SYLLABUS

English 2400/Black Studies—Theorizing Africana Literature
Professor—Dr. Clenora Hudson-Weems, Professor of English
Class: Tuesdays and Thursdays-12:30-1:45
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Course Description Rationale, Goals and Objectives:

Theorizing Africana Literature is an undergraduate course designed to introduce students to 20th and 21st Centuries Africana Literature and Theory. The turn of the 20th century in the Africana literary world is marked by the WEB DuBois and Booker T Washington Controversy, along with Marcus Garvey, which ushered us into the Harlem Renaissance of the 1920s. Major poets of that era include James Weldon Johnson, Claude McKay, Langston Hughes and Countee Cullen, followed by the WEB DuBois-Alain Locke Debate of the 30s. The cultural and literary debates of the searing 60s, following the Renaissance/Post Renaissance, the precursor, was ignited by the true catalyst of the Civil Rights Movement, the 1955 brutal lynching of 14-year-old Emmett Till, a cause célèbre that today’s national massive murders of Blacks mirror. Till’s incident was followed by Rosa Parks’ demonstration and Dr. Martin Luther King’s leadership in the 1956 year-long Montgomery Bus Boycott, traditionally construed as the inception of the Movement, for which the Till incident set the stage.

In understanding the Movement, we look at its sister, the Black Arts/Black Aesthetics Movement, with its prime movers, Amiri Baraka & Larry Neale. William E. Nelson, Jr.’s “Africology: From Social Movement to Academic Discipline” is key in bringing these two Movements together. Today, “Black Lives Matter,” continues the aborted Civil Rights Movement of the 50s and the 60s & will be discussed. The 70s continued the Movement of the 60s, with the theorizing of Black Aesthetician Richard Barksdale, while the 80s ushered in Molefi Asante’s Afrocenticity. The latter part of the 20th and the early 21st centuries highlight the Africana literary & theoretical
works of several Africana theorists, including Robert L. Williams--
*Ebonics* & Maulana Karenga--7 Principles & *Kwanzaa*. Finally, there
are several Africana women theorists, including chief black feminists
Barbara Smith & bell hooks, & Africana Womanist Hudson-Weems,
who set forth literary theories as tools of analysis for Black writers.

The focus on the mid and latter part of the 20th century and the early
21st century will highlight the Africana literary and theoretical works of
several known Africana theorists listed above, culminating with two (2)
Africana novels, Toni Morrison’s *Home* and Hudson-Weems’ *Emmett—
Legacy, Redemption and Forgiveness*. The main objective of the course
is to introduce students to Africana literature and Africana theoretical
constructs as an authentic way of interpreting Africana texts in order to
accurately put those texts within the constructs of our everyday lives.

Textbooks and Course Materials:

Hill, Patricia Liggins, Editor. *Call & Response: The Riverside Anthology

Hudson-Weems, C., Editor. *Contemporary Africana Theory, Thought &

------*Emmett—Legacy, Redemption and Forgiveness*, AH, 2115.


Web Page Materials/Articles/Videos/You Tube (Hudson-Weems—Emmet
Till, 2015, Toronto, Canada; Toni Morrison on *Home*)

Grade Criteria:

Class Participation—15 %
Oral Report;--15 %
Pop Quizzes—15 %
Mid-Term Exam—25 %
Final Exam—30 %

*Attendance is mandatory; 3 or more unexcused absences will result in
lowering grade 1 grade level.*
Weekly Schedule:

1. --Course Overview (Thematic)
   --Course Requirements & Assignments—Following the Syllabus

2. --Booker T. Washington—Call & Response, pp. 658-660
   --Washington’s “Atlanta Exposition Address,” p. 18
   --W. E. B. DuBois—Souls of Black Folk (Chapters I and III—C & R)
   --Video—DuBois and other Icons of the Period

3. Harlem Renaissance & Reformation (C&R):

   --ORAL REPORTS (2):
   --Marcus Garvey—“Speech on Disarmament Conference Delivered at Liberty Hall,” New York, November 6, 1921 (pp. 834-838)—Its relevancy today: politics and “BLACK LIVES MATTER” TODAY
   --Tony Martin—“The Garvey Aesthetic,” Chap. 10 from Contemporary Africana Theory, Thought & Action (CATTA), pp. 163-175

4. Harlem Renaissance Critic & Poets

   Johnson’s “The White Witch,” p. 87
   Claude McKay’s If We Must Die,” p. 883
   McKay’s “America,” p. 884
   McKay’s “Harlem Shadows,” 884
   McKay’s “The Harlem Dancer,” 885
   Langston Hughes’ “The Negro Speaks of Rivers,” p. 889
Hughes’ “Mother to Son,” p. 894
Hughes’ “Ballad of the Landlord,” p. 895
Hughes’ “Harlem,” 897
Countee Cullen’s “Heritage,” p. 905
Cullen’s “Scottsboro, Too, Is Worth Its Song”
Cullen’s “Yet Do I Marvel,” p. 915
Sterling Brown’s “Old Lem” & “Strong Men”

--ORAL REPORTS—Other Harlem Renaissance Writers (2-3)

5. Post Renaissance Writers/Critics

--ORAL REPORTS (2-3):

--Nella Larsen-- “Quicksand”—p. 926

--1945-1960--Call and Response—pp. 1065-1090--THEORY

--Nick Aaron Ford—“A Blueprint for Negro Authors,” p. 1112

--Ann Petry—“The Novel as Social Criticism,” pp. 1114-1119

6 Selections for APPLICATION (Poets)

Robert Haden’s “Fredrick Douglass,” p. 1137
Dudley Randall’s “Booker T. and W.E.B.,” p. 1144
Margaret Walker’s “For My People,” p. 1159
Brooks’ “Last Quatrain of the Ballad of Emmett Till,” p. 1170
Brooks’ “We Real Cool,” p. 1172

--ORAL REPORTS—OTHER POETS (1)

--Video—The Awakening (1950s-60s)

7. Mid 1950s; 1960s to the Present—Call and Response—pp. 1343-1385

Interview with Hudson-Weems on Emmett Till--American Audio Prose Library

From Contemporary Africana Theory, Thought & Action (CATTA)—
“Chapter 14—“The Modern Civil Rights Movement,” On Emmett Till; pp. 219-239

Emmett Till (Hudson-Weems)—*YouTube (Toronto, Canada, 2015)*

**ORAL REPORTS (2-3) on activists/orators:**

--Malcolm X—*Call and Response*, pp. 1415-1420

--Martin Luther King, Jr.—*Call and Response*, pp. 1420-1423

--Stokely Carmichael—*Call and Response*, pp. 1425-1430

8. **ORAL REPORTS (2) on Emmett Till: Sacrificial Lamb of Civil Rights Movement** (Chapter IV, etc.) & **BLACK LIVES MATTER** (Yesterday’s and Today’s Movements)

   **Video**—Emmett Till’s Day in Court: Civil Rights Forum, 1994

   William E. Nelson, Jr.’s “Africology: From Social Movement to Academic Discipline,” p. 129 (*CATTA*)

9. **Black Arts/Black Aesthetics Movements** (*Call & Response*)

   --**ORAL REPORTS—Theorists (2-3):**

   Larry Neale’s “The Black Arts Movement,” p. 1450

   Joyce Ann Joyce’s “The Black Canon: Reconstructing Black American Literary Criticism,” p. 1459

   --Henry Louis Gates, Jr.’s “What’s Love Got to Do with It?: Critical Theory, Integrity, & the Black Idiom,” p. 1469

   **Selections for APPLICATION** (from *Call & Response*):

   Sonia Sanchez’s “the final solution,” p. 1402

   “right on white America,” p. 1493

   Amiri Baraka’s “Black Art,” p. 1501
“A Poem Some People Will Have to Understand,” p. 1506

Haki R. Madhubuti’s (Don L. Lee’s) “But He Was Cool, or: he even stopped for green lights,” p. 1544

Mari Evans’ “I Am a Black Woman,” p. 1573

Evans’ “Speak Truth to the People,” p. 1575

Audre Lorde’s “Power,” p. 1627

10. Review for Mid-Term Exam

Mid-Term Exam I

11. --Clenora Hudson-Weems—“Africana Theory-Thought-Action: An Authenticating Paradigm for Africana Studies,” from CATTA, p.17

--Richard Barksdale’s “Critical Theory and the Problems of Canonicity,” from CATTA, p.193

---Call &Response—THEORY----ORAL REPORTS (1):


--Barbara Smith, “Toward a Black Feminist Criticism,” p. 1816


12. --Hudson-Weems--“Nommo/Self Naming, Self Definition and the History of Africana Womanism,” from CATTA--Chapter 18

—Africana Womanism (Hudson-Weems on You Tube, Bowdoin College, 2015)

--Quiz--Toni Morrison’s Home

--Morrison’s Home--Theory(ies) applicable in this novel?
13. **ORAL REPORT (2)**

--Toni Morrison on *Home—You Tube.*

14. Selections from *Contemporary Africana Theory, Thought & Action ORAL REPORTS (2-4):*

--Molefi Kete Asante--“Afrocentricity & Transformation,” from *CATTA,* pp. 29-41

--Robert Williams--“Ebonics: Reclaiming and Redefining Our Language,” from *CATTA,* pp. 241-250

--Maulana Karenga--“7 Principles of US,” from *CATTA,* pp. 445-458

--Obedike Kamau—“Reparations”

15. **ORAL REPORTS (2)**

--Hudson-Weems--*Emmett—Legacy, Redemption and Forgiveness (Theories?)*

Wrap-Up and Exam II