Africana Studies 3360/ Women's Studies 3446
Spring 2019
Black Women in America
T/TH 11:00 pm -12:15PM

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Join Zoom Meeting
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Meeting ID: 832 0239 6740
Passcode: 302288

Course Themes and Objectives: This seminar examines the history of African American women from the late 19th to the beginning of the 21st centuries. Searching for political freedom and economic opportunity, African American women challenged the definition of what it meant to be both an American and woman. Fighting against racism, sexism and misogyny black women engaged in a freedom struggle to secure justice for themselves and their communities. Battling negative stereotypes, limitations placed on access to educational opportunities and restricted economic resources, African American women found various ways to resist. Whether is be resistance from the backdrop of slavery to reconfigure the politics of the White House. Black women from their enslavement to their roles today solidified their role as race leaders. The goals of this course are twofold: first to explore the role of Black Women in the United States as actors, subjects and strategists; and second, students will be able to produce research paper using both primary and secondary sources.

Course Objectives

- **Develop critical thinking skills around gender, race and class.**
- **To communicate clearly, concisely and effectively both in writing and speaking.**
- **To understand diverse perspectives, concepts, methods and how they intersect with each other.**
- **Become familiarized with key intellectual and historical developments of Black Women in America**

Course Requirements
The course will consist of two meetings per week. A completion of the assigned readings is essential to getting the most out of class time. Students who have not completed the readings by the corresponding lectures will be considered delinquent.

Required Reading
All reading materials are available on Brightspace

Course Requirements:
Attendance and Participation: 15%
Discussion Leader Paper & Presentation: 25 %
Blues Assignment: 20 %
Midterm: 25%
Final Assignment- 25%
Final Assignment Presentation 10%

All papers must be TYPED, 12 pt font, TIMES NEW Roman and Stapled. Papers are due in class and should not be emailed.

Academic Integrity
The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for implementing policy can be found at this site: http://www.brooklyn.cuny.edy/bc/policies.

Disability Services
To receive disability –related accommodations, students must first be registered with the Center for Disability Services. Anyone with a documented or possible disability is welcome to set up an appointment with the Director of the Center for Student Disability Services, Ms. Valerie Stewart-Lovell at 718-951-5338. If you are already registered with the Center for Student Disability Services the first week of class. Please provide me with the course accommodation form so that we may discuss your specific needs.

Nonattendance Because of Religious Beliefs
It shall be the responsibility of faculty and of the administration officials of each institution of higher education to make available to each student who is absent from school, because of his (or her) religious beliefs, and equivalent opportunity to make up any examination, study or work requirements which he (or she) may have missed because of such absences on any particular day or days.

Grades will not be based on a curve but they are cumulative.

Midterm Examination: There will be a take home mid-term exam. The midterm will be distributed in class and be due a week after at the beginning of class. Exams submitted late will be downgraded 5 points per day that the exam is late. **The midterm constitutes 25% of your grade.**

Class Discussion Leader: During the semester you will sign up for a five to seven minute presentation on some aspect of the days reading. You can outline the readings key themes and

arguments. You need to pose three questions to frame our class discussion? A written copy of the questions should be emailed to me by 5pm the day before you lead our discussion. Take the time out to be provocative and thoughtful. Feel free to use multimedia in your presentation.

Discussion Leader Paper: You are required to provide a response paper on the readings where you serve as a discussion leader. The response paper should be 2-3 pages double -spaced. The response paper must include at least 2 readings from the week your presenting. The response is neither a summary nor opinion paper. Instead, it is a critical analysis of the authors and their ideas and you are encouraged to write about what aspects that emerged from the materials in addition to infusing class discussions on what you found interesting, problematic, controversial etc. Lastly, provide evidence to support your arguments. The response paper and presentation constitutes– **20% percent of your total grade. Late papers will not be accepted!!!**

Your paper is accessed on the following: A w*ell positioned and argued perspectives, familiarity with the readings, concise writing style, and proofread materials. Utilize these guidelines -*

1. Major claims: For the class's assigned reading, you need to write about the major claim(s) set forth by the author(s): A claim is the basic argument of a writer, who then attempts to prove it. Try to narrow your choice down to one specific or one overarching claim in a sentence or two.
2. Significance: What do you think is significant about these claims? How does it impact the study on Black Women in America?
3. Important concepts: In your opinion, what are *two* important/interesting/new concepts or terms introduced in the reading? Provide brief definitions of both in your own words.
4. Notable quotation: What was the most interesting, wrong, enlightening, provocative sentence in this reading and why? Cite the source and provide analysis.
5. Staggering statistic: List a staggering statistic or a piece of noteworthy data from the reading; write down the information with the page number, in order to discuss it in class.
6. Class question: What question do you have about the reading ? This question may seek clarity from your instructor or peers (e.g. "I didn't understand what the author meant by…") or to foment discussion with peers (e.g. "what did you think about…" "how might one go about…"). Pose a question that does not require a simple yes/no answer.
7. Synthesis: Come up with some type of conclusion about what you now know about the articles subject matter.

Attendance and Class Participation: 20 % - Attendance and active participation is mandatory. Students are expected to participate in and contribute to discussions centered on readings, lectures and audiovisual material throughout the semester. If you miss more than three classes (without medical documentation), your grade will be lowered. Your attendance and class participation constitutes **20% of your final grade**.

Final Paper/ Final Assignment: 25% There will be an in class final paper. The final paper constitutes 25% of your final grade. The requirements for the final paper/ exam will be provided later. You will submit a one paragraph paper proposal.

Rubric for Papers, Presentations and other Assignments
A Excellent. Writing or presentation builds on the requirements of the assignment, but does more by showing an intellectual or imaginative engagement that transforms the project in an

unusual way. It avoids the obvious and presents illuminating insights or critique. Ideas are flexibly developed, but with control and purpose. The student has taken the time to find the right words, to avoid clichés and unsupported generalizations, and to communicate ideas with precision. These projects often focus on a very specific aspect of a big issue, and while they may not claim to come up with "the" answer, they reach toward new questions and new perspectives on a problem. Ideas are fully supported by well-chosen evidence; ideas are linked with other ideas, and sources with other sources. An "A" essay or presentation has a richly developed central idea, shows a detailed understanding of sources, has sound organization, and few if any grammatical or mechanical errors. A lively, original voice speaks and has something special to say – the assignment conveys this voice well and supports the argument fully. Citation, grammar and tone are excellent without error. There is little or no error in structure, writing and order of the essay.

B Good. Writing effectively fulfills the requirements of the assignment, showing independent thought and active engagement with the topic. The project has a clear sense of order, which shows conscious planning and crafting. Ideas are well thought out, reasonably interpreted in their context, well demonstrated from sources and supported by appropriate examples. Only minor technical or stylistic errors are present. From overall organization to word choice, the writer has invested in the project with purpose, direction, and strategy. Citation format is good with minor errors.

C Satisfactory. Writing shows an effort to present ideas, but the effort has not been effective. This project may be padded with unconnected materials or it may say the same thing over and over. Instead of analysis, the project relies on clichés, self-evident statements, or unsupported generalizations. The project may show incomprehension or confusion about what the sources have to say, or sources may simply be quoted or paraphrased rather than analyzed. Supporting examples are few, and those included may not clearly support the writer's central point. Organization is either mechanical, or it falls apart. Some words and concepts are misused. Citation format is not used appropriately and contains several errors.

D Passing. Writing wanders around without any point and lacks substance. Missing thesis statement and proper direction. It may resemble a "C" project, but may be significantly shorter in length. Ideas are few, shallow, or lack support and order. Missing citations or improper use of citation format.

F Failing. Writing is a no-show, a project or paper that shows minimal effort, or a paper that violates intellectual integrity. This includes papers that show a pattern of inappropriate paraphrase or un-cited copying from other sources, as well as essays written for other courses and resubmitted.

Grading System Values
Letter Grade Description Points Value
A Excellent 95% - 100%
A- Excellent 94% - 90%
B+ Very Good 87% - 89%
B Good 86% - 84%

B- Good 83% - 80%
C+ Satisfactory 76% - 79%
C Satisfactory 75% - 70%
C- Passing 68% - 69%
D+ Passing 65% - 67%
D Passing 64% - 60%
F Failing 0% - 59%

Course Schedule:

1/29

Introduction to Black Women in America
1/ 27 Introduction **and Syllabus**
1/29
Darlene Clark Hine, African American Women and their Communities in the Twentieth Century – The Foundation and the Future of Black Women's History pp. 1-23.

Contemporary Discussions of Race and Gender
2/3 Evelyn Higginbotham, "African American Women's History and the Metalanguage of Race."
Darlene Clark Hine, Black Women's History, White Women's History: The Juncture of Race and Class, Journal of Women's History, Volume 4, Number 2, Fall 1992, pp. 125-133

Black Enslaved and Free Women

2/5

Cheryl Ann Cody – Cycles of Childbearing Seasonality in Women's Lives on Low Country Plantations pp. 61-74

Thavolia Glymph**,** Introduction and Chp. 3 , pp. 1-17; 63-96, in *Out of the House of Bondage: The Transformation of the Plantation Household.*

February 12: College Closed

February 17 No Classes

2/19 Deidre Cooper Owens, The Birth of Modern Gynecology
Medical Bondage: Race, Gender, and the Origins of American Gynecology Book
Wilma King, Out of Bounds: Emancipated and Enslaved Women in Antebellum America pp 127-144

2/24

Black Women and Controlling Images

Patricia Hill Collins
2/26

Harris-Perry, Sister Citizen: Shame, Stereotypes and Black Women in America. Chapter 1,
Peter Noel, Fear of the Williams Sisters Venus and Serena Battle Charges of
Arrogance and the Myth of the Superbred Black Athlete

Black Women and Suffrage/The Club Movement

Fighting for the Vote
Respect and Respectability
Readings: 3/10
Stephanie J. Shaw, "Black Club Women and the Creation of the National Association of Colored Women" in Hine et.al., *"We Specialize in the Wholly Impossible:" A Reader in Black Women's History.*
3/12 – Ula Taylor, Amy Jacques Garvey "NEGRO WOMEN ARE GREAT THINKERS AS WELL AS DOERS": Amy Jacques-Garvey and Community Feminism in the United States, 1924–1927.
Darlene Clark Hine, "Rape and the Inner Lives of Black Women in the Middle West

Black Women's Images and the Blues

Blues Women
Taking Control Over Black Images
Film: Wild Women Don't Have the Blues
3/24 Readings: Daphne Duval Harrison, "Wild Women Don't Have the Blues": *Blues from the Black Woman's Perspective.*
Angela Davis, "Blues legacies and Black Feminism:" Gertrude Ma' Rainey, Bessie Smith, and Billie Holiday, Chapter. 4

Black Women and Political Movements

3/26 Readings:
Megan E. Williams, "The *Crisis* Cover Girl: Lena Horne, the NAACP, and Representations of African American Femininity,"1941-1945.
Crystal Sanders, More Than Cookies and Crayons: Head Start and African American Empowerment in Mississippi, 1965–1968. The Journal of African American History, Vol. 100, No. 4, African American Education, Civil Rights, and Black Power (Fall 2015), pp. 586-609

Further interests –
Cynthia Griggs Fleming, "Black Women Activists and the Student Nonviolence Coordinating Committee: The Case of Ruby Doris Smith Robinson" in Hine et.al., *"We Specialize in the Wholly Impossible:" A Reader in Black Women's History. Pp. 561-578.*

April 1- April 9 Spring Recess No Class

Week 9 Black Power & the Black Woman

Women in Search of Revolution
4/14 Gender Struggles Within the Movement
Robyn Ceanne Spencer, *Engendering the Black Freedom Struggle Revolutionary Black Womanhood and the Black Panther Party in the Bay Area, California*
Article TBA *Assata Shakur article*
Viewing of Angela Film

Week 10 **Black Women and The Black Arts Movement**
4/16: Cheryl Clarke, Intro and Chp 4 in *After Mecca, Black Women Poets and the Black Arts Movement.*
Nikki Giovanni, Ego Trippin
Optional : Daphne A. Brooks, Nina Simone Triple Play, Callaloo, Vol. 34, No. 1 (Winter, 2011), pp. 176-197)
Watch Nina Documentary

Black Women in the Feminist and Women's Liberation Movement
The Women's Movement
Where are the Black Feminists?

4/28 Readings: Audre Lorde "Sexism: An American Disease in Blackface."
Frances Beale, "Double Jeopardy: To Be Black and Female."
Linda La Rue, "The Black Movement and Women's Liberation"
Cohambhee River Collective Statement
Film on Audre Lorde

Black Women Forging New Paths
Week 12 **Black Women and Politics**
Shirley Chisholm For President
4/30 Readings: *Zinga A. Fraser, " Black Women's Political Genius " PHILLIS*
Shirley Chisholm, "Race, Revolution and Women"

Black Women and Stereotypes
Black Women Hair and the Politics of beauty
5/ 12 Ingrid Banks, Black Hair still Matters
Tanisha C. Ford, "HARLEM'S "NATURAL SOUL" Selling Black Beauty to the Diaspora in the Early 1960s ." *Liberated Threads: Black Women, Style, and the Global Politics of Soul*

Criminalization of Black Women

5/14 Assata Zorai and Rae Brooks, Maternal Cocaine Use - Race, Gender and Motherhood
Black Women Profiles Begin

5/19 Black Women Profiles & Last Day of Class