

University of Montana

## ScholarWorks at University of Montana

---

University of Montana Course Syllabi

Open Educational Resources (OER)

---

Spring 2-1-2017

### AAS 343H.01: African-American History Since 1865

Tobin Shearer

*University of Montana - Missoula*, [tobin.shearer@umontana.edu](mailto:tobin.shearer@umontana.edu)

Follow this and additional works at: <https://scholarworks.umt.edu/syllabi>

**Let us know how access to this document benefits you.**

---

#### Recommended Citation

Shearer, Tobin, "AAS 343H.01: African-American History Since 1865" (2017). *University of Montana Course Syllabi*. 4669.

<https://scholarworks.umt.edu/syllabi/4669>

This Syllabus is brought to you for free and open access by the Open Educational Resources (OER) at ScholarWorks at University of Montana. It has been accepted for inclusion in University of Montana Course Syllabi by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact [scholarworks@mso.umt.edu](mailto:scholarworks@mso.umt.edu).

# **AAS/HSTA 343H African-American History Since 1865**

Spring 2017

Tobin Miller Shearer

LA 202

M, W, F 1:00 – 1:50 p.m.

CRN: 35059

## ***African-American History Since 1865***

The history of the African-American experience since the Civil War allows students to follow a people in motion. From the literary explorations of Langston Hughes to the organizing drives of Ella Baker and from the trans-Atlantic peregrinations of W. E. B. Dubois to the gender and race crossings of Pauli Murray, this class presents African Americans in late nineteenth and twentieth century United States history as those who moved – by choice and by force – and who moved others. Rather than a tangent to the American story, African-American history is treated as a central strand in the reunification, industrialization, urbanization, and globalization of the United States. Through a lens of motion, students will examine change and continuity in the African-American experience, the fight against Jim Crow, the Great Migrations, the struggle for civil rights, and post-civil rights economic, political, social and cultural developments and challenges.

## ***Objectives***

Students will be able to:

- identify the primary physical, cultural, and political movements and periods of the African diaspora in the United States from Reconstruction through the twentieth century in order to evaluate texts or artifacts within their historical and/or cultural contexts;
- assess the strategies employed by African-American women, men, and children in response to traditions of liberalism and white supremacy in order to analyze human behavior, ideas, and institutions within their respective historical and/or cultural contexts;
- explain how multiple and varied social forces brought about change within African-American communities and how those communities in turn changed the surrounding society in order to synthesize ideas and information with a view to understanding the causes and consequences of historical developments and events.

## ***Assignments***

To realize these objectives, students will take twelve quizzes, two exams, and complete two projects. Quizzes will have ten short-answer questions each week. The mid-term will combine term identifications and two short essays on central course themes. The final exam will follow a similar format - but with one short and one long essay - covering the entire course and focusing on explanations of how African Americans have influenced central developments in late nineteenth and twentieth century history.

Students will also complete two projects in the course of the semester. Mondays and Fridays of each week's classes will feature lectures and short discussion of assigned readings. During most Wednesdays' classes, students will work in small groups to complete and/or present assigned

projects and discuss the readings. In the course of the semester, students will complete the following two projects:

### **A) Group Presentation.**

Work in a small group to prepare and present a professional 15-18 minute group presentation (with an annotated bibliography and contextual history paper) on the significance, causes, and key historical African-American actors in one of the following topics:

- African-American Women in the West;
- African Americans in MT;
- Gay Harlem;
- Deacons for Defense;
- Post-1945 Race riots/rebellions;
- Popular Front;
- Pre-1945 Black female performers;
- Korean War;
- Highlander Folk School;
- March on Washington movement;
- Black Panthers;
- Motown music in Detroit 1960s;
- Father Divine's Peace Mission;
- African-American women in the civil rights movement;
- wildcard (student suggestion approved by instructor).

### **B) Narrative history or wildcard history (student suggestion approved by instructor).**

Write a ten-page narrative history of the topic researched for the presentation (students all write own paper, give each other feedback, given individual grade) **or** tell a narrative history about that group in the form of a play, radio show, documentary or other form suggested by the student. Students may form groups and make proposals on their own initiative. The paper or project must argue a clearly presented thesis that explains the significance, causes, and key historical African-American actors in the identified topic.

### **Note on project sessions**

Full rubrics for each project are available on the course website and will be distributed as they become due. Class attendance is mandatory and students will sign in at all classes.

### ***Grade changes or drops***

Unless in the case of a documented major life emergencies (death of a loved one, extended illness, etc.), this class may not be dropped and grading options may not be changed after the announced university deadlines.

### ***Assessment***

Participation - 15%

Quizzes – 15%  
Project A – Group Presentation – 20%  
Project B – Narrative History – 15%  
Midterm – 15%  
Final – 20%

### ***Grade scale***

A+ 98-100   A 93-97   A- 90-92  
B+ 87-89   B 83-86   B- 80-82  
C+ 77-79   C 73-76   C- 70-72  
D+ 67-69   D 63-66   D- 60-62   F ≤59

### ***Classroom etiquette***

I expect that all students will join me in creating an effective learning environment by:

- turning off all cell phones (and thus doing no texting, e-mailing or instant messaging);
- using laptops only for note taking;
- not doing crosswords, reading newspapers, or other recreational activities;
- not talking or whispering with fellow classmates unless instructed to do so.

During lectures, I will give you my complete attention. I ask the favor of the same from my students. Should a student's behavior interrupt our learning environment, he or she will first be given a private verbal warning, then be given a public warning. Should disruptive behaviors continue following two warnings, the student will be issued a warning in writing and docked a letter grade on his or her most recent project. Any subsequent disruptive behaviors will be turned over to the University's disciplinary committee.

### ***Instructor contact***

I will hold office hours on Wednesdays from 11:30 a.m. to 1:00 p.m. or gladly by appointment. My office is located on the second floor of the Liberal Arts Building (facing Mt. Sentinel), Room 262. You are also welcome to contact me by e-mail at [tobin.shearer@umontana.edu](mailto:tobin.shearer@umontana.edu). My goal is to respond within 24 hours. You may also call or text me at 406-662-8227.

### ***Missed deadlines***

My goal is always to encourage your best work in the midst of multiple classroom demands and real life emergencies. Limited deadline extensions can be arranged if the student makes advance contact. Late papers or projects will be marked down 2/3 grade/day. Make-up exams and quizzes will be offered when arranged with appropriate documentation from medical, athletic, or administrative officials.

### ***Academic honesty***

Stealing someone else's ideas is the same as stealing someone's property. Cite any reference to others' ideas in standard footnote or endnote format (in written work and all projects). Paraphrase whenever possible. In general, a paraphrase uses no more than three of the same words in a sentence as the original source. For more information see the [University of Montana's student conduct code](http://ordway.umt.edu/SA/VPSA/index.cfm/name/StudentConductCode) (<http://ordway.umt.edu/SA/VPSA/index.cfm/name/StudentConductCode>).

## **Accessibility**

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). If you think you may have a disability adversely affecting your academic performance, and you have not already registered with DSS, please contact DSS in Lommasson 154 or 406.243.2243. I will work with you and DSS to provide an appropriate accommodation.

## **Readings**

Cashin, Sheryll. *The Agitator's Daughter: A Memoir of Four Generations of One Extraordinary African American Family*. New York: PublicAffairs, 2008.

Du Bois, William Edward Burghardt. *The Souls of Black Folk: Essays and Sketches*. Chicago: A.C. McClurg, 1903.

Holt, Thomas C., and Elsa Barkley Brown. *Major Problems in African American History, Volume II: From Freedom To "Freedom Now," 1865–1990*. Houghton Mifflin Company, 2000.

(Books available in the campus bookstore and on traditional reserve at the Mansfield Library.)

## **Course pack (available on the course website)**

Brundage, W. Fritzhugh. "The Struggle Against Lynching in Georgia, 1880-1910." In *Lynching in the New South: Georgia and Virginia 1880-1930*, 191-207. Urbana and Chicago: University of Illinois Press, 1993.

Litwack, Leon F. "Hellhounds." In *Trouble in Mind: Black Southerners in the Age of Jim Crow*, 1st ed., 280-325. New York: Knopf, 1998.

MacLean, Nancy. "Civil Rights At Work." In *Freedom is Not Enough: The Opening of the American Workplace*, 76-116. Harvard University Press, 2006.

West, Cornel. "On Afro-American Music: From Bepop to Rap." In *The Cornel West Reader*, 474-484. Basic Books, 1999.

## **African-American Studies Major, Minor, or Certificate**

This course is one of the core requirements for the Major, Minor, and Certificate in African-American Studies. If you enjoy this course and would like to know more about the African-American Studies Program, please contact me or drop by the office, LA 262, or visit the African-American Studies website <http://hs.umt.edu/aas/requirements/default.php>

## **Women's, Gender, and Sexuality Studies Major or Minor**

This course is one of the core requirements for the Major and the Minor in Women's, Gender, and Sexuality Studies. If you enjoy this course and would like to know more about the Women's, Gender, and Sexuality Studies Program, please contact me or drop by the office, LA 138A-B, or visit the Women's, Gender and Sexuality Studies website <http://hs.umt.edu/wgss/>

## **Schedule**

\*Marks exceptions to the usual Monday/Friday lecture and Wednesday quiz/group work schedule.

### **Week 1: Introduction**

January 23, Monday – Course review, project description

\*January 25, Wednesday– Introduction to African-American history

January 27, Friday – no class; reading day

### **Week 2: Reconstruction (1865-1877)**

January 30, Monday – Reconstruction 1 – Building on the bloody shirt

February 1, Wednesday - **Quiz #1** Project session A1 (Group formation and topic choice)

Holt and Brown, Chapter 1: essays by Woodson, Franklin, Blight, Ruffins

Holt and Brown, Chapter 2: essays by Gutman, Saville, Brown; documents – all but elected reps

February 3, Friday – Reconstruction 2 – Reaction and redemption

### **Week 3: Jim Crow and the New South (1877-1910)**

February 6, Monday – Agriculture and labor issues

February 8, Wednesday – **Quiz #2** and Project session A2 (sources review)

Holt and Brown, Chapter 3: essays by Brown, Hunter; documents – all

**Due:** Each student, two annotations of bibliographic sources for group project; required to participate in class

February 10, Friday – Resistance and reunification

### **Week 4: Lynching and the Mob (1877-1930)**

February 13, Monday – Lynching and Separation

February 15, Wednesday – **Quiz # 3** and Project Session A3

Coursepack – Brundage, Litwack

February 17, Friday – Lynching and the Mob

### **Week 5: W. E. B. DuBois (early 20th century)**

February 20, Monday – No class – President's Day

**Group Presentation due by Tuesday, February 21, 11:59 p.m. uploaded to class website. One person from each group will need to upload the slideshow (as a .ppt, .pptx, .pdf, or Prezi file), the annotated bibliography (as a .doc or .docx file), and the historical context paper (as a .doc or .docx file).**

February 22, Wednesday – **Quiz #4** and Project sessions A4 (2 groups present)

DuBois, 1-223 (All the chapters originally written by DuBois).

Chapter 5 – document: Niagara Men Pledge Themselves to Persistent Agitation.

February 24, Friday – DuBois and the Niagara Movement

### **Week 6: WWI (1914-1918)**

February 27, Monday – Women and democracy

March 1, Wednesday – **Quiz #5** and Project sessions A5 (2 groups present)

Cashin, 1-126 (Chapters 1-9)

March 3, Friday – Guest Lecture by Provost Beverly Edmonds on HCBUs

### **Week 7: Great Migration (1916-1945)**

March 6, Monday – Pushed, pulled, and politicized

March 8, Wednesday – **Midterm**

Holt and Brown, Chapter 4: essays by Gottlieb and Owens; documents – all

March 10, Friday – A Nonviolent movement to the North

### **Week 8: Organizing a response (circa 1900-1925)**

March 13, Monday – Wells and Washington

March 15, Wednesday – **Quiz # 6** and Project sessions B1 (Narrative History introduction, seven-step thesis handout review)

Cashin, 127-258 (Chapters 10-15)

March 17, Friday – Garvey and Walker

### **Spring Break – March 20 – March 24**

### **Week 9: Harlem Renaissance (1916-1937)**

March 27, Monday – Origins of the renaissance, literature

March 29, Wednesday – **Quiz #7** and Project sessions B2 (Narrative History outline due, rubric review)

Holt and Brown, Chapter 6: Essays by Hunter and Higginbotham; documents – all  
**Narrative history outline due in class**

March 31, Friday – The renaissance in music, sculpture, and painting

### **Week 10: WWII era (1930-1945)**

April 3, Monday – The Popular Front

April 5, Wednesday – **Quiz #8** and Project sessions A7 (two groups present)

Holt and Brown, Chapter 7: essays by Kelley and Lemke-Santangelo; documents – all

April 7, Friday – Double-V Campaign

### **Week 11: Civil Rights Roots (1950-1960)**

April 10, Monday – A long time traveling

April 12, Wednesday – **Quiz #9** and Project sessions A8 (two groups present)

Holt and Brown, Chapter 8: essays by Kelley and by Korstad and Lichtenstein; documents – all

**April 13, Thursday – African-American Studies Soup and Pie Night,  
6:00-9:00 p.m. – All are welcome to dinner at Dr. Shearer's house**

April 14, Friday – Those who came before

### **Week 12: Civil Rights Realities (1961-1965)**

April 17, Monday – Up from the underside

April 19, Wednesday – **Quiz #10** and Project sessions B3 (grammar/writing workshop, seven-step footnoting handout review)

Holt and Brown, Chapter 9: essays by Carson and Payne; documents – all

**First five pages of narrative history due in class on Wednesday**

April 21, Friday – Of Islam and Christianity

**Week 13: Black Nationalism (1966-1970)**

April 24, Monday – Dividing generations

April 26, Wednesday – **Quiz #11** and Project sessions B4 (proofing methods review) – Holt and Brown, Chapter 10: essays by Lipsitz and Smith; documents – all  
**Second five pages of narrative history due in class on Wednesday**

April 28, Friday – Guns, guys, and gusto

**Week 14: Post civil rights labor and cultural movements (1971-1985)**

May 1, Monday – Carrying Civil Rights forward.

May 3, Wednesday – **Quiz #12** and Project Session B5 (reports on papers and reflection on learnings)

Coursepack: Maclean, West.

**Narrative history paper due by Wednesday, May 3, at 11:59 p.m. uploaded to class website.**

May 5, Friday – Resistance through culture – rap, hip-hop and performativity.

**Final exam: Thursday, May 11, 3:20-5:20, regular room, LA 202.**