This course focuses on novels that were written during the Harlem Renaissance and contrast them with other contemporary writing during the period. Class discussions will consider how black writers, in redefining the black character in literature, influence how non-black writers construct the racial Other in their works.


Lectures and class discussions will explore how artists, using black vernacular and various other literary and visual strategies, dramatize social and psychological conflicts that occur when individuals and groups resist societal pressures to conform to hegemonic beliefs about race, sexuality and gender. (To describe a hegemonic belief formation is not to say that a majority supports this belief system about race, sexuality and gender, but to say that there appears to be no other alternative to this singular racialized-sexualized-gendered vision of society.)

**I. REQUIRED TEXTS:** Available at UF BOOKSTORE 1900 MUSEUM ROAD
Huggins, Nathan Irvin *Voices From the Harlem Renaissance* (Oxford UP, 1994) ISBN 019509367
Toomer, Jean *Cane* (Liveright, 1993) ISBN 0871401517

*Note: Assigned and recommended texts and readings are held at the Reserve Desk on the second floor of Library West.*

**II. COURSE REQUIREMENTS:**
1) Pop Quizzes on weekly readings as well as film(s) screened in the previous class [20 points]
   (1pt - 3pts each)
2) Individual 5-minute oral presentation and 5 min Q&A. Instructor assigns each student their oral presentation of a required reading (5 minutes) Due Weeks 3–11 [10 points]
   The presentation grade is based on the following criteria:
   A. The importance of the material presented to the class. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate important issues and support their argument.
   B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.
   C. The student’s ability to pose important questions to the class at the end of their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their assigned section.
3) Students are responsible for a typed 1-page outline of their 5-minute discussion [10pts].
   The outline is due on the day when the student presents her/his 5-minute discussion.
4) MIDTERM EXAM 60MINS MONDAY, 14 OCTOBER [20 points]
5) FINAL EXAM 60MINS WEDNESDAY, 4 DECEMBER [40 points]

The Final Exam covers all assigned readings, in-class film screenings, class discussions, and the pop quizzes.

**III. ATTENDANCE**
The only excusable absence is one that results from an illness that is documented by a written and signed physician report. Two non-excused absences lower the student's cumulative grade by **minus 10 points.** Three non-excused absences give the student an **E**, a failing grade for the course.

**IV. LATE WORK**

All written work and oral presentations are due during the class period. Students receive minus 2 points for EACH DAY (INCLUDING WEEKENDS AND HOLIDAYS) when any assignment is late. **NOTE:** A medical excuse will not be accepted to explain any late written work.

**V. GRADING SCALE**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>90.00-100.00</td>
</tr>
<tr>
<td>A-</td>
<td>89.99-88.00</td>
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<tr>
<td>B+</td>
<td>87.99-84.00</td>
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<tr>
<td>B</td>
<td>83.99-80.00</td>
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<tr>
<td>B-</td>
<td>79.99-77.00</td>
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<tr>
<td>C+</td>
<td>76.99-74.00</td>
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<tr>
<td>C</td>
<td>73.99-70.00</td>
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<td>C-</td>
<td>69.99-67.00</td>
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<td>D-</td>
<td>59.99-57.00</td>
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<tr>
<td>E</td>
<td>56.00</td>
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</tbody>
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**Cumulative FINAL EXAM presentation 10pts, outline 10pts ten or more quizzes 40pts MIDTERM 20pts 1-3pts for a total of 20pts**

**V. Course Outline and Readings:**

**READINGS LISTED ON A PARTICULAR DAY SHOULD BE READ BEFORE THAT CLASS MEETS. POP QUIZZES WILL COVER THESE ASSIGNED READINGS AS WELL AS ANY FILMS SCREENED IN THE LAST CLASS.**

* (Denotes that Readings are held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON ARES E-RESERVE)

**WEEK 1 COURSE INTRODUCTION**

Plum Bun

**SCREEN***Against the Odds: The Artists of the Harlem Renaissance (Amber Edwards dir.) 60mins. [20mins]

**TASTEMAKERS OF THE RENAISSANCE: SEEKING RESPECTABILITY**


**SCREEN***Against the Odds: The Artists of the Harlem Renaissance (Amber Edwards dir.) 60mins. [20mins]

**WEEK 2 TASTEMAKERS OF THE RENAISSANCE: SEEKING RESPECTABILITY**

**BEGIN** Individual 10mins oral presentations on an assigned reading (20pts oral and 5pts for outline)


**SCREEN***Against the Odds: The Artists of the Harlem Renaissance (Amber Edwards dir.) 60mins. [20mins]

AUG 28 W --- Zora Neale Hurston’s “Spunk” 105-111 and Bruce Nugent’s “Sahdji” 113-114.


**WEEK 3 BLACK FEMALE WRITERS OF THE RENAISSANCE – Jessie Fauset**

Jessie Redmon Fauset, *Plum Bun: A novel Without a Moral*


SEP 4 W --- READ: Plum Bun: ‘MARKET’. 
WEEK 4
SEP  9 M--- READ: Plum Bun: ‘HOME AGAIN’.______________________________________
SEP 11 W--- READ: Plum Bun: ‘MARKET IS DONE’.__________________________________
SEP 13 F--- DISCUSSION ON Jessie Fauset: THEMES, ISSUES AND LITERARY FORM

WEEK 5  BLACK FEMALE WRITERS OF THE RENAISSANCE – Nella Larsen
SEP 16 M--- Nella Larsen, Quicksand, Chapter 1-12._______________________________
SEP 18 W--- Nella Larsen, Quicksand, Chapter 13-18._______________________________
SEP 20 F--- Nella Larsen, Quicksand, Chapter 19-25. --- DISCUSSION ON Nella Larson: THEMES, ISSUES AND LITERARY FORM

WEEK 6  PASSING FOR WHOM AND FOR WHAT: COLOR CONSCIOUSNESS
SEP 23 M--- Nella Larsen, Passing, Part One: ‘Encounter’.________________________
SEP 25 W--- Nella Larsen, Passing, Part Two: ‘Re-Encounter’._____________________
SEP 27 F--- Nella Larsen, Passing, Part Two: ‘Finale’. --- DISCUSSION ON Nella Larson: THEMES, ISSUES AND LITERARY FORM

WEEK 7  MODERNIST LITERARY FORM (S): JEAN TOOMER

WEEK 8  LIBERTINES, DECADENTS IN THE JAZZ AGE: WALLACE THURMAN
OCT  9 W--- Wallace Thurman, The Blacker the Berry Chapters: ‘Rent Party’, ‘Pyrrhic Victory’.________
OCT 11 F--- HOMECOMING

WEEK 9  LIBERTINES, DECADENTS, & HAVING FUN IN THE JAZZ AGE: CLAUDE MCKAY
OCT 14 M--- MIDTERM EXAM (20 POINTS, 60 MINUTES)
WEEK 10 LIBERTINES, DECADENTS, & HAVING FUN IN THE JAZZ AGE: CLAUDE MCKAY

OCT 21 M --- Claude McKay, Home To Harlem Chapter 7-11: __________________________

OCT 23 W --- Claude McKay, Home To Harlem Chapter 12-14: __________________________

OCT 25 F --- Claude McKay, Home To Harlem Chapter 15-18: __________________________

WEEK 11 RICHARD NUGENT, LANGSTON HUGHES, LIBERTINE/DECADENT, JAZZ AGE

OCT 28 M --- Claude McKay, Home To Harlem Chapter 19-21: __________________________


NOV 1 F --- **READINGS on ARES website or the Library West Reserve Desk:
--- Hughes, Selected Poems: "The Weary Blues" (33) and "Bound No' th Blues" (174)
(1) Hughes, "Songs Called the Blues", Pylon (Summer 1941): 143-145.
(2) Fine Clothes to the Jew (1927): **"Homesick Blues", **"Listen Here Blues", **"Po' Boy Blues."

WEEK 12 LANGSTON HUGHES: LIBERTINE/DECADENT IN THE JAZZ AGE


--- SCREEN: BROTHER TO BROTHER (Rodney Evans dir/writer, 2004 94 mins) [20mins]

NOV 8 F --- SCREEN: BROTHER TO BROTHER (Rodney Evans dir/writer, 2004 94 mins) [50mins]

WEEK 13 BLACK INTELLECTUALS & ARTISTS

NOV 11 M --- David Levering Lewis, The Portable Harlem Renaissance Reader; painters: Aaron Douglas pp. 118-127; Romare Bearden pp. 138-141; and re-read “When the Negro Was in Vogue” comments by Langston Hughes pp. 76-80, and Wallace Thurman.
--- SCREEN: BROTHER TO BROTHER (Rodney Evans dir/writer, 2004 94 mins) [24mins]

NOV 13 W --- Read **Cary D. Wintz, Black Culture and the Harlem Renaissance, Chapter 6 “The Black Intelligentsia: Promoters” 102-129, Chapter 7 “The Black Intelligentsia: Critics” 130-153. __________________________

NOV 15 F --- Read **Cary D. Wintz, Black Culture and the Harlem Renaissance, Chapter 8 “Black Writers and White Promoters” 154-189. __________________________

WEEK 14 BLACK INTELLECTUALS & ARTISTS


“Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.”