "The Neo-slave Narrative," in Maryemma Graham, ed., *Cambridge Companion to the African American Novel*  
Rushdy, Ashraf H. A., *Remembering Generations: Race and Family in Contemporary African American Fiction*  
Van Deburg, William L., *Slavery and Race in American Popular Culture*, ch. 5

*On specific primary texts:*

*The Known World:*

Mia Bay, review, *Common-Place* (<http://www.common-place.org/vol-04/no-04/reviews/bay.shtml>)  
Richard H. King, *The Known World* (Review), *Rethinking History* 9, nos. 2-3 (Jun-Sep 2005): 355-365.

*Beloved:*

Andrews, William L. and Nellie Y. McKay (eds.), *Toni Morrison's Beloved: a casebook*  
April Lidinsky, "Prophesying Bodies: Calling for a Politics of Collectivity in Toni Morrison's *Beloved*," in Carl Plasa and Betty J. Ring, eds., *Discourse of Slavery: Aphra Behn to Toni Morrison*

*The Chaneyville Incident:*

Lock, Helen, "'Building up from fragments': the oral memory process in some recent African-American written narratives," *College Literature* 22, no. 3 (Oct. 1995): 109-121. [On *Beloved* and *The Chaneyville Incident*.] ([www.jstor.org](http://www.jstor.org))  
Ensslen, Klaus, "Fictionalizing History: David Bradley's *The Chaneyville Incident*," *Callaloo* 35 (Spring, 1988): 280-296. ([www.jstor.org](http://www.jstor.org))

*Kindred:*

Allison, Dorothy, "The Future of Female: Octavia Butler's Mother Lode," in Henry Louis Gates, Jr., ed., *Reading Black, Reading Feminist: A Critical Anthology*  
Shinn, Thelma J., "The Wise Witches: Black Women Mentors in the Fiction of Octavia E. Butler," in Marjorie Pryse and Hortense J. Spillers, eds., *Conjuring: Black Women, Fiction, and Literary Tradition*  
Lisa Yaszek, "'A Grim Fantasy': Remaking American History in Octavia Butler's *Kindred*," *Signs*, Vol. 28, No. 3 (Summer 2003): 1053-1067

*Dessa Rose:*

Henderson, Mae G., "The Stories of O(Dessa) Rose: Stories of Complicity and Resistance," in Elizabeth Abel, Barbara Christian and Helene Moglen, eds., *Female Subjects in Black and White: Race, Psychoanalysis, Feminism* [On *Dessa Rose*]

Kekeh, Andree-Anne, "Sherley Anne Williams' *Dessa Rose*: History and the Disruptive Power of Memory," in Geneviève Fabre and Robert O'Meally, eds., *History and Memory in African-American Culture*

You may also like to use the library databases and [www.jstor.edu](http://www.jstor.edu) and [www.historycooperative.org](http://www.historycooperative.org) to read other articles about and reviews of these books.

Depending on which book you pick, you may also like to consult the lists of secondary material for Topics 1 and 2.

### **Topic 8: An essay on some aspect of black music.**

Provided you get prior approval from Clare, you may write an essay that *addresses a question* on some aspect of African-American music. You will need to establish that you have located a **significant body of primary material** on which the essay will be based.

*Secondary sources* (this list is only suggestive – do your own searching and check with Clare for advice):

Baraka, Imamu Amiri (LeRoi Jones), *Blues People: Negro Music in White America*

Brown, Cecil, *Stagolee Shot Billy*

Carby, Hazel V., "'It Jus' Be's Dat Way Sometime': The Sexual Politics of Women's Blues," in Vicki L. Ruiz and Ellen Carol DuBois, eds., *Unequal Sisters*

Cepeda, Raquel, *And It Don't Stop: The Best American Hip-hop Journalism of the Last 25 Years*

Davis, Angela Y., *Blues Legacies and Black Feminism: Gertrude 'Ma' Rainey, Bessie Smith, and Billie Holiday*

DeVeaux, Scott, *The Birth of Bebop: A Social and Musical History*

Ellison, Ralph, *Shadow and Act* (See sections "Living with Music," "As the Spirit Moves Mahalia," and "Blues People")

Floyd, Samuel A., *The Power of Black Music: Interpreting Its History From Africa to the United States*

Forman, Murray and Mark Anthony Neal, eds., *That's the Joint!: The Hip-Hop Studies Reader*

Gilroy, Paul, "Sounds Authentic: Black Music, Ethnicity, and the Challenge of a *Changing Same*," in Robin D. G. Kelley and Sidney Lemelle, eds., *Imagining Home: Class, Culture and Nationalism in the African Diaspora*

Jackson, Bruce, ed., *Wake Up Dead Man: Afro-American Worksongs from Texas Prisons*

Levine, Lawrence W., *Black Culture and Black Consciousness*

Morgenstern, Dan, *Living With Jazz*

Oliver, Paul, *The Story of the Blues*

Oliver, Paul, *Songsters and Saints: Vocal Traditions on Race Records*

Peretti, Burton W., *The Creation of Jazz: Music, Race, and Culture in Urban America*

Perry, Imani, *Prophets of the Hood: Politics and Poetics in Hip Hop*

Pough, Gwendolyn D., *Check It While I Wreck It: Black Womanhood, Hip Hop Culture, and the Public Sphere*

Radano, Ronald, "Hot Fantasies: American Modernism and the Idea of Black Rhythm," in Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination* [Available on CORS under *Music and the Racial Imagination*, ch. 13]

Radano, Ronald, *Lying Up A Nation: Race and Black Music*

Rose, Tricia, *Black Noise: Rap Music and Black Culture in Contemporary America*

Shapiro, N., and Hentoff, Nat, eds., *Hear Me Talkin' to Ya: The Story of Jazz by the Men Who Made It*

Southern, Eileen, *The Music of Black Americans*

Ward, Brian, *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*

**Topic 9: What light does the black folklore contained in the following primary sources throw on the black experience in America?**

*Primary sources (choose a good selection from some or all of these):*

Georgia Writers' Project, *Drums and Shadows: Survival Studies among the Georgia Coastal Negroes*

Dance, Daryl Cumber, ed., *Shuckin' and Jivin': Folklore from Contemporary Black Americans*

Dance, Daryl Cumber, ed., *From My People: 400 Years of African American Folklore*

Onwuchekwa Jemie, ed., *Yo mama!: New Raps, Toasts, Dozens, Jokes, and Children's Rhymes from Urban Black America*

Hurston, Zora Neale, ed., *Every Tongue Got to Confess: Negro Folk-Tales from the Gulf States*

*Secondary sources:*

Abrahams, Roger D., *Talking Black*

Abrahams, Roger D., *Positively Black*

Brown, Cecil, *Stagolee Shot Billy*

Dundes, Alan, ed., *Mother Wit from the Laughing Barrel: Readings in the Interpretation of Afro-American Folklore*

Dorson, Richard M., *Folklore and Fakelore: Essays toward a Discipline of Folk*

Dorson, Richard M., *Negro Folktales in Michigan*

Dorson, Richard M., *American Folklore*

Dorson, Richard M., *Land of the Mill Rat*

Gates, Henry Louis Jr., *Signifying Monkey*

Jackson, Bruce, ed., *Folklore/ Folklife*

Legman, G., *Rationale of the Dirty Joke: An Analysis of Sexual Humor* (Fisher, rare book)

Levine, Lawrence W., *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*

Nelson, Scott Reynolds, *Steel Drivin' Man: John Henry, the Untold Story of an American Legend*

Prahlad, Sw. Anand, "Africana Folklore: History and Challenges," *Journal of American Folklore* 118, no. 469 (Summer 2005): 253-270.

Prahlad, Sw. Anand, *African-American Proverbs in Context*

Pryse, Marjorie, and Hortense J. Spillers, *Conjuring: Black Women. Fiction and Literary Tradition*

Roberts, John W., *From Trickster to Badman: The Black Folk Hero in Slavery and Freedom*

**Topic 10: What do these narratives of childhood experiences reveal about the nature life in the segregated South?**

*Primary sources (select, for intensive study, some of the following autobiographies and/or others you may be able to locate):*

Abernathy, Ralph, *And the Walls Came Tumbling Down*  
Angelou, Maya, *I Know Why the Caged Bird Sings*  
Davis, Angela, *Angela Davis – An Autobiography*  
Murray, Pauli, *The Autobiography of a Black Activist*  
Wright, Richard, *Black Boy*

You may also like to read:

Chafe, William H., ed., *Remembering Jim Crow: African Americans Tell About Life in the Segregated South*  
“Race and Place: An African American Community in the Jim Crow South: Charlottesville, VA”:  
<http://www.vcdh.virginia.edu/afam/raceandplace/>

*Secondary sources:*

Cudjoe, Selwyn R., “Maya Angelou: The Autobiographical Statement Updated,” in Henry Louis Gates, Jr., ed., *Reading Black, Reading Feminist*  
Dailey, Jane, Glenda Elizabeth Gilmore, & Bryant Simon, eds., *Jumpin’ Jim Crow: Southern Politics from Civil War to Civil Rights*  
Franklin, Jimmie Lewis, *Back to Birmingham*  
Gilmore, Glenda Elizabeth, *Gender and Jim Crow: Women and the Politics of White Supremacy in North Carolina, 1896-1920*  
Hahn, Steven, *A Nation Under Our Feet: Black Political Struggles in the Rural South From Slavery to the Great Migration*  
Hale, Grace Elizabeth, *Making Whiteness: The Culture of Segregation in the South, 1890-1940*  
Litwack, Leon, *Been In the Storm So Long*  
Litwack, Leon, *Trouble In Mind*  
McGuire, Danielle L., “‘It Was like All of Us Had Been Raped’: Sexual Violence, Community Mobilization, and the African American Freedom Struggle,” *Journal of American History*, Vol. 91, No. 3 (Dec. 2004), 906-931. [www.historycooperative.org]  
McMillen, Neil R., *Dark Journey: Black Mississippians in the Age of Jim Crow* 976.200496 2  
Painter, Nell, *Southern History Across the Color Line*  
Perman, Michael, *Struggle For Mastery: Disfranchisement in the South, 1888-1908*  
Shapiro, Herbert, *White Violence and Black Response: From Reconstruction to Montgomery*  
Williamson, Joel, *The Crucible of Race: Black-White Relations in the American South since Emancipation*

**Topic 11: What is the value of the personal testimony contained in at least two the following primary sources for an understanding of the civil rights movement?**

(N. B. Either Raines or Hampton must be studied)

*Primary sources:*

Raines, Howell, ed., *My Soul Is Rested: The Story of the Civil Rights Movement in the Deep South*  
Hampton, Henry and Steve Fayer, eds., *Voices of Freedom: An Oral History of the Civil Rights Movement*  
Moody, Anne, *Coming of Age in Mississippi*  
Clark, Septima, *Ready From Within: A First Person Narrative*

Civil Rights in Mississippi: <http://www.lib.usm.edu/%7Espcol/crda/oh/index.html>

Secondary sources:

- Branch, Taylor, *Parting the Waters*
- Brown, Cynthia Stokes, *Ready From Within: Septima Clark and the Civil Rights Movement*
- Carson, Clayborne, *In Struggle: SNCC and the Black Awakening of the 1960s*
- Chafe, William, *Civilities and Civil Rights: Greensboro, N. C. and the Black Struggle for Freedom*
- Collier-Thomas, Bettye and V.P. Franklin, eds., *Sisters in the Struggle: African American Women in the Civil Rights-Black Power Movement*
- Crawford, Vicki L., Jacqueline Anne Rouse and Barbara Woods, eds., *Women in the Civil Rights Movement: Trailblazers and Torchbearers, 1941-1965*,
- Diamond, Arlyn, "Choosing Sides, Choosing Lives: Women's Autobiographies of the Civil Rights Movement," in Margo Culley, ed., *American Women's Autobiography*
- Fairclough, Adam, *To Redeem the Soul of America*
- Hill, Lance, *The Deacons for Defense: Armed Resistance and the Civil Rights Movement*
- McGuire, Danielle L., "'It Was like All of Us Had Been Raped': Sexual Violence, Community Mobilization, and the African American Freedom Struggle," *Journal of American History*, Vol. 91, No. 3 (Dec. 2004), 906-931. [www.historycooperative.org]
- McKay, Nellie Y., "The Girls Who Became the Women: Childhood Memories in the Autobiographies of Harriet Jacobs, Mary Church Terrell, and Ann Moody," in Florence Howe, ed., *Traditions and the Talents of Women*
- Meier, August, and Elliott Rudwick, *CORE: A Study of the Civil Rights Movement*
- McAdam, Doug, *Freedom Summer*
- McGuire, Danielle L., "'It Was like All of Us Had Been Raped': Sexual Violence, Community Mobilization, and the African American Freedom Struggle," *Journal of American History*, Vol. 91, No. 3 (Dec. 2004), 906-931.
- Garrow, David J., *Protest at Selma*
- Garrow, David J., *Bearing the Cross*
- Kelley, Robin D. G., *Freedom Dreams*, ch. 3
- Matusow, Allen J., *The Unraveling of America*
- O'Neill, William L., *Coming Apart: An Informal History of American in the Sixties*
- Payne, Charles, *I've Got the Light of Freedom: The Organizing Tradition and the Mississippi Freedom Struggle*
- Ransby, Barbara, *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*.
- Robinson, Armstead L. and Patricia Sullivan, *New Directions in Civil Rights Studies*
- Robnett, Belinda, *How Long? How Long?: African-American Women in the Struggle For Civil Rights*
- Rosenzweig, Roy and David Thelan, "History in Black and Red: African Americans and American Indians and Their Collective Pasts," first half of chapter six of *The Presence of the Past: Popular Uses of History in American Life*, Columbia University Press, New York, 1998, 147-62. [Available on CORS under *The Presence of the Past*.]
- Sokol, Jason, *There Goes My Everything: White Southerners in the Age of Civil Rights, 1945-1975* (Vintage, 2007).
- Tyson, Timothy B., *Radio Free Dixie: Robert F. Williams and the Roots of Black Power* OR "'Black Power,' and the Roots of the African American Freedom Struggle," *Journal of American History* 85(2) (Sept 1998): 540-570 (online: <http://www.jstor.org>)
- Tyson, Timothy, *Blood Done Sign My Name*

## Topic 12: What do the following autobiographies and letters reveal about the nature of the Black Power movement?

### Primary sources:

*The Autobiography of Malcolm X* with Alex Haley (1965)  
Jackson, George, *Soledad Brother* (1970)  
Jackson, George, *Blood in My Eye* (1972)  
Davis, Angela, *Angela Davis: An Autobiography* (1974)  
Shakur, Assata, *Assata: An Autobiography* (1987)  
Cleaver, Eldridge, *Soul on Ice* (1968)  
Brown, Elaine, *A Taste of Power: A Black Woman's Story* (1994)  
Newton, Huey P., *Revolutionary suicide* (1973)  
Seale, Bobby, *A Lonely Rage: The Autobiography of Bobby Seale* (1978)  
Brown, H. Rap (Jamil Al-Amin) *Die Nigger Die! A Political Autobiography* (1969)

### Other primary sources you might like to consult are:

Heath, G. Louis (ed.), *The Black Panther Leaders Speak: Huey P. Newton, Bobby Seale, Eldridge Cleaver and Company Speak Out Through the Black Panther Party's Official Newspaper* (1976)  
*Huey!: Black Panther Platform with Seale, Cleaver, Rap Brown. Listen, Whitey!: Black Communities' Reaction to the Assassination of Dr. Martin Luther King* [sound recording] (1972)  
Carmichael, Stokely and Charles V. Hamilton, *Black Power: The Politics of Liberation in America* (1967)  
Seale, Bobby, *Seize the Time: The Story of the Black Panther Party and Huey P. Newton* (1970)  
Moore, Gilbert (Gilbert Stuart) *A Special Rage* (1971)  
Foner, Philip S., (ed.), *The Black Panthers Speak* (1970)  
Kuwasi Balagoon [and others], *Look for Me in the Whirlwind: The Collective Autobiography of the New York 21* (1971)  
Articles from the newspaper, *The Black Panther*, available at <http://www.etext.org/Politics/MIM/bpp/index.html>  
Breitman, George (ed.), *Malcolm X Speaks: Selected Speeches and Statements*  
Barbour, Floyd B., ed., *The Black Power Revolt: A Collection of Essays* (1968)  
Williams, Robert F., *Negroes With Guns* (1962)

### Secondary Sources:

Bigsby, C. W. E., "The Public Self: The Black Autobiography," in *The Second Black Renaissance: Essays in Black Literature*  
Carr, Robert, *Black Nationalism in the New World: Reading the African American and West Indian Experience*, ch. 5  
Cleaver, Kathleen and George Katsiaficas (eds.), *Liberation, Imagination, and the Black Panther Party: A New Look at the Panthers and their Legacy*  
Collier-Thomas, Bettye and V.P. Franklin (eds.), *Sisters in the Struggle: African American Women in the Civil Rights-Black Power Movement*  
Cooke, Michael, "Modern Black Autobiography in the Tradition," in *Romanticism: Vistas, Instances, Continuities*, ed. David Thorburn and Geoffrey Hartman  
Crowe, Daniel E., *Prophets of Rage: The Black Freedom Struggle in San Francisco, 1945-1969*  
Fox-Genovese, Elizabeth, "My Statue, My Self: Autobiographical Writings of AfroAmerican Women," in Shari Benstock, ed., *The Private Self: Theory and Practice of Women's Autobiographical Writings*

Hajek, Friederike, "From Slave Narrative to Contemporary Afro-American Autobiography: Some Remarks on the Contribution of Black People to the Origins and Originality of American Culture," in *The Origins and Originality of American Culture*, ed. Tibor Frank

Jeffries, Judson L., *Huey P. Newton: The Radical Theorist*

Joseph, Peniel E., "Black Liberation Without Apology: Reconceptualizing the Black Power Movement," *The Black Scholar* 31, no. 3/4 (Fall 2001): 2-19 (online: enter journal title on Fisher Library catalogue and follow the links)

----, "Dashikis and democracy: Black Studies, student activism, and the Black Power Movement," *The Journal of African American History* 88, no.2 (Spring 2003): 182-203 (online via Fisher Lib catalogue)

Kelley, Robin D. G., "'Roaring From the East': Third World Dreaming" in *Freedom Dreams: The Black Radical Imagination*

Moses, Wilson Jeremiah, *Black Messiahs and Uncle Toms* esp. ch 13

Ogbar, Jeffrey, *Black Power: Radical Politics and African American Identity*

Ransby, Barbara, *Ella Baker and the Black Freedom Movement: A Radical Democratic Vision*

Self, Robert O., *American Babylon: Race and the Struggle for Postwar Oakland*, ch. 6

Taylor, Ula, "The historical evolution of black feminist theory and praxis," *Journal of Black Studies* 29, no. 2 (Nov. 1998): 234-253 [online via Expanded Academic Index]

Theoharis, Jeanne and Komozi Woodard, eds., *Groundwork: Local Black Freedom Movements in America*

Tyson, Timothy B., *Radio Free Dixie: Robert F. Williams and the Roots of Black Power*; OR

----, "'Black Power,' and the Roots of the African American Freedom Struggle," *Journal of American History* 85(2) (Sept 1998): 540-570 (online: <http://www.jstor.org>)

Van Deburg, William, *New Day in Babylon: The Black Power Movement and American Culture, 1965-1975*

Wallace, Michele, *Black Macho and the Myth of the Black Superwoman*

Ward, Stephen, "'Scholarship in the Context of Struggle': Activist Intellectuals, the Institute of the Black World (IBW), and the Contours of Black Power Radicalism," *The Black Scholar* 31, no. 3/4 (Fall 2001): 42-53 (online: enter journal title on Fisher Library catalogue and follow the links)

Woodard, Komozi, *A Nation Within A Nation: Amiri Baraka (LeRoi Jones) and Black Power Politics*

### **Topic 13: Why was William Styron's Novel, *The Confessions of Nat Turner*, so controversial?**

#### *Primary sources:*

Styron, William, *The Confessions of Nat Turner* (1967)

Clarke, John Henrik, *William Styron's Nat Turner: Ten Black Writers Respond*

Tragle, Henry Irving, *The Southampton Slave Revolt of 1831: A Compilation of Source Material*

The publication of the novel provoked numerous reviews, letters to the editor, etc. Some of these are reprinted in collections in this list, but students should consult Jackson Bryer, *William Styron: A Reference Guide* (016.81354 15) and look at some of the items held in the the library.

#### *Secondary sources:*

Aptheker, Herbert, *American Negro Slave Revolts*

Casciato, Arthur D., and James L. W. West, *Critical Essays on William Styron*

Duff, John B., and Peter Mitchell, *The Nat Turner Rebellion: The Historical Event and the Modern Controversy*

Durden, Robert F., "William Styron and His Black Critics," *South Atlantic Quarterly*, 68 (1 969), 181-87.

Elkins, Stanley M., *Slavery*

Ellison, Ralph, William Styron and Robert Penn Warren, "The Uses of History and Fiction," in James West, ed., *Conversations with William Styron*

Foner, Eric, *Nat Turner*

Genovese, Eugene, "William Styron before the People's Court," in Eugene Genovese, *In Red and Black: Marxist Explorations in Southern and Afro-American History*, 200-217.

Greenberg, Kenneth S., *Nat Turner: a slave rebellion in history and memory*.

Gross, Seymour L. and Eileen Bender, "History, Politics and Literature: The Myth of Nat Turner," *American Quarterly*, 68 (1971), 478-518. (online at <http://muse.jhu.edu>)

Holder, Alan, "Styron's Slave: The Confessions of Nat Turner," *South Atlantic Quarterly*, 68 (1969), 167-80.

O'Neill, William L., *Coming Apart: An Informal History of American in the 1960s*

Matusow, Allen, *The Unraveling of America*

Rushdy, Ashraf H. A., "Reading Black, White, and Gray in 1968: The Origins of the Contemporary Narrativity of Slavery," in Henry B. Wonham, ed., *Criticism and the Color Line: Desegregating American Literary Studies*

Stone, Albert E., *The Return of Nat Turner: History, Literature, and Cultural Politics in Sixties America*

Styron, William, "Nat Turner Revisited," (25<sup>th</sup> anniversary of *The Confessions of Nat Turner*), *American Heritage* 43(6) (Oct 1992). (online: Expanded Academic Index [EAI] via Fisher Library database webpage)

Tragle, Henry Irving, "Styron and His Sources," in Henry Tragle, *The Southampton Slave Revolt of 1831: A Compilation of Source Materials*, 397-414.

White, John, "The Novelist as Historian: William Styron and American Negro Slavery," *Journal of American Studies*, 4 (1971), 233-45.

Students may also like to consult the readings on black power and the 1960s listed under Topic 12.

## Tutorial discussion list

All Key Readings are in the course reader. They are also available, along with the supplementary readings, in Fisher Reserve or available on electronic reserve. Note that the supplementary lists themselves usually only scratch the surface of the historical work done on each topic. For further reading, consult the reading lists accompanying essay questions, or ask Clare.

There are no tutorials in the first week of semester.

### Week Two (4-8 Aug): Introductory Tutorial

Meet and greet. Assessment explained.

### Week Three (11-15 Aug): A Brief History of Race and the Slave Trade

Suggested questions for discussion:

- What came first in the colonial Americas, slavery or racism? Use the sources provided to answer this question.
- Is Equiano's account reliable? Why or why not? Is it useful?
- How do you respond to the image of *The Brookes*? What is its provenance? How do its origins affect its use by students of history?

Compulsory reading (note that most of these are short, primary source documents):

- David Brion Davis, "Constructing Race: A Reflection," *William and Mary Quarterly*, Third Series, Vol. 54, No. 1 (Jan. 1997), pp. 7-18.
- Anthony Johnson, a Former Slave, Claims His Slave Property, 1655.
- Elizabeth Key, a "mulatto" child of a deceased slaveholder, successfully claims free status, 1655-1656.
- "An Act Concerning Negroes & Other Slaves," Maryland, 1664.
- Francis Payne's will, 1673.
- "Of the Servants and Slaves in Virginia," c. late 17C.
- Phillip D. Curtin, *The Atlantic Slave Trade: A Census* (Madison, 1969), pp. 88-90.
- Excerpt from *The Interesting Narrative of the Life of Olaudah Equiano* (1789).
- Plan of *The Brookes* (also at <http://www.loc.gov/rr/rarebook/guide/ra023002.jpg>; for discussion see <http://www.history.ac.uk/1807commemorated/exhibitions/museums/brookes.html>).

Supplementary reading

On the history of race and racism:

Patrick Wolfe, "Land, Labor, and Difference: Elementary Structures of Race," *American Historical Review* 106, no. 3 (Jun. 2001): 865-905; or at:

<http://www.historycooperative.org/journals/ahr/106.3/ah000866.html>

Barbara Jeanne Fields, "Slavery, Race and Ideology in the United States of America," in *New Left Review* 181 (1990): 95-118.

Stephen Jay Gould, "American Polygeny and Craniometry before Darwin: Blacks and Indians as Separate, Inferior Species," in *The "Racial" Economy of Science: Toward a Democratic Future*, ed. Sandra Harding (Bloomington: Indiana University Press, 1993), 84-115.

George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (Philadelphia: Temple University Press, 1996), esp. ch 1.

Theodore W. Allen, *The Invention of the White Race*, 2 vols. (London: Verso, 1994-1997).

On the slave trade:

Anne Bailey, *African Voices of the Slave Trade: Beyond the Silence and the Shame* (Boston: Beacon, 2005).

Stephanie Smallwood, *Saltwater Slavery: A Middle Passage from Africa to American Diaspora* (Cambridge: Harvard University Press, 2007).

Sylviane A. Diouf, *Dreams of Africa in Alabama: The Slave Ship Clotilda and the Story of the Last Africans Brought to America* (Oxford: Oxford University Press, 2007).

Vincent Carretta, *Equiano, the African: Biography of a Self-Made Man* (Athens, 2005).

#### **Week Four (18-22 Aug): Slavery during the Seventeenth and Eighteenth Centuries**

Suggested questions for discussion:

- In what ways was slavery different in the North, the Chesapeake and the Carolinas?
- How did different labour systems affect slave culture?
- How do we find out about slaves' experiences of enslavement? What were some of those experiences, for enslaved men, women and children?

Compulsory reading:

- Ira Berlin, "Time, Space, and the Evolution of Afro-American Society on the British Mainland of North America," *American Historical Review*, 85 (1980), 44-78.
- Runaway slave advertisements (1751-1795)
- Article from the *South Carolina Gazette* (1772)

Supplementary readings:

Phillip D. Curtin, *The Atlantic Slave Trade*, ch. 5.

Ira Berlin, *Many Thousands Gone: The First Two Centuries of Slavery in North America* (Cambridge: Harvard University Press, 1998).

Ira Berlin, "From Creole to African: Atlantic Creoles and the Origins of African-American Society in Mainland North America," *William and Mary Quarterly*, Vol. 53, No. 2 (1996), 251-288; AND reprinted in Gad Heuman and James Walvin, eds., *The Slavery Reader*, 427-462.

Philip D. Morgan, "British Encounters with Africans and African-Americans, circa 1600-1780," in Philip Morgan and Bernard Bailyn, eds., *Strangers in the Realm* (photocopy in special reserve)

Philip D. Morgan, "Work and Culture: The Task System and the World of Lowcountry Blacks, 1700-1880," *William and Mary Quarterly* 39 (1982), 563-99

Philip D. Morgan, *Slave Counterpoint: Black Culture in the Eighteenth-Century Chesapeake and Lowcountry* (Chapel Hill: Omohundro/UNC, 1998).

Peter H. Wood, *Black Majority* (final chapter on Stono Rebellion).

Gerald Mullin, *Flight and Rebellion* (final chapter on Gabriel's Rebellion).

Mechal Sobel, *The World They Made Together: Black and White Values in Eighteenth Century Virginia* (especially part 1 and the coda).

Rhys Isaac, *The Transformation of Virginia, 1740-1790* (Omohundro, 1982; New York, 1988).  
 Rhys Isaac, *Landon Carter's Uneasy Kingdom: Revolution and Rebellion on a Virginia Plantation* (Oxford, 2004).  
 Kathleen M. Brown, *Good Wives, Nasty Wenches, and Anxious Patriarchs: Gender, Race, and Power in Colonial Virginia* (Chapel Hill: Omohundro/UNC, 1996).  
 Michael Zuckerman, "William Byrd's Family," *Perspectives in American History*, 12 (1979), 255-311.

## Week Five (25-29 Aug): Culture and Resistance in the Antebellum Years

Suggested questions for discussion:

- What were the origins of slave culture?
- What were the defining characteristics of antebellum slave culture?
- Did North American slaves resist slavery?
- Why did slaves in the rest of the New World resist more violently than did those the U.S. slave system?

Compulsory reading:

- Excerpt from F. L. Olmsted's observations in the South, *A Journey in the Back Country* (1860) (for more Olmsted, see <http://docsouth.unc.edu/nc/olmsted/menu.html>)
- Lawrence W. Levine, *Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom*, 30-55.
- Charles Joyner, *Down by the Riverside: A South Carolina Slave Community*, 196-224.
- Reports in the *Cincinnati Daily Gazette*, Jan. 29, 1856, and by an Ohio abolitionist, regarding the murder by Margaret Garner of her child

Supplementary reading:

Lawrence W. Levine, *Black Culture and Black Consciousness*, preface and chs. 1 & 2.  
 Charles Joyner, *Down by the Riverside*.  
 Charles Joyner, "The World of the Plantation Slaves," in Edward D. C. Campbell, ed., *Before Freedom Came: African-American Life in the Plantation South* (study the pictures in this book)  
 Eugene Genovese, *Roll, Jordan, Roll*. (pp. 1-159)  
 Shane White & Graham White, *The Sounds of Slavery: Discovering African American History Through Songs, Sermons, and Speech*.  
 Shane White and Graham White, *Stylin': African American Expressive Culture From Its Beginnings to the Zoot Suit* (chs 1-3)  
 Representing Slavery: A Roundtable Discussion (esp. pieces by Bontemps and White & White).  
 Online at <http://www.common-place.org>, vol. 1, no. 4 (July 2001).  
 Philip D. Morgan, "The Significance of Kin," in *Slave Counterpoint: Black Culture in the Eighteenth-Century Chesapeake and Lowcountry*, 530-558  
 Angela Davis, *The Black Woman's Role in the Community of Slaves* (14pp.)  
 Camp, Stephanie M. H., *Closer to Freedom: Enslaved Women and Everyday Resistance in the Plantation South*  
 Deborah Gray White, *Ar'n't I a Woman? Female Slaves in the Plantation South*  
 Walter Johnson, *Soul by Soul: Life Inside the Antebellum Slave Market*  
 Dylan C. Penningroth, *The Claims of Kinfolk: African American Property and Community in the Nineteenth-Century South*

John Hope Franklin and Loren Schweninger, *Runaway Slaves: Rebels on the Plantation*  
Anthony E. Kaye, *Joining Places: Slave Neighborhoods in the Old South*.

Interviews with former slaves conducted in the 1930s in *The American Slave*, available online at  
<http://memory.loc.gov/ammem/wpaintro/wpahome.html>

## **Week Six (1-5 Sept): Slavery and Its End in New York City**

Suggested questions for discussion:

- Did you know slavery existed in the North? Many Americans were surprised to learn this fact recently, when the hugely successful exhibition was held at the New York Historical Society. How can we account for this amnesia?
- How do White and Dunbar write about the history of slavery? Discuss their use of sources and the difference between the topics on which they focus.

Compulsory reading:

- Shane White, "The Death of James Johnson," *American Quarterly*, vol. 51, no. 4 (Dec. 1999): 753-795.
- Erica Armstrong Dunbar, *A Fragile Freedom: African American Women and Emancipation in the Antebellum City* (New Haven: Yale UP, 2008), 26-69.
- *Slavery in New York*, exhibition at the New York Historical Society, 2005-2006:  
<http://www.slaveryinnewyork.org/index.html>: enter and "tour galleries."

Supplementary reading:

Leon Litwack, *North of Slavery: The Negro in the Free States, 1790-1860*.

Shane White, "'It Was a Proud Day': African Americans, Festivals, and Parades in the North, 1741-1834," *Journal of American History*, 81 (1994), 13-50.

Shane White, *Somewhat More Independent* (chs. 6 and 7).

Shane White, *Stories of Freedom in Black New York*.

Leslie M. Harris, *In the Shadow of Slavery: African Americans in New York City, 1626-1863*.

Graham Russell Hodges, *Root and Branch: African Americans in New York and East New Jersey, 1613-1863*.

Ira Berlin and Leslie M. Harris, eds., *Slavery in New York* (New York Historical Society and New Press, 2005).

Jane E. Dabel, *A Respectable Woman: The Public Roles of African American Women in 19th-Century New York*.

Patrick Rael, *Black Identity and Black Protest in the Antebellum North*.

Gary Nash, *Forging Freedom: The Formation of Philadelphia's Black Community, 1720-1840*.

## Week Seven (8-12 Sept): The Civil War, Or, The Greatest Slave Rebellion in Modern History?

Suggested questions for discussion:

- Who ended slavery?
- What do slaves' response to the War and Emancipation reveal about black culture and black politics?

Compulsory reading:

- The Emancipation Proclamation (1863)
- Frederick Douglass, "Men of Color, To Arms" (1863)
- Statement of a "Colored Man" (September 1863)
- Martin R. Delany, "Slavery Is Over" (1865)
- James M. McPherson, "Who Freed the Slaves?" in *Drawn with the Sword* (1996), 192-207.
- Ira Berlin, "Who Freed the Slaves? Emancipation and Its Meaning," in *Union and Emancipation*, ed. Blight and Simpson (1997), 105-121.
- Steven Hahn, *A Nation Under Our Feet: Black Political Struggles in the Rural South from Slavery to the Great Migration* (Cambridge: Harvard UP, 2003), 61-75, 82-115.

Supplementary reading:

<http://www.pbs.org/wgbh/amex/reconstruction/>

<http://www.freedmensbureau.com/>

Ira Berlin et al, *Slaves No More: Three Essays on Emancipation and the Civil War*.

Leon Litwack, *Been in the Storm So Long*, esp. ch. 1.

Drew Gilpin Faust, *Mothers of Invention: Women of the Slaveholding South in the American Civil War*.

Mitch Kachun, *Festivals of Freedom: Memory and Meaning in African American Emancipation Celebrations, 1808-1915*

Barbara J. Fields, "Ideology and Race in American History," in *Region, race, and Reconstruction : essays in honor of C. Vann Woodward*, ed. J. Morgan Kousser and James M. McPherson, pp.143-177 [Available through CORS under the title "Region, race and Reconstruction"]

Eric Foner, *Nothing But Freedom* (ch. 2)

Michael Perman, *Emancipation and Reconstruction, 1862-1879*

Elizabeth Regosin, *Freedom's Promise: Ex-Slave Families and Citizenship in the Age of Emancipation*.

Rebecca J. Scott, *Degrees of Freedom: Louisiana and Cuba After Slavery* (Harvard, 2005).

Susan E. O'Donovan, *Becoming Free in the Cotton South* (Harvard, 2007).

Allan Guelzo, *Lincoln's Emancipation Proclamation: The End of Slavery in America* (Simon and Schuster, 2004).

Amy Murrell Taylor, "Revisiting Lincoln and Emancipation," *Reviews in American History* 34, no. 4 (2006): 461-468, at:

[http://muse.jhu.edu.ezproxy1.library.usyd.edu.au/journals/reviews\\_in\\_american\\_history/v034/34.4taylor.html](http://muse.jhu.edu.ezproxy1.library.usyd.edu.au/journals/reviews_in_american_history/v034/34.4taylor.html).

Freedom in the Americas:

Frank McGlynn and Seymour Drescher (eds.), *The Meaning of Freedom: Economics, Politics, and Culture After Slavery*

## Week Eight (15-19 Sept): The Nadir of Black Life? Race Relations, Black Life and Culture After Reconstruction

Suggested questions for discussion:

- What practical difference did the gaining of freedom make to Southern African Americans' lives? Compare and contrast to the end of slavery in the North
- What was the function of white Americans' violence towards black people?
- How do Maya Angelou's autobiography and James Baldwin's short story contribute to your understanding of black Americans' experiences?
- What were some of the changes that occurred in black religion, and/or music, and/or folklore when black Americans moved to urban areas?
- The period of "Jim Crow" lasted in legal terms from 1896 to 1954, but it can be dated from at least 1877, when Reconstruction ended. In a 1954 book, historian Rayford Logan deemed the period after Reconstruction to be the "nadir" of American race relations. Was he right?

Compulsory reading:

- Maya Angelou, *I Know Why the Caged Bird Sings*, 3-10, 15-19, 24-47
- James Baldwin, "Going to Meet the Man" (short story)
- Grace Elizabeth Hale, *Making Whiteness: The Culture of Segregation in the South, 1890-1940* (New York: Pantheon Books, 1998), 199-239.

Supplementary readings:

Robin Kelley, *Race Rebels* (chs. 1-3)

Shane White and Graham White, *Stylin'* (ch. 4)

James Grossman, *Land of Hope: Black Southerners and the Great Migration*

Grace Elizabeth Hale, *Making Whiteness: The Culture of Segregation in the South, 1880-1940*

Neil R. McMillen, *Dark Journey: Black Mississippians in the Age of Jim Crow* (ch 4 and 8)

Theodore Rosengarten, ed., *All God's Dangers: The Life of Nate Shaw*

Lawrence W. Levine, *Black Culture and Black Consciousness* (ch. 5)

Heather Williams, *Self-Taught: African American Education in Slavery and Freedom*.

Adam Fairclough, *A Class of Their Own: Black Teachers in the Segregated South*.

Kathleen Ann Clark, *Defining Moments: African American Commemoration and Political Culture in the South, 1863-1913*.

W. Fitzhugh Brundage, *The Southern Past: A Clash of Race and Memory*.

Dailey, Gilmore and Simon, eds., *Jumpin' Jim Crow: Southern Politics from Civil War to Civil Rights*.

Steven Hahn, *A Nation Under Our Feet*.

On lynching specifically:

*Without Sanctuary: Photographs and Postcards of Lynching in America*,  
<http://www.withoutsanctuary.org/>.

J. B. McGovern, *Anatomy of a Lynching*.

Richard Maxwell Brown, *Strain of Violence* (ch. 7 and appendix 4).

Stephen Whitfield, *A Death in the Delta: The Story of Emmett Till* (ch. 1).

Robyn Wiegman, "The Anatomy of Lynching," in *American Anatomies*, ch. 3 (also electronic reserve).

W. Fitzhugh Brundage, *Lynching in the New South: Georgia and Virginia, 1880-1930*.

**Week Nine (22-26 Sept): No tutorials – Clare available to discuss essays**

**Week Ten (6-10 Oct): No tutorials because of the public holiday on Monday**

**Week Eleven (13-17 Oct): Three Schools of Black Thought**

Suggested questions for discussion:

- To which groups of African Americans did Garvey, Du Bois and Washington appeal?
- What was the attitude of each of these leaders towards black folk culture?

Compulsory reading:

- Louis R. Harlan, “Booker T. Washington and the Politics of Accommodation”
- Elliott Rudwick, “W. E. B. Du Bois: Protagonist of the Afro-American Protest”
- Lawrence W. Levine, “Marcus Garvey and the Politics of Revitalization”

Supplementary reading:

W. E. B. Du Bois, *Souls of Black Folk* (especially “Of Booker T. Washington and Others”).

David Levering Lewis, *W. E. B. Du Bois* (2 vols of biography, 1993 and 2004).

Judith Stein, *The World of Marcus Garvey* (305.896024 1) and other readings for essay qu#4.

Louis Harlan, *Booker T. Washington: The Making of a Black Leader*.

Wilson J. Moses, *Black Messiahs and Uncle Toms*.

**Week Twelve (20-24 Oct): Freedom Struggles in the mid-twentieth century**

Suggested questions for discussion:

- Why was religion such an important force in the civil rights movement?
- What was the role of leadership in the movement?
- What did activists of the 1950s and 60s want?
- When did the Civil Rights movement begin? When did it end?
- Where did the Civil Rights movement take place?
- What were some of the meanings of the term “black power,” as it was used in the 1960s and 70s?
- What are the similarities and differences between “civil rights” and “black power”?

Compulsory reading:

- Bettye Rice Hughes, “A Negro Tourist in Dixie” (1962)
- Fannie Lou Hamer, Annell Ponder and June Johnson, from *Mississippi Black Paper* (1963)
- Martin Luther King, Jr., *Letter from Birmingham Jail* (1963)
- Malcolm X, “Message to the Grassroots” (1963)
- Robert F. Williams, *Negroes with Guns* (1962), 38-41.
- Eldridge Cleaver, *Soul On Ice*, 17-29

- Angela Davis, *An Autobiography*, 77-81
- Jacquelyn Dowd Hall, "The Long Civil Rights Movement and the Political Uses of the Past," *Journal of American History*, 91, no. 4 (March 2005), pp. 1233-64.

Supplementary reading;

Civil Rights in Mississippi at <http://www.lib.usm.edu/~spcol/crda/> (including manuscripts and photographs and especially the oral histories)

Clayborne Carson, "Martin Luther King, Jr.: Charismatic Leadership in a Mass Struggle," *Journal of American History* 74, no. 2 (Sep. 1987), pp. 448-54.

Eldridge Cleaver, *Soul on Ice*.

Wilson J. Moses, *Black Messiahs and Uncle Toms* (chs. 10 and 13).

William L. Van Deburg, *New Day in Babylon: The Black Power Movement and American Culture, 1965-1975*.

various, "A Round Table: Martin Luther King," *Journal of American History*, 74 (September 1987), 436-81. (online: <http://www.jstor.org>)

PLUS: reading lists for essay topics 11 and 12.

### **Week 13 (27-31 Oct): America in the "Colorblind" Era**

Suggested questions for discussion:

- Using the statistics provided, would you say America is a "colorblind" society?
- What does Mark Singer's article tell us about the role of race in contemporary America?
- Are there similarities between the death of the unnamed 'ringleader' in Baldwin's story (week 9) and the death of Timothy Thomas? Are there differences?
- Is boycotting as effective a means of protest now as it was during the Civil Rights Movement?
- Does race matter in present-day America?

Compulsory reading:

#### ***Statistics:***

- Black Elected Officials, by Selected Office Categories, 1941-1997
- Levels of Schooling Completed for 25 to 29 Year Olds: 1940, 1965, 1975, 1985, 1995
- Poverty Status by Race, 1939-1994
- Median Income by Race and Sex, 1955-1995
- The Relative Economic Condition of Black Youths, 1973-1993

#### ***Newspaper articles:***

- Mark Singer, "A Year of Trouble: A City Subverts Itself," *New Yorker* (20 May 2002)
- Shaila Dewan, "Former Klansman Guilty of Manslaughter in 1964 Deaths," *New York Times*, June 22, 2005.
- Gabriél Escobar, "Dominicans Face Assimilation in Black and White," *Washington Post*, May 14, 1999, pp. A3, A22.

Supplementary reading:

On the Anita Hill-Clarence Thomas controversy:

Nancy Fraser, "Sex, Lies, and the Public Sphere: Reflections on the Confirmation of Clarence Thomas," in *Justice Interruptus: Critical Reflections on the 'Postsocialist' Condition*

Anita Faye Hill and Emma Coleman Jordan, eds., *Race, Gender, and Power in America: The Legacy of the Hill-Thomas Hearings*

Toni Morrison, ed., *Race-ing Justice, En-gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality*

On the trial of O.J. Simpson:

Toni Morrison and Claudia Brodsky Lacour, eds., *Birth of a Nation'hood*, esp. the chapters:

\* Leola Johnson and David Roediger, "'Hertz, Don't It?' Becoming Colorless and Staying Black in the Crossover of O.J. Simpson"

\* A. Leon Higginbotham, Jr. et al, "The O.J. Simpson Trial: Who Was Improperly 'Playing the Race Card'?"

## SCHOOL OF PHILOSOPHICAL AND HISTORICAL INQUIRY POLICY ON ASSESSMENT OF COURSEWORK

### Assessment

Students are required to:

- attend lectures and tutorials (or seminars);
- participate in class discussion;
- complete satisfactorily such written work, presentations and examinations as may be prescribed; and
- meet the standards required by the University for academic honesty

### Attendance requirements

The School of Philosophical and Historical Inquiry requires satisfactory class attendance as part of participation in a unit of study. Attendance below 80% of tutorials/seminars without written evidence of illness or misadventure will be penalised with loss of marks; attendance at less than 50% of tutorials/seminars, regardless of the reasons for the absences, will result in the student being deemed not to have fulfilled requirements for the unit of study. The University does not recognise employment as excusing unsatisfactory performance, nor are timetable clashes a valid excuse. Students should not take a unit of study unless they can meet the above attendance requirement.

### Grade distribution

Departments within the School of Philosophical and Historical Inquiry follow Academic Board and Faculty of Arts guidelines in awarding a determined percentage of each grade. Departments may scale marks in order to fit these grade guidelines.

#### A. General philosophies of assessment practice

1. The School favours 'deep learning' over 'shallow learning'. In other words, we are more interested in evidence that students have made conceptual developments in their ways of understanding and interpreting the world than in their familiarity with 'facts', figures and dates.
2. Original and thoughtful argument is valued more highly than polished regurgitations of lectures or set reading.
3. Evidence of a thoughtful response to the conceptual framework of any individual unit is valued more highly than pre-existing skills of, for example, debate and expression.
4. Students are encouraged to explore areas of particular interest to themselves, and will be rewarded for initiative and ingenuity in discovering relevant material.
5. An idea that cannot be expressed clearly probably has not been understood clearly. We therefore value evidence of logical, coherent thought, argument and expression in essays.
6. While recognising that the political and ethical values of students vary widely, the School does not reward or condone unreasoned polemic or racism or sexism.

#### B. Marking criteria

In assessing written work, academic staff within the School look for demonstrated effort, abilities and skills in the following areas. Note that individual units are likely to have additional and more specific requirements and criteria. These should be made clear to students by the coordinator in each unit.

1. Content
  - extent of reading
  - accuracy of knowledge
  - breadth and depth of knowledge
  - relevance of information
  - sufficiency of evidence and documentation
2. Understanding
  - understanding of problem or project
  - judgement of significance of material
  - awareness/understanding of different arguments in reading
  - recognition of implications of evidence
  - ability to think critically

- grasp of relevant theory
  - understanding of ethics and values relevant to reading and subject matter
3. Independence
- judgement and initiative in reading and research
  - originality in use and interpretation of evidence
  - development of argument
  - independence in use of concepts and language
4. Style
- correctness of grammar and scholarly documentation
  - organisation and presentation of material
  - clarity of writing style
  - originality and creativity of writing style

### C. Guide to interpretation of grades

This guide indicates broadly the qualitative judgements implied by the various grades which may be awarded. A more precise evaluation of the strengths and weaknesses of individual essays will be provided in examiners' comments. Evaluation is made with due consideration of the different standards likely to be achieved by students in junior and senior units.

#### Below 50% (Fail)

Work not of an acceptable standard. Work may fail for any or all of the following reasons: unacceptable levels of paraphrasing; irrelevance of content; presentation, grammar or structure so sloppy it cannot be understood; submitted very late without extension.

#### 50-54% (Low Pass)

Work of an acceptable standard. Written work contains evidence of minimal reading and some understanding of subject matter, offers descriptive summary of material relevant to the question, but may have a tendency to paraphrase; makes a reasonable attempt to organise material logically and comprehensibly and to provide scholarly documentation. There may be gaps in any or all of these areas.

#### 55-59% (Medium Pass)

Work of a satisfactory standard. Written work meets basic requirements in terms of reading and research, and demonstrates a reasonable understanding of subject matter. Offers a synthesis of relevant material and shows a genuine effort to avoid paraphrasing, has a logical and comprehensible structure and acceptable documentation, and attempts to mount an argument, though there may be weaknesses in particular areas.

#### 60-64% (High Pass)

Work has considerable merit, though Honours is not automatically recommended. Written work contains evidence of a broad and reasonably accurate command of the subject matter and some sense of its broader significance, offers synthesis and some evaluation of material, demonstrates an effort to go beyond the essential reading, contains clear focus on the principal issues, understanding of relevant arguments and diverse interpretations, and a coherent argument grounded in relevant evidence, though there may be some weaknesses of clarity or structure. Articulate, properly documented.

Note that roughly 45-50% of students in junior levels of study and 25-50% of students in senior level units of study will receive marks within the Pass range each semester.

#### 65-69% (Low Credit)

Competent work, demonstrating potential to complete Honours work, though further development needed to do so successfully. Written work contains evidence of comprehensive reading, offers synthesis and critical evaluation of material on its own terms, takes a position in relation to various interpretations. In addition, it shows some extra spark of insight or analysis. Demonstrates understanding of broad historical significance, good selection of evidence, coherent and sustainable argument, some evidence of independent thought.

#### 70-74% (High Credit)

Highly competent work, demonstrating clear capacity to complete Honours successfully. Evidence of extensive reading and initiative in research, sound grasp of subject matter and appreciation of key issues and context. Engages critically and creatively with the question, and attempts an analytical evaluation of material. Makes a good attempt to critique various interpretations, and offers a pointed and thoughtful contribution to an existing debate. Some evidence of ability to think theoretically as well as empirically, and to conceptualise and problematise issues. Well written and documented.

#### 75-84% (Distinction)

Work of a superior standard. Written work demonstrates initiative in research and reading, complex understanding and original analysis of subject matter and its context, both empirical and theoretical; makes good attempt to 'get behind' the evidence and engage with its underlying assumptions, takes a critical, interrogative stance in relation to argument and interpretation, shows critical understanding of the principles and values underlying the unit. Properly documented; writing characterised by style, clarity, and some creativity.

#### 85%+ (High Distinction)

Work of exceptional standard. Written work demonstrates initiative and ingenuity in research and reading, pointed and critical analysis of material, innovative interpretation of evidence, makes an insightful contribution to debate, engages with values, assumptions and contested meanings contained within original evidence, develops abstract or theoretical arguments on the strength of detailed research and interpretation. Properly documented; writing characterised by creativity, style, and precision.

#### Academic dishonesty

The School of Philosophical and Historical Inquiry is committed to the principles of academic honesty as set out in the Academic Board policy on Academic Honesty in Coursework. Students have a responsibility to familiarise themselves with these principles.

In accordance with Academic Board policy, the School's definition of academic dishonesty includes but is not limited to:

- plagiarism: for full details see below;
- recycling: the submission for assessment of one's own work, or of work which is substantially the same, which has previously been counted towards the satisfactory completion of another unit of study, and credited towards the satisfactory completion of another unit of study, and credited towards a university degree, and where the examiner has not been informed that the student has already received credit for that work;
- fabrication of data;
- the engagement of another person to complete an assessment or examination in place of the student, whether for payment or otherwise;
- communication, whether by speaking or some other means, to other candidates during an examination;
- bringing into an examination and concealing forbidden material such as textbooks, notes, calculators or computers;
- attempts to read other student's work during an examination; and/or
- writing an examination or test paper, or consulting with another person about the examination or test, outside the confines of the examination room without permission.

In suspected cases of academic dishonesty, students may be counselled or the matter may be referred to the Head of School.

#### Plagiarism

Plagiarism is the theft of intellectual property. The School of Philosophical and Historical Inquiry is opposed to and will not tolerate plagiarism. Students have a responsibility to understand the full details of the Academic Board policies on Academic Honesty in Coursework and Student Plagiarism: Coursework Policy and Procedure (<http://www.usyd.edu.au/senate/policies/Plagiarism.pdf>).

All students are required to include a signed statement of compliance with work submitted for assessment, presentation or publication certifying that no part of the work constitutes a breach of the University's policy on plagiarism. This statement of compliance is printed on all assignment/essay cover sheets and written work will not be marked if the compliance statement is unsigned.

In accordance with Academic Board policy, the School defines plagiarism as presenting another person's work (ideas, findings or written and/or published material) as one's own by presenting, copying or reproducing the work without acknowledgment of the source. Common forms of plagiarism include but are not limited to:

- presenting written work that contains sentences, paragraphs or longer extracts from published work without attribution of the source;
- presenting written work that reproduces significant portions of the work of another student; and/or
- using the structure of another person's argument, even if the wording is changed.

Legitimate cooperation between students is permitted and encouraged but students should be aware of the difference between cooperation and collusion. Discussion of general themes and concepts is allowed but students are not permitted to read each other's work prior to submission or cooperate so closely that they are jointly selecting quotes, planning essay structure or copying each other's ideas.

While plagiarism is never acceptable, there is a distinction between negligent plagiarism and plagiarism that involves dishonest intent.

Negligent plagiarism is defined in Academic Board policy as 'innocently, recklessly or carelessly presenting another person's work as one's own work without acknowledgement of the source'. In the case of negligent plagiarism, the School's first responsibility is educative. Where plagiarism is deemed to arise from poor referencing practices or lack of confidence, students will be counselled, provided with strategies for improvement and referred to appropriate services for assistance. They will also be issued with a written warning explaining the consequences of any subsequent breaches of the University's policy prohibiting plagiarism.

Dishonest plagiarism is defined in Academic Board policy as 'knowingly presenting another person's work as one's own work without acknowledgement of the source'. Where dishonest intent is apparent, the School may proceed to disciplinary measures. In the most serious cases, University procedures relating to student misconduct may be invoked and can lead to expulsion.

The School of Philosophical and Historical Inquiry encourages students to think for themselves. In assessing students' work academic staff look for evidence of understanding and capacity for independent thought; it is always disappointing to discover plagiarism. Written work containing plagiarism will be assessed according to its academic merit, but may fail because it does not meet the minimum standard required.

#### Submission of written work

Essays and assignments must be submitted through the School office, located on Level 3, Lobby H, in the Main Quadrangle. Students may not hand essays or assignments directly to their lecturer or tutor. Online submission of essays and assignments through WebCT is available in some units of study.

A completed and signed cover sheet must be attached to the front of all written work submitted through the School office. Written work will not be marked if the plagiarism policy compliance statement on the cover sheet is unsigned. All incoming essays and assignments are date stamped. The School office maintains a register of submitted work, including any claims by students that written work submitted to the School office has been lost. Students submitting work through WebCT must read and accept the plagiarism policy compliance statement for their work to be submitted.

Students are advised to retain a copy of all written work submitted.

#### Late submission and extensions

Essays and assignments not submitted on or before the due date are subject to penalty. Late work is penalised at the rate of 2% of the full marks of the assignment per weekday late and 2% of the full marks of the assignment per weekend late. The maximum penalty for any assessment will be 100%.

Only coordinators, either of individual units or of the junior and/or senior curricula have the authority to grant extensions. Extensions will not be granted for pressures of outside work or competing academic commitments. Requests for extension must normally be submitted in writing to the unit coordinator on or before the due date. Where circumstances of illness or misadventure prevent submission of a request for

extension before the due date, students may apply for special consideration through the Faculty of Arts office.

Late essays or assignments will not be accepted (except where applications for special consideration are lodged) beyond the designated return date for the relevant written work. In cases where documented misadventure or serious illness prevents students from submitting work before the designated return date an alternative assessment task may be set.

#### Special consideration: illness or misadventure

The School of Philosophical and Historical Inquiry assesses student requests for special consideration in accordance with the principles set out in Part 5 of the Academic Board policy on Assessment and Examination of Coursework. Students intending to submit an application for special consideration should make themselves familiar with the full details of this policy.

Generally, serious illness or misadventure will be taken into account when considering a student's academic performance in a course or units of study. There is, however, a clear distinction between longstanding illness or difficulties which prevent students from attending classes or completing required work or which seriously interfere with their capacity to study for long periods and short-term illness or misadventure that may prevent an otherwise well-prepared student from sitting for an examination or completing a particular assessment.

Students who, because of serious illness or misadventure, are prevented from attending classes for prolonged periods should seek an interview with the Head of School. Even if they do not exceed the specified permitted period of absence, they may need to consider whether their best academic interests are served by discontinuing with permission from the course until they are able to resume their studies effectively.

It should be noted that only well-attested serious illness or misadventure during a semester or occurring at the time of an examination will warrant special consideration for academic performance. Occasional brief or trivial illness would not normally be regarded as sufficient to explain an absence or a poor performance and students are discouraged from submitting certificates for absences totalling less than one week, although frequently recurrent short absences would need documentation.

To apply for special consideration students need to:

1. Obtain a special consideration form from the Faculty of Arts office, Faculty of Arts website or the Student Centre.
2. Complete the special consideration form:
  - a. For consideration due to serious illness - have a registered medical practitioner or counsellor complete the Professional Practitioners Certificate.
  - b. For consideration due to misadventure attach appropriate documentation (e.g. police report).
3. Make the appropriate number of copies - one copy per assessment for which special consideration is sought.
4. Lodge the original of this form with the Faculty office.
5. Lodge a stamped copy of the form with each School office.

Applications must be received no less than one week from the end of the period for which consideration is sought (i.e. within one week of the date of the assessment). Students must retain their stamped receipt. Students will be notified of the academic judgement concerning their special consideration application by the relevant unit coordinator.

#### Special arrangements

Special arrangements may be made available to students unable to meet assessment requirements or attend examinations for the following reasons:

- essential religious commitments or essential beliefs (including cultural and ceremonial commitments);
- compulsory legal absence (e.g. jury duty, court summons etc)
- sporting or cultural commitments, including political/union commitments, where the student is representing the University, state or nation;
- birth or adoption of a child; and
- Australian defence force or emergency service commitments (including Army Reserve)

Special arrangements for assessment or examination may include but are not limited to:

- alternative dates for submission of assessments;
- provision of alternative assessment tasks; and
- alternative examination times/arrangements

Applications for special arrangements should be made in writing to the Head of School. Students seeking special arrangements will need to provide sufficient and relevant supporting documentation in English. Full details are available in the Academic Board policy on Special Arrangements for Examination and Assessment.

### Appeals

Students dissatisfied with an academic decision may apply to have the decision reconsidered and in appropriate cases reviewed, in accordance with procedures set out in the Academic Board policy on Student Appeals Against Academic Decisions – Academic Board Resolutions.

Academic staff within the School of Philosophical and Historical Inquiry will attempt to resolve all students' complaints at a local, informal level wherever possible. It is Academic Board policy that submission of any appeal against an academic decision will not disadvantage a student in any way, and that students will be provided with sufficient information about the final decision for it to be reasonably expected that they will be able to understand it.

Students concerned about any academic decision should first discuss the issue informally with the relevant lecturer/tutor or unit of study coordinator. This should be done within three months of the particular academic decision being made (excepting circumstances of illness or misadventure). Many complaints should be resolved at this stage.

If the matter remains unresolved, students may then approach the relevant chair of department. Appeals may be made informally or in writing. The chair of department will nominate a second examiner who will complete a re-examination within seven days. If the second examiner returns a higher mark than the original, the results will be amended accordingly: if not the original result will stand.

Students have further rights of appeal to the Head of School and the Dean of the Faculty of Arts and may make an ultimate appeal to the Senate.

### Learning Assistance

Students experiencing difficulties with their written expression, including essay writing style or structure can seek assistance from the Learning Centre, which runs workshops on a range of subjects including study skills, academic reading and writing, oral communication, and examination skills. The centre offers programs specifically designed for students from a non-English speaking background. The Learning Centre is located on Level 7 of the Education Building A35 (beside Manning House); contact them on 9351 3853 or email [lc@stuserv.usyd.edu.au](mailto:lc@stuserv.usyd.edu.au). For further information visit the Learning Centre website at [http://www.usyd.edu.au/stuserv/learning\\_centre](http://www.usyd.edu.au/stuserv/learning_centre).

Online learning assistance is available via the Write Site, which offers modules on grammar, sources and structure to help students develop their academic and professional writing skills. Each module provides descriptions of common problems in academic and professional writing and strategies for addressing them. Students can view samples of good writing and also do some practice activities in error correction. For further information visit the Write Site at <http://writesite.elearn.usyd.edu.au>.

Learning assistance is also available to Indigenous Australian students via the Koori Centre and includes academic skills group workshops covering topics such as concentration strategies, writing for specific disciplines, time management, research and reading strategies, academic writing styles and referencing. The Koori Centre is located on Level 2 of Old Teachers College A22; contact 9351 2046 or 1800 622 742 (toll free) or email [koori@koori.usyd.edu.au](mailto:koori@koori.usyd.edu.au). For further information visit the Koori Centre website at <http://www.koori.usyd.edu.au>.

Note: All Academic Board policies referred to are available online at <http://www.usyd.edu.au/policy>.