Lorna Wheeler, Instructor
WRTG 3020—Spring Semester 2006 Section 026, Eckeley, M203
Office Hours, Mondays, 1-2:30pm in ENVD 1B27D and Tuesdays, 2:30 to 4:00pm in Norlin, E156

The Harlem Renaissance: Race and Rhetoric

By using the compelling artistic, political, and cultural lens of the Harlem Renaissance, you will learn how to write an insightful, coherent and organized paper driven by an arguable and analyzable thesis. In addition to a number of smaller assignments, you will write, workshop, and revise three papers. The first will deal with the (sometimes) competing ideologies at play during the Harlem Renaissance, the second paper will focus on a creative genre, such as the poetry or short stories of the period, and the third will be a research-driven paper and will include an annotated bibliography. All three major papers will be argumentative and analytical, but only the final paper will require outside research. A detailed assignment sheet will be handed out well in advance of each paper’s due date. In addition, you will be given occasional reading quizzes and a variety of smaller writing assignments including composition of a blues, in class analysis of art work of the era, and performance/direction of August Wilson's play, Ma Rainey. Late papers will not be accepted. A late draft will result in a lower grade on the final paper, even if you are absent on its due date. A paper must go through the workshop process in order to be accepted on the final draft due date.

Texts:
The Portable Harlem Renaissance, David Levering Lewis
Ma Rainey’s Black Bottom, August Wilson

ONLINE TEXTS
http://etext.lib.virginia.edu/harlem/ (We’ll use the online U-VA hypertext of the Survey Graphic’s “Negro Edition” published in 1926 and guest edited by Alain Locke)
http://www.corcoran.org/collection/highlights_main_results.asp,ID=54
(We’ll use this site to view Aaron Douglas’ art)
http://www.scaruffi.com/history/blues.html Refer to this site before our class discussion of the history and culture of the blues.

Attendance: Since we offer concentrated instruction and since students rely on other students' assessment of their work, regular attendance and punctuality are essential for the completion of the course. More than 3 absences will result in a lower grade for the course. Two late arrivals will count as one absence. Students absent more than 4 classes will not be given credit for the course. Please inform instructor of absences due to religious observances.

Grading:

A Paper= Excellent in content, form, and style; original, substantive, insightful, persuasive, well-written, clear, free of mechanical errors.
B Paper= A good paper with no major flaws; interesting with above average thought and expression.

C Paper= Adequate or reasonably competent; it may have a mixture of strengths and weaknesses.

D Paper= Poor in content, form, or style; disorganized, illogical, confusing, unfocused, or containing pervasive errors that impair readability.

F Paper= An incoherent, disastrously flawed, late, plagiarized, or nonexistent paper

Grade Breakdown:

  Paper #1: 20%
  Paper #2: 20%
  Paper #3: 35%

Quizzes, in class writing, final pair presentation, editing peer papers, class discussion: 25%

Students with disabilities:

If you qualify for accommodations because of a disability, please submit a letter to me from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, or www.Colorado.EDU/disabilityservices.

Religious holidays:

Campus policy regarding religious observances requires that faculty make every effort reasonably and fairly to deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, {{insert your procedures here}}. See policy details at http://www.colorado.edu/policies/fac_relig.html

Honor Code:

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include cheating, plagiarism, academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council. Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from me and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Additional information: http://www.colorado.edu/policies/honor.html and http://www.colorado.edu/academics/honorcode/
**Tentative Schedule** (I'll try my best to keep on schedule and if it changes dramatically, I'll write a new one)

**Jan 17** Introduction/s

**Jan 23** Read W.E.B. Du Bois' “Returning Soldiers,” (3) the excerpt from Alain Locke’s *The New Negro*, (46-51) and speeches by Marcus Garvey (17-28) Recommended Reading: *Introduction in The Portable Harlem Renaissance Reader* (our main text for this class).

**Jan 25** NO CLASS, but you do have an important assignment! Read around this hypertext for two pieces of your choice from *The Survey Graphic* http://etext.lib.virginia.edu/harlem/ See assignment handout for further information

**Jan 30** Bring first draft of paper #1. We will do large group workshop of two student papers—Need 2 volunteers to send their papers via email attachment by Sunday, Jan 20 at 7pm!!

**Feb 01** Read Gwen Bennett's “Wedding Day” (p. 383-70) and Dorothy West’s “The Typewriter” and be ready to discuss with our guest star (as alas, I will not be in class).

**Feb 06** Read Richard Bruce Nugent’s "Smoke, Lilies and Jade" (569-84) and Wallace Thurman's "Cordella the Crude" (629-32)

**Feb 08** Read Angelina Weld Grimké’s “The Closing Door” (The missing 4 pages I will hand out and the remainder can be found in HR Reader, p. 486-500) Final draft, paper #1 due at the beginning of class.

**Feb 13** Read Langston Hughes’ “Luani of the Jungles” (585-91) Finish discussion on Hughes and Grimké, begin film *Brother to Brother*

**Feb 15** Finish and discuss film, *Brother to Brother*

**Feb 20** Read Zora Neale Hurston’s story “Drenched in Light” and her play “Color Struck” Paper #2 First Draft Due

**Feb 22** Large Group WORKSHOP, need 2 volunteers

**Feb 27** Second Draft for Paper #2 Due, bring 3 copies for small group workshop

**Mar 01** Read and discuss excerpt from Jean Toomer’s novel *Cane* (318-332)

**Mar 06** Read essays on art by Albert C. Barnes, Alain Locke, and Romain Bearden (128-141) Final Draft Paper #2 Due at the beginning of class

**Mar 08** In class art study—Aaron Douglas and Sargent Claude Johnson...If time, discuss research projects

**Mar 13** Bring Thesis paragraph for Research Project! RESEARCH DAY—MEET IN LIBRARY! Read first half of Ma Rainey’s *Black Bottom*

**Mar 15** Finish *Ma Rainey’s Black Bottom*—in class performance

**Mar 20** Annotated Bibliography and first 5 pages of research project DUE, large group workshop, 2 volunteers
Mar 22  Workshop in research pairs

Mar 27 and Mar 29—Spring Break!

Apr 03  Blues Poetry, read all poetry by Langston Hughes (257-267) and those by Sterling Brown (227-236)

Apr 05  Draft #2 Research Project—bring 2 copies! Poetry close-reading presentations

Apr 10  Workshop in pairs

Apr 12  Before class, surf/read http://www.scaruffi.com/history/blues.html for a pretty interesting history of the Blue. Also, read handout by Carl Van Vechten. In class, we’ll listen to blues and in pairs, write a blues.

Apr 17  Read handout, black reviews of Imitation of Life...Watch Imitation of Life

Apr 19  Finish film and discuss

Apr 24  Discuss Oscar Micheaux and view a sample of his work

Apr 26  Pair Presentations

May 01  Pair Presentations

May 03  FINAL DRAFT OF RESEARCH PAPER DUE...Last Day of Class Shindig