

HISTORY 1323-May Term 2017

History of African American Popular Culture, 1890-1980

Office Hours:
TBA
(In #52 Dallas Hall)
Class meetings TBA

Professor Kenneth M. Hamilton
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This class will meet every Monday to Friday from 9:00 am to 11:00 am and from 1:00 pm to 3:00 pm. Class will be conducted on a discussion format.

DO NOT BE RUDE! PLEASE TURN OFF YOUR CELL PHONES BEFORE ENTERING CLASS.

UNLESS YOU HAVE PREVIOUSLY CLEARED IT WITH ME, DO NOT OPERATE YOUR LAPTOP COMPUTER DURING CLASS.

PROFESSOR'S BACKGROUND

Jazz, Rock and Roll, hip hop, dress styles, social dances, and hair styles are a few of the many aspects of African American popular culture that has stimulated Professor Hamilton's intellectual interest into the history of black people's entertainment, fashion, and mannerisms. A longtime member of SMU's Department of History, the author of Black Towns and Profit, and Booker T. Washington in American Memory, as well as a number of articles, Professor Hamilton is an historian of the American experience who focuses primarily on African Americans. A native of Wichita, Kansas, Professor Hamilton, who took his Ph. D. in American History from Washington University in St. Louis, has possessed a longtime and deep interest in understanding the process by which a historically degraded and downtrodden minority population in the United States has produced mass culture forms that has influenced and shaped popular styles and entertainment across the world.

COURSE DESCRIPTION

The history of African American popular culture from 1890 to 1980. The course material will investigate the historical forces that shaped post-emancipation African American popular entertainment, fashion, and mannerisms. It will, moreover, provide an insight into the relationships between African American migration, urbanization, technology and the widespread dissemination of their popular culture. Students will gain a greater awareness of the significant influences that black America's popular amusement and style had, and has, on many forms of mass culture in and outside of the United States. They will, as well, secure an awareness of the historical realities that both stimulated and restrained the appeal of African American popular culture. Course materials, in addition, will exam life experiences of several African American popular culture icons.

STUDENT LEARNING OUTCOMES-HISTORICAL CONTEXTS PILLAR, LEVEL 1

1. Students will be able to identify the main events, actors, and evidence involved in a defined historical period.
2. Students will be able to summarize in their own prose the major changes that took place over time in a defined historical period.

HUMAN DIVERSITY

With respect to issues related to race, ethnicity, gender, or societies in the developing world, students will be able to demonstrate an understanding of the historical. Cultural, social, or political conditions of identity formation and function in human society, including the ways in which these conditions influence individual or group status, treatment, or accomplishments.

REQUIRED BOOKS

Shane White and Graham White, Stylin' African American Expressive Culture from Its Beginnings to the Zoot Suit

Gena Caponi-Tabery, Jump For Joy: Jazz, Basketball & Black Culture In 1930s America

Nelson George, The Death Of Rhythm & Blues

Nelson George, hiphopamerica

MEETINGS

From Thursday, May 18, to Friday, June 2, this class will meet 11 days for four (4) hours per day. No classes will meet on the weekends of May 20-21 and May 27-26. Nor will it meet Memorial Day, Monday, May 29.

MAKE-UP EXAM POLICY

If for any family or medical reason you find it absolutely necessary to miss an examination, you must contact me before the examination and obtain my consent to your absence if you wish take a make-up exam. I will provide you with the date and time for any make-up exam.

CLASS PRESENTATIONS

Since participation in class discussion is imperative, you must read your assigned reading before the start of each day's class. To facilitate discussions, students will submit to me, at the start of each class, a type written one paragraph reflection of the day's reading assignments. One missed reflection will equate to one unexcused absence. Every two unexcused absences will cause students to forfeit 10% of their final grade. Thus it is most important that students attend all 22 class sessions and submit all reflections. To help students with preparing for the midterm exam, I will provide each student with a response to the first and sixth reflection.

PAPER

Since there is one 5 page out-of class written assignment, each student should make it a point of visit with me to discuss your on-going class work and the preparation of you essay.

On Wednesday, May 25, students will submit a five (5) page, out of class, written assignment, which they will base exclusively upon the required readings and in-class presentations, including videos.

1. The content and aptness of the ideas presented, and
2. The quality and accuracy of the prose.

Unless agreement is reached with me prior to the due date, I will accept no paper after the due date.

METHOD OF DETERMINING FINAL COURSE GRADE

Course work will have the following value in determining your course grade:

Midterm Exam	25%
Paper	25%
Final Exam	25%
Class Participation and Reflections	25%

SUGGESTIONS TO HELP YOU IN THE COURSE

Frist, since class participation comprises twenty-five (25) percentage of your final grade, it is very important that you read carefully each days reading assignment before the start of every class.

Second, if you do not understand a course requirement or any course material, please ask me about it. I am here to help, and I welcome opportunities to answer your questions.

Third, if you do not understand the grading of your examination, please seek clarification at the earliest opportunity.

Fourth, I would like to offer the following suggestions to assist you in writing your essays.

- (1) Ask either a “how” or “what” question about your selected topic before you start researching materials for your essay.
- (2) Gather as much relevant information from the class materials as you think will allow you to adequately answer your question.
- (3) Conceptualize a one to two sentences answer to your question.
- (4) Use that one or two sentence answer as your thesis statement.
- (5) Construct an outline that will guide your writing of the essay.
- (6) Write an introduction that expands your thesis statement.
- (7) Write several paragraphs that provide a change over time narrative.
- (8) Write a conclusion, and not a summary.

UNIVERSITY POLICIES

Disability Accommodations:

Students needing academic accommodations for a disability must first contact Disability Accommodations and Success Strategies (DASS) at 214-768-1470 or www.smu.edu/alec/class.assp to verify the disability and to establish eligibility for accommodations. Students should then schedule an appointment with me to make appropriate arrangements. (See University Policy No. 2.4)

Religious Observance:

Religious observant students wishing to be absent on holidays that require missing class should notify me in writing at the beginning of the semester, and should discuss with me, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9)

Excused Absences for University Extracurricular Activities:

Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with me prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

SCHEDULE OF ASSIGNMENTS

<u>Day</u>	<u>TOPIC</u>	<u>TEXT</u>	<u>PAGES</u>
1	First half of class: Introduction	White	1-36
	Second half of class: Early African-American aesthetic and mannerisms	White	37-84
2	First half of class: Black freemen's popular culture and whites' portrayal	White	85-124
	Second half of class: Blacks' post-emancipation mass expressions in public spaces	White	125-179
3	First half of class: African American Early Twentieth Century concept of bodily aesthetic	White	180-262
	Second half of class: Black popular culture and jumping	Capon-Tabery	1-50
4	First half of class: jumping, sports and dance	Capon-Tabery	51-112
	Second half of class: Black's mass Culture and white racism	Capon-Tabery	113-159
5	First half of class: Black popular culture and self-determination	Capon-Tabery	160-199
	Second half of class: Religion and black mass culture	Hand out	

6	First half of class: The role of Gospel music in black mass culture	Hand out	
	Second half of class: The Blues, the foundation	George-R&B	1-58
7	First half of class: Rock and rolling Into Rhythm & Blues	George-R&B	59-94
	Second half of class: Soul and Funk	George-R&B	95-120
	Mid-term Exam, May 26		
8	Frist half of class: black pop music crossover appeal	George-R&B	121-170
	Second half of class: Death and the rise of HIPHOP	George-R&B	171-201
		George-hiphop	1-33
9	First half of class: Social ills and the rise of hiphop	George-hiphop	34-88
	Second half of class: Technology and promotion	George-hiphop	89-144
10	First half of class: expression and money making	George-hiphop	145-175
	Second half of class: hiphop and the world	George-hiphop	176-224
11	First half of class: The business of hiphop	Handout	

Second half of class:

Final Exam