

# HISTORY OF AFRICAN AMERICANS II



Prof. Patrick Rael, Bowdoin College, Spring 2019

Meets: WF 10:05 – 11:30, Pickering Room (Hubbard Hall)

Office (211C Hubbard) hours: T2-4, Th1-4, by apt (sign up for hours at <https://calendly.com/prael>)



## Introduction

This course examines the history of African Americans from the end of the Civil War to the present. We will explore a wide range of topics, including: the nature and problem of black identity, the emergence of a national leadership, the development of protest strategies, the impact of industrialization and urbanization, and the public significance of black cultural styles. We will broach an equally wide range of questions: How much agency did African Americans have in crafting their own experience, and what does this say about the nature of both their oppression and their resistance? In what ways have African Americans contributed to the formation of American society? Conversely, how have the institutions and values of American society influenced upon the African-American experience? We will be concerned with the important task of re-inserting the African-American past into our national historical narrative. We will also be interested in understanding the depths to which American society has been predicated on the intersections of race, economy, and society. Throughout, we will try to work by listening to the neglected voices of African Americans themselves as we attempt to better understand this complex part of the nation's past.

## Level

This course is taught as a 2000-level lecture course in the History Department. That means that it is open to all students, yet is particularly suited for those with some experience in college-level history courses. If you are a first-year student or require help, please see me during office hours. I expect students to spend at least two hours in personal study on this course for every hour spent in class. This time should be spent reading, reviewing class notes, and preparing course assignments.

## Books

- Thomas, Brook, ed. *Plessy v. Ferguson: A Brief History with Documents*. Boston: Bedford Books, 1997.
- DuBois, W.E.B.. *The Souls of Black Folk*. Edited by David W. Blight and Robert Gooding-Williams. Boston: Bedford Books, 1997.
- Kelley, Robin. *Race Rebels: Culture, Politics, and the Black Working Class*. New York: The Free Press, 1996.
- Martin, Jr., Waldo E. *Brown v. Board of Education: A Brief History with Documents*. Boston: Bedford Books, 1998.

- X, Malcolm. *The Autobiography of Malcolm X*. Edited by Alex Haley. 1964; New York: Ballantine Books, 1991.
- Hacker, Diana. *Rules for Writers: A Brief Handbook*. 9th ed. Boston: Bedford/St. Martin's, 2018. (Recommended)
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 6th ed. Chicago: University of Chicago Press, 1996. ISBN 0226816273. \$13.00. The ultimate student guide to citations and paper writing. (Recommended)

Other readings will be made available via the Blackboard website for this course, and through links on the syllabus below.

### Assignments

**Secondary analysis** (two papers @ 20% each, for 40%): For this assignment, you will prepare short papers on the readings assigned for class. I will discuss what I'm looking for early on in the semester.

**Take-home midterm** (20%): A take-home midterm covering material from the first half of the course.

**Weekly posts** (10%): Each week, send an email to the entire class (hist2140@bowdoin.edu) that reflects on what we've discussed in class. You may take issue with an argument made in class, comment on a reading, or anything else that substantively reflects on your coursework. Generally speaking, a post should be at least 100 words. I will award you one point for each substantive post per week, up to a total of ten points.

**Attendance and participation** (10%): Your thoughtful participation in both lecture and discussion is a significant part of your course work. Please make sure that you have read the assigned readings before each class and are prepared to discuss them. While I know it is sometimes difficult or frightening to participate in class discussions, it is also necessary. Please keep your comments relevant, and consider others when speaking.

**Final** (20%): Take-home essay exam. This will be due at the end of the period scheduled for our final exam (though you may submit it before that). It will be handed out on the last day of class, and cover the entire period the course covers.

*All assignments must be submitted to pass this class.*

*Written work is not submitted complete and on time until I have both digital copies (just me an email with your paper attached) and hard copies (submit to my box on the first floor of Hubbard Hall, and not under my office door).*

**Paper re-writes:** I encourage you to re-write your papers with a generous re-write policy. A re-write is a significant re-working of the paper which responds to my critiques of the original paper regarding organization, argument, and evidence. It is not sufficient to, for instance, simply correct grammatical mistakes or errors in punctuation. If you re-write a paper, your grade for the assignment may or may not go up, but it will not go down. I will accept re-writes for any paper up to the last regular class meeting, but not after. Re-written papers will receive the same late penalty (if any) applied to the original paper. You must submit any originals with your re-write. Grading re-writes must be my lowest grading priority; please give me plenty of time. (Note that because of this policy I do not grant any extensions on paper due dates.)

### Acknowledging sources

Each author owns their own ideas, words, and research. You must give appropriate credit — generally in the form of quotations and proper citations — when using the work of another scholar. [Plagiarism](#), whether intentional or not, is a serious violation of academic standards and Bowdoin's honor code. Be familiar with

Bowdoin's honor code, Bowdoin's general guidelines for proper citation and attribution of sources, and any guidelines provided specifically for this course.

You will need to use Chicago/Turabian footnotes to acknowledge your sources. You need not include a Bibliography unless you consult sources outside of course material (e.g., your final paper). Be familiar with Bowdoin's [honor code](#), Bowdoin's [general guidelines](#) for proper citation and attribution of sources (we use [Chicago/Turabian style](#) in History), and any guidelines provided specifically for this course (see Blackboard > Library/Research). You may also consult a [YouTube video](#) I have made for this purpose, and guides available under the "Resources" tab on my [homepage](#) – notably, those on [Citation Basics](#) and the [Chicago-Style Citation Quick Guide](#).

### Some fine print

- Students are responsible for any missed class material due to absences, including especially assignments due. If you must be absent, rely on friends in class for notes.
- Please do not leave the room during the class session.
- Please do not bring food to class.
- Notepads and laptops are not permitted in regular class meetings. Mobile phones should be turned off and kept away.
- Print out any electronically assigned readings and bring them to class. You should be highlighting your reading, writing notes in the margins, etc.
- We will "knock" at the end of class, to acknowledge our mutual effort.

### Challenging content

Higher education sometimes requires us to encounter material we find offensive and objectionable. Views expressed in the material we will cover do not necessarily reflect my own personal opinions. By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of your own personal reactions to it. The academic enterprise invites vibrant class discussion, which balances critical thinking with mutual respect. Students are expected to take responsibility for their experience in this course by examining their own reactions to material they consider offensive. At all times, our priority will be critical engagement with scholarly material. Students uncomfortable with this approach are encouraged to drop this course at their discretion.



Date	Topic and assignment
W 1/23	<p><a href="#">Introductions</a></p> <p><i>In preparation for today, please read these two recent, short pieces on MLK, and come with thoughts on this question: "Was MLK more radical than conservative, or more conservative than radical?" Feel free to bring to the discussion anything you have been taught, or have experienced more generally.</i></p> <p><a href="#">"Martin Luther King's Conservative Principles"</a></p> <p><a href="#">"Martin Luther King Jr. Celebrations Overlook His Critiques of Capitalism and Militarism"</a></p>
F 1/25	<p><a href="#">Emancipation and Reconstruction</a></p> <p><i>Central question: How did the coming of freedom shape prospects for race relations immediately after the Civil War?</i></p> <p>13th Amendment (<a href="#">Online</a>)</p>

	<p>Black codes of Mississippi and South Carolina. (Blackboard)</p> <p>Affidavits Concerning the 1866 Memphis Riots. (Blackboard)</p> <p>Frederick Douglass, "Reconstruction," <i>Atlantic Monthly</i> (December 1866). (<a href="#">Online</a>)</p> <p>George Fitzhugh, "What Is to Be Done with the Negroes of the South?" (1866). (Blackboard)</p>
W 1/30	<p><a href="#">The politics of Reconstruction</a></p> <p><i>Central question: What led to the constitutional reforms of Reconstruction? What limits were inherent in these reforms?</i></p> <p>"Practical Effects of Negro Suffrage," <i>Daily Age</i> (Philadelphia), July 28, 1865. (Blackboard).</p> <p>14th Amendment. (<a href="#">Online</a>)</p> <p><i>Proceedings of the National Convention of the Colored Men of America: held in Washington, D.C., on January 13, 14, 15, and 16, 1869</i> (Washington, DC: Great republic book and newspaper printing establishment, 1869), selections. (Blackboard)</p> <p>Klan documents. (Blackboard)</p>
F 2/1	<p><a href="#">Redemption</a>, and <a href="#">Land and Labor</a> from Reconstruction to Jim Crow</p> <p><i>Central question: In what was did "freedom" alter the southern labor system? How was gender implicated in these changes? Do your best to identify the debate between Jones and Mann on this.</i></p> <p>Jacqueline Jones, "The Political Economy of the Black Family During Reconstruction," in <i>Major Problems in the Civil War and Reconstruction</i>, Michael Perman, ed. (Lexington, MA: D.C. Heath, 1998), 497-506. (Blackboard)</p> <p>Susan Mann, "Slavery, Sharecropping, and Sexual Inequality," <i>Signs</i> 14, no. 4 (Summer 1989): 774-98. (<a href="#">Jstor</a>) (<a href="#">Here are some questions</a> that might help direct your focus when reading this piece.)</p>
W 2/6	<p><a href="#">Jim Crow</a> (and <a href="#">Plessy v. Ferguson</a>)</p> <p><i>Central question: How do we explain the rise of Jim Crow in the 1890s?</i></p> <p>Henry Grady, "The New South" (<a href="#">online</a>)</p> <p>Senator Ben Tillman from an exchange with Senator John Spooner in the United States Senate (1907). (Blackboard)</p> <p>Frederick Douglass, "Introduction" to Ida B. Well., ed., <i>The Reason Why the Colored American Is Not in the World's Columbian Exposition</i> (Chicago: Ida B. Well, 1893), selections. (Blackboard)</p> <p><i>Plessy v. Ferguson</i> : <i>A Brief History with Documents</i>, Brook Thomas, ed. (Boston: Bedford Books, 1997). Please read the court's decision and Harlan's dissent (pp. 41-61). The introductory material (pp. 1-38) is recommended by not required. If necessary, you can find the majority opinion <a href="#">here</a>, and Harlan's dissent <a href="#">here</a>.</p> <p><i>Williams v. Mississippi</i> (1898). (<a href="#">Online</a>)</p>
F 2/8	<p><a href="#">Living the blues</a></p> <p><i>Central question: How did African American folk culture react to Jim Crow?</i></p> <p>"Testimony of Benjamin Singleton before the Senate Investigating the Negro Exodus from the Southern States (April 17, 1880)," (<a href="#">Online</a>)</p> <p>Leon F. Litwack, "Jim Crow Blues," <i>OAH Magazine of History</i> 18, no. 2 (January 2004): 7-11, 58 (<a href="#">Jstor</a>)</p> <p>"Stack O Lee Blues" by Mississippi John Hurt</p> <p>[add mass incarceration readings here]</p>

W 2/13	<p><u>Elite responses to Jim Crow: BTW and his precursors</u>  <i>Central question: What debates characterized elite black responses to Jim Crow? How did these differ from folk responses?</i>  Booker T. Washington, "Atlanta Exposition Address." (<a href="#">Online</a>)  Alexander Crummell, "The Attitude of the American Mind toward the Negro Intellect." (<a href="#">Online</a>)  Anna Julia Cooper, <i>A Voice From the South: By a Black Woman of the South</i> (Xenia, OH: Aldine Printing House, 1892), excerpt. (Blackboard)  W.E.B. DuBois, <i>The Souls of Black Folk</i>, David W. Blight and Robert Gooding-Williams, eds. (Boston: Bedford Books, 1997), ch. 3.</p>
F 2/15	<p><u>Elite responses to Jim Crow: DuBois</u>  <i>Central question: How did DuBois approach the problems confronting African Americans? How did he differ from other elites?</i>  W.E.B. DuBois, <i>The Souls of Black Folk</i>, David W. Blight and Robert Gooding-Williams, eds. (Boston: Bedford Books, 1997), chs. 1, 5-6, 14.  Ta-Nehisi Coates, "The Champion Barack Obama," <i>The Atlantic</i> (January 31, 2014) (<a href="#">Online</a>).</p>
W 2/20	<p><u>Pan-Africanism</u>  <i>Central question: What forces pushed African Americans toward internationalist perspectives around the turn of the century?</i>  Paul Gordon Lauren, "The Rising Tide," in <i>Power and Prejudice: The Politics and Diplomacy of Racial Discrimination</i> (Boulder: Westview Press, 1988), ch. 2. (Blackboard)  H.M. Turner, "The American Negro and His Fatherland" (1895). (Blackboard)  "Manifesto of the Second Pan- African Congress," <i>The Crisis</i> 23, no. 1 (November 1921), 5-8, 10. (Blackboard)  Debate between George S. Schuyler and Samuel A. Haynes (1927), in Henry Louis Gates, Jr., and Jennifer Burton, eds., <i>Call and Response: Key Debates in African American Studies</i> (New York: Norton, 2011), 289-90. (Blackboard)</p>
F 2/22	<p><u>The Great Migration</u>  <i>Central question: What forces were responsible for the massive migration of African Americans out of the South in the 1910s and 1920s?</i>  "Sir I Will Thank You with All My Heart": Seven Letters from the Great Migration. (<a href="#">Online</a>)  "Times Is Gettin Harder": Blues of the Great Migration. (<a href="#">Online</a>)  "Where We Are Lacking," <i>Chicago Defender</i>, May 17, 1919. (<a href="#">Online</a>)  "People we can get along without." (<a href="#">Online</a>)  "Chicago and Its Eight Reasons": Walter White Considers the Causes of the 1919 Chicago Race Riot. (<a href="#">Online</a>)</p>
W 2/27	<p><u>Harlem Renaissance: Introduction</u>  <i>Central question: How did the "problem of representation" frame the concerns of black politics and black arts in the HR?</i>  Henry Louis Gates, Jr., "The Trope of a New Negro and the Reconstruction of the Image of the Black," <i>Representations</i> 24 (Autumn 1988), 129-55. (<a href="#">Jstor</a>)</p>
F 3/1	<p><u>Harlem Renaissance: Politics</u>  <i>Central question: Was Garvey a committed race leader or a race-hustling demagogue? How do we understand his appeal?</i>  Lawrence Levine, "Marcus Garvey and the Politics of Revitalization," in <i>The Unpredictable</i></p>

	<p><i>Past: Explorations in American Cultural History</i> (New York: Oxford U.P., 1993), 107-36. (Blackboard)</p> <p>Marcus Garvey, "The Negro's Greatest Enemy," <i>Current History</i> (1923). (Blackboard)</p> <p>Hubert Harrison, "Race First Versus Class First," <i>Negro World</i> (March 27, 1920). (Blackboard)</p> <p>Selection from <i>The Negro World</i> (1926). (Blackboard)</p> <p><b>M 3/4: Take-home mid-term exam due</b></p>
W 3/6	<p><u>Harlem Renaissance: The arts</u></p> <p><i>Central question: Was there a distinct "Negro" art? How did the artists and writers of the HR contend with the question?</i></p> <p>George S. Schuyler, "The Negro-Art Hokum" (Blackboard)</p> <p>Langston Hughes, "The Negro Artist and the Racial Mountain" (Blackboard)</p> <p>Claude McKay, "If We Must Die" (Blackboard)</p> <p>Countee Cullen, "What is Africa to me?" (Blackboard)</p> <p>Alain Locke, "The New Negro" (Blackboard)</p>
F 3/8	<p><u>Harlem Renaissance: Jazz culture</u></p> <p><i>Central question: What was the relationship between jazz and the arts of the HR?</i></p> <p>Lawrence Levine, "Jazz and American Culture," in <i>The Unpredictable Past: Explorations in American Cultural History</i> (New York: Oxford University Press, 1993), 172-88. (Blackboard)</p> <p>Chadwick Hansen, "Social Influences on Jazz Style: Chicago, 1920-30," <i>American Quarterly</i> 12, no. 4 (Winter 1960), 493-507. (<a href="#">Jstor</a>)</p> <p>"Why 'Jazz' Sends us back to the Jungle," <i>Current Opinion</i> 65, no. 3 (September 1918), 165. (Blackboard)</p>
W 3/27	<p><u>Race and consumer culture</u></p> <p>The growth of American consumer culture raised interesting questions about race, class, and identity.</p> <p><u>"Ethnic Notions"</u> (steaming video)</p>
F 3/29	<p><u>The Great Depression: A New Deal for African Americans?</u></p> <p><i>Central question: How did the federal government's approach to the Great Depression impact African Americans?</i></p> <p>Caleb Southworth, "Aid to Sharecroppers: How Agrarian Class Structure and Tenant-Farmer Politics Influenced Federal Relief in the South, 1933-1935," <i>Social Science History</i> 26, no. 1 (2002): 33-70. (<a href="#">Muse</a>)</p> <p>Malcolm X, <i>Autobiography of Malcolm X</i> (New York: Grove, 1965), through chapter 4.</p>
W 4/3	<p><u>The Great Depression: black responses</u></p> <p><i>Central question: How did African Americans respond to the Great Depression?</i></p> <p>Victoria W. Wolcott, "The Culture of the Informal Economy: Numbers Runners in Inter-War Black Detroit," <i>Radical History Review</i> 69 (Fall 1997), 47-75. (Blackboard)</p> <p>Robin Kelley, "'Afric's Sons With Banner Red': African American Communists and the Politics of Culture, 1919-1934," in <i>Race Rebels: Culture, Politics, and the Black Working Class</i> (New York: Free Press, 1994), 103-22.</p>
F 4/5	<p><u>World War II</u></p> <p><i>Central question: How did Malcolm's experience as a young man shape his later</i></p>

	<p>radicalism?</p> <p>Kelley, "The Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II," in <i>Race Rebels</i>, 161-82.</p> <p>Malcolm X, <i>Autobiography of Malcolm X</i> (New York: Grove, 1965), chs. 5-9.</p>
W 4/10	<p><u>World War II and the Cold War</u></p> <p><i>Central question: How did de-colonization interact with fears of Communist influence abroad?</i></p> <p>"Communist Propaganda." (Blackboard)</p> <p>Aimé Césaire, <i>Discourse on Colonialism</i> (1955), selection. (Blackboard)</p> <p>Franz Fanon, <i>The Wretched of the Earth</i> (1961), selection. (Blackboard)</p>
F 4/12	<p><u>Origins of the Civil Rights Movement</u></p> <p><i>Central question: What possibilities existed for positive change before the emergence of the CRM in the mid-1950s?</i></p> <p>Harvard Sitkoff, "Harry Truman and the Election of 1948: The Coming of Age of Civil Rights in American Politics," <i>Journal of Southern History</i> 37, no. 4 (November 1971), 597-616. (<a href="#">Jstor</a>)</p> <p>Robert Korstad and Nelson Lichtenstein, "Opportunities Found and Lost: Labor, Radicals, and the Early Civil Rights Movement," <i>Journal of American History</i> 75, no. 3 (December 1988), 786-811. (<a href="#">Jstor</a>)</p>
W 4/17	<p>The 1950s: <u>Brown v. Board, rock 'n' roll</u></p> <p><i>Central question: Today's reading approach questions of equality from two radically different angles. Which do you find more powerful as a source of social change?</i></p> <p>Craig Hansen Werner, <i>A Change is Gonna Come: Music, Race and the Soul of America</i> (Ann Arbor: University of Michigan Press, 2006), ch. 12. (Blackboard)</p> <p>Waldo E. Martin, Jr., <i>Brown v. Board of Education: A Brief History with Documents</i>, "Introduction to Ch.4" (pp. 121-23); "The Effects of Segregation and the Consequences of Desegregation: A Social Science Statement" (pp. 142-51); "Federal Friend-of-the-Court Brief" (pp. 164-68); "Opinion of the Court in Brown v. Board of Education" (pp. 168-74); "Introduction" (1-41).</p>
F 4/19	<p><u>The Civil Rights Movement</u></p> <p><i>Central question: How does Robin Kelley complicate the traditional narrative of the CRM?</i></p> <p>Robin Kelley, "Birmingham's Untouchables: The Black Poor in the Age of Civil Rights," in <i>Race Rebels</i>, ch. 4.</p> <p>Martin Luther King, Jr., "Letter from a Birmingham Jail." (<a href="#">Online</a>)</p> <p>Martin Luther King, Jr., "I Have a Dream." (<a href="#">Online</a>)</p> <p><i>Autobiography of Malcolm X</i> (chs. 10-15).</p>
W 4/24	<p><u>Black power</u></p> <p><i>Central question: How did the Black Power movement differ from the CRM?</i></p> <p>Timothy B. Tyson, "Robert F. Williams, 'Black Power,' and the Roots of the African American Freedom Struggle," <i>Journal of American History</i> 85, no. 2 (September 1998), 540-70. (<a href="#">Jstor</a>)</p> <p>Heather Ann Thompson, "Urban Uprisings: Riots or Rebellions?," in <i>The Columbia Guide to America in the 1960s</i> (New York: Columbia University Press, 2001), 109-16. (Blackboard)</p> <p><i>Autobiography of Malcolm X</i>, ch. 16-end.</p>

F 4/26	<p><a href="#">Race and culture in the post-CRM era</a></p> <p><i>Central question: Which, the CRM or Black Power, had a more significant impact on black cultural production in the post-CRM era?</i></p> <p>Trey Ellis, "The New Black Aesthetic," <i>Callaloo</i> 38 (Winter 1989): 233-43. (<a href="#">Jstor</a>)</p> <p>Robin Kelley, "Kickin' Reality, Kickin' Ballistics: 'Gangsta Rap' and Postindustrial Los Angeles," in <i>Race Rebels</i>, 183-228.</p>
W 4/30	<p><a href="#">Inequality and the carceral state</a></p> <p><i>Central question: How do we explain the persistence of inequality despite the gains of the CRM?</i></p> <p>Loic Wacquant, "From Slavery to Mass Incarceration: Working Notes for Rethinking the 'Black Question' in the US ." (Blackboard)</p> <p>Sanyika Shakur, "Muhammad Abdulla" and "Epilogue," in <i>Monster: The Autobiography of an L.A. Gang Member</i> (New York: Penguin, 1993). (Blackboard)</p>
F 5/3	<p><a href="#">Post-racial America?</a></p> <p><i>Central question: How do we explain the persistence of inequality in an age of racial neutrality?</i></p> <p>Eduardo Bonilla-Silva, "Racism without 'Racists,'" ch. 7 of <i>Race, Class, and Gender: An Anthology</i>, Margaret L. Andersen, ed., 6th ed., (Stamford, CT: Cengage, 2007). (Blackboard)</p>
W 5/8	<p>Last day (TBD)</p> <p>D. Watkins, "<a href="#">Poor Black People Don't Work?: Lessons of a Former Dope Dealer</a>," <i>Salon</i> (Tuesday, April 22, 2014).</p> <p>Linda Tirado, "<a href="#">This Is Why Poor People's Bad Decisions Make Perfect Sense</a>," <i>Huffington Post</i> (November 22, 2013).</p> <p>Beyoncé, "Formation." (<a href="#">Online</a>)</p> <p>"The Day Beyoncé Turned Black." (<a href="#">Online</a>)</p>
W 5/15	<p>Final exam due, 12:35pm</p>