

Week 1: Harlem Renaissance to Civil Rights

Day 1, Sunday, June 18

Participants arrive

6:00pm - Welcome dinner hosted by Fairfield University, group introductions

Day 2, Monday, June 19

9:00-9:30 – Welcome and Orientation to Institute Goals and Outcomes

Dr. Laura Nash, Mr. Andrew Virdin, Dr. Yohuru Williams

The residential faculty will take participants through a foundational overview of the African-American experience, leading from slavery, through Reconstruction, to the New Negro mentality. We will briefly highlight the new black consciousness that was forged out of political and economic frustration and the cultural shocks of the Great Migration. This shift in population, brought on by the Great Migration, marked a moment of self-determination for African-Americans as it allowed for a form of social protest against the limited political and economic opportunity in the South, as well as an escape from its racial violence.

9:30-12 – Background lectures on African-American history, literature and music

12:00-1:30 – lunch

1:30-2:30 – Further Discussion of *Can't Stop, Won't Stop*

2:30-3:45 – iPad mini and educational technology 101 – Jay Rozgonyi, ITS consultant

4-5 - break out groups in history, literature, and music, focusing on digital media/primary source analysis

Assigned Reading, for discussion on Tuesday:

Langston Hughes: “The Negro Speaks of Rivers,” “I, Too,” “The Weary Blues,” and “Dream Boogie.”

Gwendolyn Brooks: “Kitchenette Building”

Alain Locke: Introduction to *The New Negro*

Marcus Garvey: “If You Believe the Negro Has a Soul”

Day 3, Tuesday, June 20

9:30-10:45 – Harlem and the Outcomes of Urbanization

The Harlem Renaissance is often known only for its literary accomplishments, but it is also a period of racial pride, generated, in part, by the demands of the “New Negro” for civil and political rights and this, perhaps, was the greatest legacy of the Harlem Renaissance. The New Negro mentality, a new black consciousness forged out of

political and economic frustration and the cultural shocks of the Great Migration, was articulated on a wide scale after World War I, when the promises of democracy at home went unfulfilled.

11-12 – White Patrons fascination with African-American Cultural Performances

12:00 -1:30 – lunch

1:30 – 2:30 – round table discussion on reading and analyzing poetry

2:45-3:30 – collaborative time to work on first research project

Participants will choose an historical, literary, or artistic work and do research on its context in preparation for lesson plan development. Later in the week, each person will present their project in a five-minute mini lesson.

Assigned Reading

F. Scott Fitzgerald: “Winter Dreams”

Alain Locke: “Enter the New Negro”

Countee Cullen “From the Dark Tower”

Marable, *Let Nobody Turn Us Around*, pp. 224-233, 241-250

Day 4, Wednesday, June 21

9:30-10:45 – Harlem Renaissance vs the Jazz Age

The Harlem Renaissance brought together legions of black writers, artists, musicians, and intellectuals who celebrated black culture and romanticized its connections to an African past. Through jazz and the blues, whites came to Harlem speakeasies, where interracial couples danced, but there was little impact on breaking down the rigid barriers of Jim Crow. However, without the financial support of the white community, the musical culture of Harlem would have been greatly reduced. The tensions between white patrons and black artists, as well as between African-American intellectuals and artists, made the 1920s a complex time.

11:00-12:00 W.E.B. DuBois vs Langston Hughes

W.E.B. DuBois, a leading voice of the Harlem Renaissance, denounced the frivolity of black life and maintained that blues and Jazz should be disregarded until they evolved into more “serious” art forms. Langston Hughes was very connected to music: “Jazz to me is one of the inherent expressions of Negro life in America; the eternal tom-tom beating in the Negro soul—the tom-tom of revolt against weariness in a white world, a world of subway trains, and work, work, work; the tom-tom of joy and laughter, and pain swallowed in a smile.”

12:00-1:30 – lunch

1:30-2:30 – Duke Ellington at the Cotton Club – jazz on the radio

2:45-4:00 – Educational Technology workshop, work on research projects

Assigned Reading, for discussion on Thursday:

Sterling Brown: “Negro Character as Seen by White Authors”

Ralph Ellison: “Flying Home”

Marable, *Let Nobody Turn Us Around*, pp. 253-273

Vogel, *The Scene of Harlem Cabaret*, pp. 74-103

Day 5, Thursday, June 22

9:30-10:45 – From the Depression through WWII “prosperity”

The 1930s was a decade filled with economic, legal, political, and social controversy and the New Deal's impact on African Americans, both materially and symbolically, is significant. Even as the federal government curried their favor, African Americans organized various political groups to monitor federal activities. As much as the 1930s were about retrenchment for African Americans, they also reflected new political possibilities and new forms of political expression within black America and the modern civil rights movement can be seen to flow out of the New Deal.

11:00 -12:00 – discussion of readings, with focus on characters and character development

12:00-1:30 – lunch

1:30-3 – round table on using material in the classroom

Assigned Reading, for discussion on Friday:

James Baldwin: Chapters 1-2 of *Go Tell it on the Mountain*

Richard Wright “The Man Who Killed a Shadow”

Marable, *Let Nobody Turn Us Around*, pp. 279-81, 308-314

Bates, *Pullman Porters and the Rise of Black Protest Politics*, pp. 87-106

Day 6, Friday, June 23

9:30-10:30 – Legacy of Harlem and the Cold War

Elements of the civil rights movement continue to be seen in the 1940s and 1950s, particularly with organizing practices and legal strategies. During this era, the federal government could no longer afford to ignore black leaders. Simultaneously, black Communists and Socialists advanced democratic visions for the country and while these ideas appeared to have traction, the impact of the Cold War and charges of communism would decimate some African-American civil rights groups.

10:45-12:00 – Case Studies

The brilliant scholar, actor, and singer, Paul Robeson, provides a case study in the intersection of politics and music. He was a champion of working people and organized

labor. He spoke and performed at strike rallies, conferences and protested the growing Cold War. In 1945, he headed an organization that challenged President Truman to support an anti-lynching law and later questioned why African-Americans should fight in the army of a government that tolerated racism. Because of his outspokenness, he was accused by the House Un-American Activities Committee (HUAC) of being a Communist; an accusation that virtually ended his career. However, Robeson paved the way for the success for others, such as Muhammad Ali and Harry Belafonte, demonstrating the power of cultural icons to enact political change.

12:00-1:30 – lunch

1:30-3:30 – presentation of participant research presentations

Assigned Reading, for Discussion on Monday

Marable, *Let Nobody Turn Us Around*, pp. 371-385, 395-401

Baldwin, *The Fire Next Time*

“The Ballot or the Bullet”

“Letter from Birmingham Jail”

X, *Malcolm X Speaks*, pp. 3-60, 72-77, 105-177

Excerpt from Bruce J. Schulman, *Lyndon B. Johnson and American Liberalism*

Lyndon B. Johnson, “The American Promise”

Saturday – site visit to New York City

To make more visceral the readings and discussions of the week, we will go into New York City and walk the streets of Sugar Hill in Harlem, where so many leading voices of the Harlem Renaissance lived. We will have a presentation on the Second Reconstruction at the Schomburg Center for Research in Black Culture. In anticipation of week two, we will explore Marcus Garvey Park and see the Nation of Islam’s Temple No. 7, and experience the social distance between Harlem and the Upper West Side and view works of graffiti at the Museum of the City of New York.