DATE SUBMITTED November 20, 2003

COLLEGE/SCHOOL Behavioral and Social Sciences

DEPARTMENT/PROGRAM African American Studies

PROPOSED ACTION (A separate form for each) ADD XXX DELETE CHANGE

DESCRIPTION (Provide a succinct account of the proposed action. Additional detail may be provided in an attachment. Provide old and new sample programs for curriculum changes.)

Black Women's Studies Citation Minor

JUSTIFICATION/REASONS/RESOURCES (Explain the reason for the proposed action. Identify the source of new resources that may be required. Attach additional material if needed.)

See attached

APPROVAL SIGNATURES

1. Department Committee Chair
2. Department Chair
3. College/School PCC Chair
4. Dean
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC
7. Chair of Senate
8. Vice President for Academic Affairs & Provost

DATE

11-20-03
11-20-03
3-11-04
3-11-04
5/16/04
5/16/04

VPAAP Rev. 2/2/98

BSS 04-1
DIRECTIONS: Provide one form with original approval signatures in lines 1 - 4 for each proposed action. Keep this form to one-page in length. Forms and appropriate attachments should be submitted to the Office of Academic Affairs, who will assign a Log Number to each proposal. Additional copies may be required at a later time.

DATE SUBMITTED November 20, 2003

PCC LOG NO. 03020

COLLEGE/SCHOOL Arts and Humanities

DEPARTMENT/PROGRAM Women's Studies

PROPOSED ACTION (A separate form for each) ADD XXX DELETE CHANGE

DESCRIPTION (Provide a succinct account of the proposed action. Additional detail may be provided in an attachment. Provide old and new sample programs for curriculum changes.)

Joint with BSOS
Black Women's Studies Excluded Minor

JUSTIFICATION/REASONS/RESOURCES (Explain the reason for the proposed action. Identify the source of new resources that may be required. Attach additional material if needed.)

See attached

APPROVAL SIGNATURES

1. Department Committee Chair Banne T. Oill 11/20/03
2. Department Chair Banne T. Oill 11/20/03
3. College/School PCC Chair Banne T. Oill 11/4/03
4. Dean Charles E. Rutherford 12/6/03
5. Dean of the Graduate School (if required)
6. Chair, Senate PCC
7. Chair of Senate
8. Vice President for Academic Affairs & Provost

VPAAP Rev. 2/2/98
May 7, 2004

MEMORANDUM

TO: Edward Montgomery
    Dean, College of Behavioral and Social Sciences

    James F. Harris
    Dean, College of Arts and Humanities

FROM: Victor Korenman
    Associate Provost for Academic Planning and Programs

SUBJECT: Proposal to Establish a Minor Program in Black Women’s Studies
         (PCC Log No. 03020)

At its meeting on May 6, 2004, the Senate Committee on Programs, Curricula, and Courses approved your proposal to establish a minor program in Black Women’s Studies. A copy of the approved proposal is enclosed.

This approval is effective in Fall, 2004. All advisors should be notified and the College should ensure that the approved guidelines are followed.

VK: sfm
Enclosure

Cc: Dr. Sylvester J. Gates, Chair, Senate PCC
    Dr. Katherine Beardsley, College of Behavioral and Social Sciences
    Dr. Mary Giles, University Senate
    Ms. Barbara Hope, Data Administration
    Dr. Phyllis Peres, Undergraduate Studies
    Dr. Charles Rutherford, College of Arts and Humanities
    Ms. Anne Turkos, Archives
    Mr. Frank Valines, Student Financial Aid
    Dr. Linda Yokoi, Records & Registrations
November 18, 2003

To: Dr. Katherine Beardsley, Assistant Dean, College of Behavioral and Social Sciences
    Dr. Gabriele Strauch, Associate Dean, College of Arts and Humanities

From: Laura Nichols, Assistant Director, Women's Studies Department

Re: Proposal for a Citation in Black Women's Studies

I am sending to both of you the proposal for a citation in Black Women's Studies. The departments of Women's Studies and African American Studies will jointly sponsor this citation. The citation advisors will be Val Skeeter for AASD and Laura Nichols for WMST.

Students will apply for the program by meeting with either academic advisor to declare their intention to pursue the citation. Attached is a proposed advising sheet for the citation. Both AASD and WMST students will be eligible to apply to the citation program. Both WMST and AASD majors who apply for the citation program will be advised that the two upper division courses selected to fulfill the citation requirements cannot be used to fulfill the requirements for the major.

I would greatly appreciate it if you would review the proposal and let me know of any additions or corrections I should make before we send it on to the respective college PCC committees. I appreciate your time in helping us with this request and look forward to your comments.
Proposal for a MINOR in BLACK WOMEN’S STUDIES  
Presented by the
Departments of Women's Studies and African American Studies

1. This is a proposal to create a new minor, which will be designated on the transcript as **Black Women’s Studies**.

   a. The minor will attract students who are interested in gaining more in-depth knowledge about an important and vibrant specialty that has developed out of the cross-fertilization of the fields African American Studies and Women’s Studies. Students who are majoring in either African American Studies or Women’s Studies, students who are earning certificates in either field, and students who are majoring in other fields – such as History, Government and Politics, American Studies, Sociology and English – but seek to learn about this specialty will all be attracted to this minor.

   b. The field of Black Women’s Studies is a cross-cultural and interdisciplinary field, which has developed dramatically in the past three decades with an outpouring and depth of intellectual productivity in both the humanities and social sciences. As a growing specialty in the fields of both Women’s Studies and African American Studies, Black Women’s Studies (BWST) has addressed a history of exclusion of Black women’s lives and experiences in Women’s Studies and has filled the lacunae about Black women which developed in African American Studies as a result of its intellectual trajectory that focused primarily on Black men. Following such noteworthy scholarly achievements as the hallmark publication of *Sage: A Scholarly Journal on Black Women*, in 1984; the establishment of the Association of Black Women Historians in 1979 that annually awards prestigious book and article prizes that have been won by some of the most noted contemporary American historians; the two Black Women and the Academy Conferences at MIT & Howard, and the founding of the journal, *Meridians: feminism, race, transnationalism* in 2000 at Smith College, this specialty has come of age as a valued field of academic inquiry, engaged in intellectually rigorous and exciting scholarship, recognized throughout the academy.

   c. The University of Maryland is recognized as a national and international leader in the field. Housed in the Departments of African American Studies and Women’s Studies their respective and over-lapping affiliates are a group of faculty whose stature and stellar reputations are continuously reaffirmed through publication of books, monographs and articles, as well as grants, awards, prizes, fellowships, exceptional professional service and academic productivity. The minor in Black Women’s Studies acknowledges this abundance of faculty talent and relies on it in the curriculum development of the minor outlined below.
2. Catalog Description

The minor in Black Women’s Studies draws on cross cultural, humanistic and socioeconomic perspectives to provide a coherent interdisciplinary approach to the study of Black women’s lives and history. As a specialty in the fields of Women’s Studies and African American Studies, it will provide students with tools for understanding the social and cultural contexts in which race, gender, class, sexuality, ethnicity, nation and other dimensions of difference intersect to influence the lives and experiences of Black women. As an interdisciplinary, comparative course of study, the minor will explore the cultural practices and creative activities of women of Africa and the African Diaspora. In addition, through this course of study, students will analyze how Black women have empowered themselves through community work, political activism, and cultural production. Fifteen credits of coursework are required.

3. Specific Course Requirements

a. All students are required to take two of three basic courses. These courses are designed to introduce the cross-cultural, historical, humanistic and social scientific approaches characterizing this specialty field. They define and provide examples of fundamental concepts of race, racism, gender, sexuality, ethnicity, colonialism, class, culture and society and provide the historical grounding for understanding and interpreting contemporary patterns and practices. The courses are:
   WMST263: Introduction to Black Women’s Studies OR
   WMST265: Constructions of Manhood and Womanhood in the Black Community
   AND
   AASP313/WMST314: Black Women in U.S. History

b. In addition to the two required foundational courses, students will select three additional courses from the approved list of courses (see below), in accordance with criteria designed to insure that students gain more advanced knowledge of both humanities and social science approaches to the field as well as its cross-cultural and comparative aspects.
   i. At least one class must be comparative or non-U.S. in focus
   ii. At least one class must be from the humanities
   iii. At least one class must be from the social sciences
   iv. At least two courses must be taken at the 300-400 level
   v. In addition, no more than six credits taken at an institution other than the University of Maryland and no course with a grade of less than a C, will count toward the minor.
   vi. A maximum of two courses in the minor may count toward either a Women's Studies major or an African American Studies major.
   vii. No single course may count for more than one of the requirements in i, ii, and iii above.
APPROVED COURSES from which students may select the remaining 9 credits are:

**Humanities Courses**

- WMST263  Introduction to Black Women's Studies
- WMST298*  Black Women's Art and Culture
- THET240  African Americans in Film & Theater
- ENGL362+  Caribbean Literature in English
- FREN478B+  Themes and Movements of French Literature in Translation: Francophone Women Writers
- THET496  African American Women Film Makers

**Social Science Courses**

- WMST265  Construction of Manhood and Womanhood in the Black Community
- HIST319  Women in the Civil Rights Movement
- WMST360+  Caribbean Women
- WMST370  Black Feminist Thought
- WMST410+  Women of the African Diaspora
- WMST488  Senior Seminar: Black Women in the Public Eye
- AASP498*+  Gender, Race & Labor
- AASP493*  Feminist and Nationalist Thought in Black Communities
- WMST498  Womanisms and Feminisms: Theories and Methods
  (proposed course)

Other once-a-semester special courses deemed appropriate by the AASP and WMST advisors may count toward the minor.

*These courses have been submitted for VPAC approval for regular numbers
+Courses with a comparative or non-US focus.

4. Oversight and Record Keeping

Oversight of this minor program will be through the normal academic processes of the Departments of Women's Studies and African American Studies. The departments' Undergraduate Director will be responsible for ensuring that students are properly advised and that records are appropriately kept.

5. Prerequisites

None
Introduction to Black Women's Studies
WMST 263/ AASP 298A  Spring '00
MW 11-12:15 (WDS 1130)

Dr. Lynn Boiles
2101 Woods Hall, xt. 5-6879<AB64@umail.umd.edu>
Office Hrs. Monday 2-4 and by appointment

Introduction. This is an interdisciplinary exploration of Black women, culture
and society in the United States. Drawn primarily from the social sciences and
history, complimentary materials come from literature, and the arts. We will
examine how sexism, racism and economic exploitation as well as resistance,
struggle and strategies forge both bitter tears of frustration and empower Black
women and their joys.

Required Texts
Elizabeth Clark-Lewis. 1994. Living In, Living Out. Wash. DC: Smithsonian
Course Readings indicated on syllabus * available

Recommended
Darlene Clark Hine, Elsa Barkley-Brown & Rosalyn Terborg-Penn, eds. 1993

Course Requirements. Students are responsible for being prepared and
contributing to class discussion. About every few weeks, students will present a
3-4 page brief which reflects thought and discusses the ideas, information and
concepts of the previous weeks readings. On occasion, a question will be
asked in this assignment. A final brief will synthesize the course. During the
semester there will be special lectures that students will be encouraged to
attend. Extra credit will be given for short reports on those events. In addition,
each student will do a final project, requiring research, perhaps participant
observation, and analysis. Projects will be presented at the end of the
semester. Ideally, assignments must typed, but the briefs can be hand-written,
skipping every-other-line. Projects must be typed.

Grading
Briefs (7) 40 points
Research Project 30 points
Project P resentation 15 points
Class participation 15 points
1. Why Black Women's Studies?
JAN. 31 Introduction and Goals

2. Lavender, Purple, Violet?
FEB. 2 Alice Walker "Womanist"
Johnnetta B. Cole "Between a Rock and a Hard Place"
FEB. 7 Audre Lorde "Sexism: An American Disease in Black face"
Leith Mullings "Introduction"

3. History, Images and Expectations
FEB. 9 Rosalyn Terborg-Penn "Discrimination Against..."
Elsa Barkley-Brown "African-American Women's Quilting...
Francille Rusan Wilson "The Past was Waiting for Me..."
FEB. 14 Evelyn Barbee and Marilyn Little "Health, social class..."
Evelyn M. Hammonds "Toward a Genealogy of Black Female...
FEB. 16 **BRIEF #1 Due in Class**
**FILM Nappy and for Ethnic Notions**
FEB. 18 Lecture - Dr. Evelyn Hammonds Assoc. Prof. of History of Science, MIT 11:00 am Multipurpose Rm. Language House, followed by 12:30 Lunch workshop on "Race, Gender & Science"
FEB. 21 Leith Mullings "Images, ideology..."
Toni Cade "Preface"
Lucile Clifton "Hommage to my Hips"

FEB. 23 **BRIEF #2 Due in Class**
bell hooks "Selling Hot..."
Lisa Jones "P...ain’t free"
Kim Crenshaw "Beyond Racism and Misogyny"
Tricia Rose "Bad Sistas"

4. Learning Identities - Race, class, Sexuality & Spirituality
FEB. 28 Elizabeth Chin "Ethnically Correct Dolls"
Ann du Cille "Barbie in Black"
MAR. 1 **BRIEF #3 Due in Class**
**FILM BARBIE**
MAR. 6 Pat Parker " Where Will you Be"
Rochelle Thorpe " A House Where the Queers Go"
Jewell Gomez " I lost it at the Movies"
MAR. 7 Dr. Cathy Cohen, Assoc. Prof. of Political Science, Yale 4 pm, Maryland Room.

MAR 8    Audre Lorde "Age, Race, Class..."  
FILM on Audre Lorde

MAR 13   Monya Aletha Stubbs "Be Healed"  
Deborah James " A Good Catholic Woman"  
Amina Wadud-Muhsin "On Belonging..."  

MAR. 15   BRIEF #4 Due in Class  
Portia Maultsby "The Impact of Gospel Music on the Secular.."  
Bring in CDs, tapes of women's musical spirituality

SPRING BREAK

MAR. 27   Noliwe Rooks Hair Raising

5. Everything Is Politics
MAR 29    Patricia Williams "A Hearing of One's Own"  
Paula Giddings "The Last Taboo"  
bell hooks "Black Women Intellectuals"  

APR. 3    Elaine Brown A Taste of Power p. 3-207

APR. 5    Elaine Brown A Taste of Power p. 208-450

6. Listening to the Elders
APR.10    FILM Freedom Bags  
Elizabeth Clark-Lewis Living In, Living Out p. 1-96

APR. 12   Dr. Elizabeth Clark-Lewis, Ass't Prof. of History, Howard 
University, Maryland Rm. during class time  
Read Living In, Living Out p. 97-146

APR. 17   Elizabeth Clark-Lewis Living In, Living Out p. 147-200

APR. 19   REGROUP AND RECAP CLASS

7. Music, Visual Arts
APR. 24   BRIEF #5 Due in Class  
Susan Douglass "Why the Shirelles Mattered"  
Film clip from Brown Sugar  
Bring in CDs & Tapes of Black women singers
APR. 26

Jayce Scott "Carrying On"  
Faith Ringgold "Is there a Black Art?"  
Frieda High Teslagiorgis "In search of a discourse and critique."

MAY 1

BRIEF #6 Due in Class  
Slide Presentation of Black Women’s Art

MAY 3

Student Presentations

MAY 8

Student Presentations

MAY 10

Student Presentations

MAY 15

BRIEF #7 Due in Class Wrap UP

FINAL PROJECTS DUE MAY 19 BY NOON
WMST 265:
Constructions of Manhood and Womanhood in the Black Community

CORE Humanities (HO) Course. CORE Diversity (D) Course.
Professor Bonnie Thornton Dill, Department of Women's Studies
Class Meetings: TTH 12:30pm – 1:45pm, Jimenez 1103
Office: 2101N Woods Hall - (301) 405-6878; bd36@umail.umd.edu
Office Hours: Wednesdays 2:00-3:00 and by appointment

Course description:
From celebrities to politicians to athletes, African Americans appear prominently in the cultural landscape of United States society. Investigating the ways that they are represented and constructed in both the public and private spheres constitutes the central theme of this course. We will explore across time and space the social constructions and representations of Black manhood and womanhood from various disciplinary perspectives. Among the questions we will answer: How do Black men and women construct their own gendered identities? How do these constructions vary by class, geography, age and other components of identity? How do those constructions differ from and conform to those created by politicians, social reformers, and popular culture at any given point in history? And, how do these interpretive frameworks contrast with those crafted by scholars in a variety of academic disciplines?

Themes to be explored include debates about and representations of masculinity, black feminism, the body, sexuality, violence, education, work, family, and social policy. Through the use of readings and film we will engage these themes across historical eras from multiple scholarly traditions. The class will take the form of a biweekly seminar with each student expected to participate in class discussion. Students will be evaluated through class participation, short response papers, a scrapbook, group project, mid-term and final examinations.

Course objectives:
It is hoped that as a result of this course, students will achieve a better understanding of the social construction and representation of black men and women in the U.S. through accomplishing course objectives, which include:

- Knowing some of the ways black men and women construct their own gendered identities and how these constructions vary by race, class, geography, age, etc.;
- Becoming knowledgeable about how these self-constructions and representations differ from those created by political and social reformers and in popular culture;
- Being able to identify and describe some of the debates and controversies among Black people about these issues;
- Knowing how some of the major historical, social and economic factors have shaped these constructions and representations;
- Being able to discuss how these historical patterns and struggles are reflected in contemporary debates, images, & public policies; and
- Creating a final project that meaningfully conveys their knowledge and seeks to envision new forms of representation.
Learning Resources & expectations:

Learning in the course is based on a variety of types of resources. **Readings** are drawn from the fields of African American studies, Women’s studies, history, sociology, anthropology, political science, literature, cultural studies, and the arts, among others. We will also be using a number of **films** as textual material in the course. Equally important sources of learning will be **lecture/discussions** – by the instructor and guest speakers – which will provide information and a theoretical context for the course. **Writing assignments** will provide opportunities for you to explore the implications and significance of new information and relate it to other learning. Writing in this course will be done in several different formats. There will be specific assignments, some of which will be written **in-class** and others will be **2 - 3 page response papers**. Every student will be expected to create a **scrapbook** and written entries will be an important part of that assignment. Finally, **you are the most vital resource**. Having lived a certain number of years in this society, you come to class with a complex set of assumptions and experiences regarding the nature of manhood and womanhood in the Black community. It is my expectation that you will use this resource extensively by completing all assignments when due, attending class regularly, and **actively participating**. **Exams** are another learning resource. They are designed to help you to master the concepts you are learning and to analyze and synthesize the material covered in the course. There will be two in this class; a **mid-term** and a **final**. Both will include short-answer essays, identifications and definitions as appropriate. The final exam will be comprehensive. Finally, each student will be required to participate in a **group project** which will provide you an opportunity to create an alternative way of viewing some aspect of U.S. Black manhood and womanhood and sharing it with your classmates in a **classroom presentation**. Detailed information about the final project will be distributed later in the term. I look forward to working and learning with you this semester. **Welcome to Manhood & Womanhood in Black Community!**

Grading Policies:

Final grades in the class will be based on the following distribution:

- **Classroom participation.** (Attendance is required and will be recorded. More than two unexcused absences will affect the student’s classroom participation grade.)

- **Scrapbook**
  - (includes writing assignments)
  - **Review:** Oct 3;
  - **Due:** Dec 5

- **Group Project**
  - **December 3, 5, & 10**
  - October 17

- **Midterm Examination**
  - **Friday, Dec 20 - 1:30pm-3: 30pm**

- **Final Exam**

Academic Honesty Policies:

Academic dishonesty is defined in the undergraduate catalog as cheating, fabrication, facilitation of academic dishonesty, and/or plagiarism. Students who engage in academic dishonesty on a test or assignment for this class will receive an F for that exercise and may receive an F in the class. All instances of academic dishonesty will be reported to the Student Honor Council for additional resolution.

The University has a nationally recognized Honor Code, administered by the Student Honor Council. The Student Honor Council proposed and the University Senate approved an
Honor Pledge. The University of Maryland Honor Pledge reads: "I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all papers, projects, or other academic assignments submitted for evaluation in this course. Use of the pledge is voluntary and those students who object to writing and/or signing it should talk with the instructor.

Students are also encouraged to form study groups. Study groups may be especially useful for discussing the assigned readings and preparing for exams. However, remember that all coursework must be your own! If you need further clarification or are unsure about the policies regarding academic dishonesty, be sure to check the undergraduate catalogue or the website: http://www.inform.umd.edu/honorpledge/

Special Needs:

The University has a legal obligation to provide appropriate accommodations for students with disabilities. If you have a documented disability and wish to discuss academic accommodations, please contact me as soon as possible.

Also, if you are experiencing difficulties in keeping up with the academic demands of this course, contact the Learning Assistance Service, 2201 Shoemaker Bldg., X4-7693. Their educational counselors can help with time management, reading, note-taking and exam preparation skills.

Required Texts:

- Course Packet of articles available from the BSOS copy center; 1105 Tydings Hall.
- Films to be viewed outside of class are available at the Non-Print Media Center, 4210 Hornbake Library through Dial-Access. In general, they will be available for a couple of weeks prior to the date they are scheduled to be discussed.
Course Outline:

Please Note: all films are to be viewed before the class meeting for which they are listed on the syllabus unless otherwise indicated.

September 3

Introduction

Introduction to the Course

In class writing activity: “Reading” contemporary images

Conceptual Tools: Social Construction and Intersections

September 5


Writing Assignment #1 Due

September 10


September 12

The Black Community


Film: Riggs, Marlon “Black Is, Black Ain’t,” 1995. (view before class)

Feminism/Womanism

September 17


Writing Assignment #2 Due

September 19

Attend CRGE Graduate Colloquium;

Maryland Room, Marie Mount Hall 12:00 - 2:00pm

September 24


04/08/2004


**Masculinity/Manhood**

**September 26**


**October 1**


**October 3**


**Scrapbook Review (10)**

**The Body**

**October 8**


Gray, Herman. “Black Masculinity and Visual Culture.”

http://jhu.edu/quick_tour/18.2gray.html

**October 10**


Williams, Carla. “The Erotic Image is Naked and Dark” http://www.carlagirl.net (click on Read; scroll to bottom of list)

Washington Post article on Sara Baartman

**Film:** Maseko, Zola. *The Life and times of Sara Baartman: the Hottentot Venus* 1999. (52 minutes)

**Scrapbook Review (10)**

04/08/2004
October 15

October 17 TBA

October 22 Art & the Body Politic
Film: Freeman, Linda. “Elizabeth Catlett: Sculpting the Truth,” 1999. (28 minutes)
Guest Lecture: Professor Elsa Barkley Brown, Departments of History and Women’s Studies

October 24 Sexuality


Film: Womanvision, “All God’s Children.” 1996. (25 minutes - view in class)
Writing Assignment #3 Due

November 5 Violence: Rape and Lynching
Giddings, Paula. “To Sell My Life as Dearly as Possible”: Ida B. Wells and the First Anti-lynching Campaign.” When and Where I Enter...The Impact of Black Women

04/08/2004


November 7

November 12
Race, Sex and Public Controversy: Hill, Thomas & Tyson
Film: Schlossberg, Julien "Sex & Justice." 1993. (75 minutes)
Writing Assignment #4 Due

November 14
Work
Films: Wagner, Paul & Jack Santino "Miles of Smiles & Years of Struggle" 1983. (58 minutes)
Donald Blank, "Standing Tall," 2000. (50 minutes)

November 19
Family

November 21

November 26
Schooling
Fordham, Signithia. "'Those Loud Black Girls': (Black) Women, Silence, and


**Guest Lecture:** Professor L. J. Dance, Department of Sociology

**December 3**

*Public Policy: Prisons & Welfare*


**Film:** “America’s War on Poverty, Part 5: My Brother’s Keeper,” 1995.

**December 5**

*Student Presentations*

**December 10**

*Student Presentations*

**December 13**

*Student Presentations*

**FINAL EXAM**

FRIDAY, DEC 20 - 1:30pm-3: 30pm
Francille Rusan Wilson
Special Topics in Black Culture: Black Women in U.S. History
Wednesdays, 2-4:30  1106 Holzapfel
Office Hours: MW 10-11 and by appointment
Office: 1105A Holzapfel (301) 405-1158

AASP 313/ WMST 314  BLACK WOMEN IN U.S. HISTORY

This course examines Black American women's history from slavery to the present. The principal focus of the readings, discussions, and student assignments will be upon gaining a fuller understanding of effect of race, class, and gender on the life cycles and multiple roles of Black women as mothers, daughters, wives, workers, and social change agents. We will be using a variety of primary source materials on black women's experiences and examining them in the light of contrasting interpretations of their meanings.

REQUIRED READING

Jacqueline Jones, Labor of Love, Labor of Sorrow: Black Women, Work and the Family From Slavery to the Present

Beverly Guy-Sheftall, Words of Fire: An Anthology of African-American Feminist Thought

Dorothy Sterling, We Are Your Sisters: Black Women in the Nineteenth Century

Ann D. Gordon and others, Black Women and the Vote: 1837-1995

Lisa Jones, Bullet-Proof Diva: Tales of Race, Sex, and Hair

Additional Readings may be placed on reserve in the Afro-American Studies Office 1101 Holzapfel

COURSE REQUIREMENTS

Class presentations  25 points

Exams  150 - 100 points

3 Abstracts on discussion questions and/or readings 15 points

Class Participation including a Reading/Viewing journal 10 points
Review essays  50 points

Optional Final Paper on pre approved topic 10-12 pages  100 points
FALL 1997 READING LIST

September 3  INTRODUCTION: THE BLACK WOMAN IN AMERICAN HISTORY
Prancille Rusan Wilson, "This Past Was Waiting for Me When I Came:" The Contextualization of Black Women's History. Feminist Studies 22 (Summer 1996)

Discussion Questions: 1) How has black women's history been portrayed in popular culture? 2) When and why did the subject of black women's history become included in the academy? 3) How would the speaker in Lucille Clifton's poem, "I am accused of tending to the past," approach the study of black women's history

SEE THE FILM "SANKOFA" BEFORE 9/24/97

September 10  BLACK SLAVE WOMEN: Daily Lives
J. Jones, ch. 1 "My Mother Was Much of A Woman"
Angela Davis, "Reflections on Black Women's Role in the Community of Slaves," in Words of Fire ed. Beverly Guy-Sheftall, 199-218
Dorothy Sterling, We Are Your Sisters 1-56 [#1-5]

SIGN UP FOR PRESENTATIONS

Discussion Questions 1) How specifically does gender affect the roles within the community of slaves and of slaves as laborers and chattel? 2) How do the actual statements of slave women complicate the interpretations by Jones and Davis and your own interpretation?

September 17  SLAVE RESISTANCE/FREE WOMEN'S PROTESTS
Willi Coleman, Black Women and the Vote 24-40
Nell Painter, excerpts from Sojourner Truth
Sterling, [#6-11] Free Women 56-84; 85-149
Film Assignment: "Sankofa" available in Hornbake
Maria Stewart and Sojourner Truth in Words of Fire, 23-37

Discussion Questions: 1) How can we analyze and resolve the differences in the two versions of Sojourner Truth's, "Ain't I a Woman Speech" with the help of Truth's other recorded letters, speeches and statements. 2) What arguments did free black women use on behalf of their enslaved sisters? How did they analyze their own
FALL 1997 READING LIST

situation?

1ST ABSTRACT DUE M-Z Write on #1; A-L Write on #2 of either 9/10 or 9/17

Showings of Sankofa on a large screen:
Mon. 9/15 3-5:30PM 4025 Hornbake
Tues. 9/16 5-7:30PM 4210 T "
Wed. 9/17 7-9:30PM 4210 T "

September 24 WAR AND FREEDOM
Elsa Barkley Brown, "To Catch the Vision of Freedom: Reconstructing Black Women's Political History, 1865-1880" in Black Women and the Vote
Jacqueline Jones, ch 2 "Freed Women? The Civil War and Reconstruction"
Frances E.W. Harper and Anna Julia Cooper, Words of Fire, 39-49
Sterling, 213-261 [#13-15] "Black Women and the Impending Crisis, Slavery Chain Done Broke at Last and View From the North"

Discussion Questions: 1) Contrast Brown and Jones's views of the autonomy of black freedwomen.
2) What does the Civil War mean to enslaved and free black women?

October 1 Examination DUE and Presentations on Slavery

October 8 BLACK WOMEN'S WORK IN THE 19TH CENTURY
J. Jones, ch 3 "A Bridge of Bent Backs and Laboring Muscles: the Rural South, 1880-1915
Tera Hunter, "Washing Amazons" and Organized Protests" ch 4 of To 'Joy My Freedom

Discussion Questions: 1) Was black women's work transformed after the Civil War? 2) What does the washer women's strike tell us about their understandings of the power relationships of race, class, and gender?

October 15 CLUB WORK: CAN YOU LIFT AS YOU CLIMB?
J. Jones, ch 4 "Between the Cotton Field and the Ghetto"
FALL 1997 READING LIST

Sharon Harley, "For the Good of Family and Race: Gender, Work, and Domestic Roles in the Black Community, 1880-1930" *Signs* vol 15 #2 Winter 1990

*Words of Fire*: 63-76; Mary Church Terrell, Ida Wells Barnett

Discussion Questions: Write your own this week.

October 22

WOMEN AND THE GREAT MIGRATION

J. Jones, ch 5 "To Get out of this Land of Suffering"

*Words of Fire*, 77-100 "Defining Black Womanhood"


Discussion Questions: TBA

Film: Elizabeth Clark Lewis, "Freedom Bags"

OUTLINE FOR PAPER DUE [OPTIONAL]

HAVE DONE 2ND ABSTRACT BY THIS DATE

October 29

DEPRESSION AND WORLD WAR II

J. Jones, ch 6 and 7 "Harder Times"

Assignment: "Union Maids" "Rosie the Riveter"

PRESENTATIONS

REVIEW ESSAY DUE

November 5

POSTWAR WORK AND POLITICS

J. Jones, ch 8 and Epilogue

*Words of Fire*, 101-198; 220-229

Martha Norman, "Shining in the Dark: Black Women and the Struggle for the Vote, 1955-1965" in *Black Women and the Vote*

Discussion Questions: 1) What was at stake in black women's struggle for the vote? Who were the stakeholders? 2) How did black women's material situation change during and after the 2nd World War?
FALL 1997 READING LIST

November 12  FEMINISM OR WOMANISM
Words of Fire, Ch 4
Evelyn Brooks Higginbotham, "African-American Women's History and the Metalanguage of Race,"
Signs 17 (Winter 1992) 251-274

Discussion Question: Take at least two of the approaches and decide which of these analyses would you employ and under what circumstances to write an aspect of black American women's history. Why?

November 19  THE BODY POLITIC: SEXUALITY, VIOLENCE, BIRTH CONTROL
Words of Fire Ch 5
Angela Davis, "Racism, Birth Control and Reproductive Rights" and "Rape, Racism and the Myth of the Black Rapist" in Women, Race, and Class

Discussion Question: Take one issue dealing with sexuality, violence, or birth control and trace its history.

November 26  REVIEW ESSAY DUE
Words of Fire ch 6

PRESENTATIONS ON CONTEMPORARY ISSUES

December 3  CONTEMPORARY ISSUES
Lisa Jones, Bullet-Proof Diva
Discussion Questions: 1) Who decides who's black? 2) What is it about hair? 3) What are the problematics of black women's public sexuality?

December 10  Discourses of Resistance
Words of Fire ch 7

Discussion Questions: How does a womanist analysis affect ideologies of black nationalism, and or feminism?
FALL 1997 READING LIST

DECEMBER 17      FINAL EXAM OR PAPERS DUE IN 1101 HOLZAPFEL
                  WEDNESDAY DECEMBER 17 10:30 AM
GUIDELINES FOR ABSTRACTS, PRESENTATIONS, REVIEW ESSAYS

I. ABSTRACTS
1. Your abstract should be 1-2 pages long and should be typed. It should address the following topics:
2. What is the author's main point(s), argument(s) and/or conceptual framework?
3. Does the author offer specific concepts, key definitions. Compare the author's views with other writers in this course?
4. What is the author's attitude/tone? In other words is s/he dispassionate, critical, analytic, etc.?
5. Why and how is the author's argument effective or ineffective? Are aspects of his/her argument more persuasive than others, which ones and why?

II. PRESENTATIONS
1. Your presentation should be done as a mini abstract, not as a book report. It should present the information in an organized analytical fashion.
2. The presentation is based upon the common course readings and at least 3 additional readings per person, a minimum of one of these must be a primary source.
3. Your purpose in the presentation is to give the class a summary of the subject's importance not to repeat what the articles say.
4. Your presentation should be 10-15 minutes long.
5. You must turn in an outline and bibliography of your presentation on the day you present.
6. You are strongly encouraged to use handouts, and other illustrations for your presentations. The Non-print Media Center has an outstanding collection of audio and video materials. Plan ahead if you want to use these because we may have to book a room in Hornbake.

III. THE REVIEW ESSAY

The review essay is an expanded abstract which analyzes the scholarship on a particular topic first introduced in your
FALL 1997 READING LIST

readings. You will select a topic and read at least 3 additional sources outside our readings and write an essay which compares the author’s views on the subject using the abstract guidelines. One of your sources must be a primary source. 3-6 pages typed 25 points each
IV. Presentation Topics: If you want to choose a different topic you should speak to Professor Wilson

A. Slavery Presentation Date is Oct 1 [the same day the exam is due]
   1. Types of Black Women's Resistance
   2. Family roles: gender, age, culture
   3. Black women in Slave Tales
   4. The nature of slave women's work
   5. Black women abolitionists
   6. Free and enslaved black women in the North
   7. Rape and violence and enslaved black women
   8. Common themes in slave women's narratives
   9. Themes in the writings of black women before slavery: Wheatley, Stewart, Harriet Wilson

B. From Reconstruction to the Great Migration 10/22 10/29
   1. Freed Black Women in a particular State
   2. Black Women's Organizations at the turn of the Century
   4. Black women domestic workers and political protest
   5. Black farm women
   6. Black women and anti-lynching protests
   7. Black women school founders
   8. Black women in war industries WWI and WW2
   9. Black women writers of the Harlem Renaissance

C. Post War and the Present
   1. Black women and the Civil Rights Struggle
   2. Black Women and Birth Control
   3. Violence against Black Women
   4. Black Women's Health issues
   5. Womanist and Feminist Critics
   6. Black women and black nationalism
   7. Black women and Rap Music
   8. Media images of Black Women
FALL 1997 READING LIST

Start with these sources:

Black Women in America: A Historical Encyclopedia, edited by Darlene Clark Hine, Roslyn Terborg-Penn, and Elsa Barkley Brown

The Dictionary of American Negro Biography, edited by Rayford Logan and Michael Winston

Women in Africa and the African Diaspora, edited by Roslyn Terborg-Penn and Sharon Harley

Slave Narratives at UMCP [handout]

Francille Rusan Wilson, "This Past Was Waiting for Me When I Came..." Feminist Studies 1996 [handout]

Afro American Women: a Biographical Dictionary, by Dorothy Salem

This book is not as accurate as the two above.

Undergraduate library's pamphlet on bibliographic sources in Afro-American Studies

Notable American Women

Historical Negro Biographies, edited by Wilhemina Robinson

Black Women in 18th Century American Life edited by Bert J. Loewenberg and Ruth Bogan

Also look at the bibliographies in your assigned readings and the footnotes.
WMST 267  INTRODUCTION TO BLACK WOMEN'S CULTURAL STUDIES

Professor E. Barkley Brown
Monday thru Friday 12:00-3:00

Office: 2101E Woods Hall; 405-7710
Hours: 3:30-5:00 Mon., Wed., Thurs. & by appt.
eb136@umail.umd.edu

This course is an introduction to black women's cultural production and, through that, to black women's lives and political thought. As such, it is also an introduction to black women's studies. Our aim is to understand how the social norms and ideals about women within black communities and in the larger society have shaped black women's own self-perceptions and behaviors and thus their cultural production. Equally, we are concerned with how and to what degree black women's culture was a site of resistance or subversion of the narrow confines of dominant cultural images and stereotypes about black women, and to what extent it was a site of political empowerment. In short, the goal of this course is to explore the racial/sexual politics of black women's culture and black women's lives.

While a full investigation of black women's cultural history would entail explorations of dollmaking, cooking, and jumping double-dutch, as well as fiction, poetry, quilting, hairstyling, architecture, pottery, basketry, painting, sculpture, and dance, we will in this condensed term focus our explorations on music and the theatre and film arts.

There are a number of primary sources we could use so, admittedly, some films we will view, music we will listen to, and plays we will read have been chosen just because I love them. Hopefully, during the term of this course you will bring in some music for us to hear, film clips for us to see, etc. just because when you discovered it and heard it or read it or saw it you loved it. And, after all, we want fully to appreciate the artistry and indeed entertainment value of these black women's work. But at the same time, this cultural production was for these black women work. And we want fully to appreciate and respect this as their work. So we will be aiming at something far more than enjoyment—and that is a degree of understanding of the terms of production. Additionally, we want through an investigation of black women's cultural production to get an introduction to some of the important issues in black women's studies.

Among the questions we want to consider are: How have the images and stereotypes of black women shaped black women's own cultural production? How have black women sought to resist or subvert these images? In what ways have black women adopted or adapted these images or stereotypes? What have been the political implications of specific forms of black women's cultural production? How have racism and sexism shaped the terms of black women's cultural production? What control have black women singers, actors, playwrights, had over their own work? What have been the conditions—economic, social, political—in which they worked? How have issues of sexuality been explored and imposed in black women's cultural production? How might a focus on black women's cultural production help us understand the impact that issues of sexuality have had on black women's political ideology and political activism? How does popular culture shape personal identity, political struggle, and collective memory?
COURSE MATERIALS:

Tina Turner (with Kurt Loder), *L Tina* (N.Y.: Morrow, 1986) will be available for purchase in the bookstore.

Other course readings are available in a coursepak* and/or on reserve** as indicated on the course schedule.

A major part of the course will involve our viewing a number of films and listening to a number of sound recordings. Some of this will be done in class; others students are expected to access in NonPrint Media, 4th floor Hornbake.

COURSE REQUIREMENTS AND GRADING:

Participation — 25%

Much of the work of this course will involve our collective examination and discussion of both primary and secondary sources—visual, literary, and aural. Students are expected to be present for class, arriving on time and remaining until the end of the class period. You are expected to have completed each day’s assignment and to fully participate in discussions. Participation grades will be based on the quality of contributions to discussion, including familiarity with course materials. Personal opinion, when offered, should be grounded in solid evidence. Personal experience, when discussed, should be reflective and self-critical. Given the condensed term, more than one absence without documented evidence of illness or family emergency will adversely affect your participation grade. (Absences for dental or doctor’s appointments will be unexcused unless your caregiver certifies that there was no alternative appointment time possible.)

Group Presentation — 25%

Students are expected to choose a research assignment to be undertaken with a group of other students culminating in a presentation to the class. Presentations should not exceed 25 minutes in length. Grades will be based on quality of research, clarity of presentation, relation to issues of the course, analytical sophistication, and creativity of presentation. Points will be deducted if presentation exceeds the time limit. Students will choose research groups the first day of class. Presentations will be due on January 19 and 20. Each student will be expected to hand in a two-page, typewritten, description of the specific research he/she has conducted for the presentation. (These are descriptions of your research process, not summaries of your findings.) These are due on the day of the presentation. Additionally, each student will do a written evaluation of the group process and of each group member. (See attached evaluation form.) These should be submitted the day after the presentation. Grades will reflect how closely each member of the group worked with others and how effectively each integrated her/his contribution into the group’s presentation as a whole. There will be a maximum of six presentations; the exact number will be determined by the class size. Subjects will be drawn from the following: Memphis Minnie, Billie Holiday, Etta James, Nina Simone, The Supremes,
Mahalia Jackson, Mary Lou Williams, Pearl Cleage, Julie Dash, Nina Mae McKinney, Diahan Carroll, Oprah Winfrey, Debbie Allen, Queen Latifah, Salt’N’Pepa.

Written Work — 50%

Papers—15%. Two analytical or interpretive essays will be required. The first, 2-3 pp. long, based upon your observations of contemporary black women’s popular culture is due January 5 and will count 5%; the second, 3-5 pp. long, due January 11, is based upon your viewing of two versions of the influential film, *Imitation of Life*, and will count 10%. These papers are due at the beginning of the class period. Papers turned in after 12:10 will be considered a full day late.

Final Examination—35%. An in-class final examination consisting of identification, short answer, and essay questions will be given on January 22. All course materials—readings, lectures, films, music, group presentations—will be covered on the final.

Note re: papers: Papers received after the time indicated are penalized 10% per day late. No exceptions without written documentation of an emergency situation. (Problems with typists, typewriters, and computers are not emergency situations. It is your responsibility to begin the preparation of your final drafts early enough to be able to make alternate arrangements, if necessary.)

PLAGIARISM: the use of the words or ideas of another without proper acknowledgement. If you are uncertain as to what constitutes plagiarism or unclear about how to acknowledge your sources, please consult with me.

COURSE SCHEDULE

Snow day(s): should the campus close due to snow, cancelled class(es) will be made up on university approved snow make up days.

*-- readings available in course pak  **-- readings available on reserve

Week 1: After an overview of the images and stereotypes of black women which have dominated U.S. popular culture throughout the nineteenth and twentieth centuries, we will focus on black women’s cultural production in the 1910s and 1920s, looking at blues musicians, playwrights, and actresses. Focusing on black women blues musicians, we will consider the terms of their production and the social context of that production, comparing the images and political ideology in blues women’s music with those images and ideologies being promoted and disseminated by black club women of the time. Then we will compare and contrast black women playwrights’ representations of black life, history, and womanhood with the ways these same issues were addressed in the work of the most popular black film producer of the 1910s and 1920s. And we will conclude this week with a look at an internationally famous stage and film star, considering the ways in which she sought to escape but also to use and subvert the image of the sexually exotic black woman.
Jan. 4: Introduction to the Course

In-class viewing: *Illusions* (1983; prod., writ., dir.: Julie Dash; cast includes: Lonette McKee, Rosanne Katon)

Organization of Research Groups

Group Research Project Preparation: Campus librarian will provide introduction to University of Maryland resources for researching black women’s cultural history, including resources in College Park libraries and on the internet as well as tips on how to be a critical and selective user of the internet.

5: Read:

**Patricia Hill Collins, “Mammies, Matriarchs, and Other Controlling Images,” chpt. 4 in Black Feminist Thought**

**Kimberle Crenshaw, “Beyond Racism and Misogyny: Black Feminism and 2 Live Crew,” chpt. 5 in Matsuda, Lawrence, and Crenshaw, *Words That Wound* Writing Assignment #1 due at the beginning of class

In-class viewing: *Brown Sugar*, episode 1

6: Read:

**Angela Davis, “I Used to Be Your Sweet Mama: Ideology, Sexuality, and Domesticity,” chpt. 1 in Davis, *Blues Legacies and Black Feminism. Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday***

**Hazel Carby, “Policing the Black Woman’s Body in the Urban Context”**

View: *Wild Women Don’t Have the Blues*

1989 documentary. 58 min.
Hornbake NonPrint Media
ML 3521.W55 1989

or

*International Sweethearts of Rhythm: America’s Hottest All-Girl Band*

1986 documentary. 31 min.
Hornbake NonPrint Media
ML 3508.168 1986

In-class listening: Ma Rainey, Bessie Smith, Mamie Smith, Sippie Wallace, Victoria Spivey, Memphis Minnie

7: Read:

*Rachel* (1916; playwright: Angelina Weld Grimke)

In: **Kathy Perkins and Judith L. Stephens, ed., Strange Fruit. Plays on Lynching by American Women** or

They That Sit in Darkness: A One-Act Play of Negro Life (1919: playwright: Mary P. Burrill)

In: **Hatch, ed., Black Theatre, U.S.A. or**
   **Kathy Perkins, ed., Black Female Playwrights**

In-class viewing: excerpts from

*Within Our Gates*
   (1919: prod., dir: Oscar Micheaux)

*Body and Soul*
   (1926; prod., dir.: Oscar Micheaux)

8: Draft bibliography for Group Presentation due at the beginning of class

Read:
**Phyllis Rose, “Black Broadway, Black Paris,” chpt. 2 in P. Rose, *Jazz Cleopatra: Josephine Baker in her time***

View:
*Princesse Tam Tam*
Hornbake NonPrint Media

Note: 3:30-7:30 this evening: a popcorn and pizza party showing of Monday’s assigned films. See Jan. 11.

**Week 2:** Shifting our focus to mid-century, we will take up three specific themes: representations of motherhood, debates about African American cultural representation and cross-over cultural forms, and understandings of violence against women. We will compare images of black women, especially as mothers, in one of the most influential Hollywood productions to those being produced within the black community—by civil rights activists and by black women playwrights. Then we will consider the changing cultural world of African Americans at mid-century, as black actresses for the first time had the possibility of becoming real Hollywood stars, gospel evangelists took their shows into nightclubs and other secular (and white) arenas, and rhythm and blues stars considered their options in the more lucrative worlds of popular soul and rock. Finally, we will look at issues of intra-race relations which have more visibly been raised by popular entertainers in the last two decades of the twentieth century, considering what such discussions might tell us about African American historical perception and cultural memory. Why, we will ask, was Tina Turner in her story of sexual abuse a more sympathetic figure within black communities than was Anita Hill; alternatively, why have feminists—black and white—embraced and expounded upon Anita Hill in a manner that has eluded Tina Turner? How have contemporary rap and rhythm and blues stars handled issues of sexism and racism? Have the terms of cultural production changed for black women in the 1990s?

Jan. 11:
View:
*Imitation of Life* (1934)
(Cast includes: Louise Beavers, Fredi Washington)
Hornbake NonPrint Media

*Imitation of Life* (1959)
(Cast includes: Juanita Moore, Mahalia Jackson)
Hornbake NonPrint Media

(These films will be in NonPrint Media for you to view at your convenience. Both are also readily available for rent at most area video stores. Additionally, on Friday, January 8, beginning at 3:30 I'll have a popcorn and pizza party showing of these in the Women's Studies Library—you can have dinner and overdose on Fannie Hurst sentimentality.)

Writing Assignment #2 due at the beginning of class: comparison/contrast between the two versions of *Imitation of Life.*

12:
Read:
Ruth Feldstein, "'I Wanted the Whole World to See': Race, Gender, and Constructions of Motherhood in the Death of Emmett Till," chpt. 12 in Joanne Meyerowitz, ed., *Not June Cleaver: Women and Gender in Postwar America, 1945-1960*

View:
*Raisin in the Sun* (1961, screenplay: Lorraine Hansberry; cast includes: Claudia McNeil, Ruby Dee, Diana Sands)
Hornbake NonPrint Media
PN1997.R2 1985

13: Coming Out and Crossing Over: The Silver Screen, Rhythm and Blues, and Gospel at Mid-Century.

In-class viewing: excerpts of *Carmen Jones* and *Say Amen, Somebody*

In-class listening: Rosetta Tharpe, Tina Turner, Aretha Franklin, Esther Phillips, Nancy Wilson, The Supremes

14: Group Presentation Outlines due at the beginning of class
Read:
Turner, L. Tina
and one of the following:


or

**Nancy Matthews, "Surmounting a Legacy: The Expansion of Racial Diversity in a Local Anti-Rape Movement," Gender and Society

15:
Read:
/*/*Nataki H Goodall, "TLC and Expressions of Heterosexuality in Female Rap," Journal of Negro History

In-class viewing: Sisters in the Name of Rap

In-class listening: TLC, MC Lyte, Salt’n’Pepa

Week 3: Your goal in this final week is to put into perspective and practice some of what you have learned about investigating black women’s cultural production. Through your group work you will each get a chance to analyze the cultural work of one black woman. To conclude the term we will revisit and reconfigure some of the issues which have engaged us this term, specifically the issues of sexuality, identity, and political ideology, as they are addressed in the works of two contemporary black women filmmakers.

Jan. 18--Martin Luther King, Jr. Day--no class

19: Group Presentations

20: Group Presentations

21:
View:
Just Another Girl on the IRT
(1991; dir., writ.: Leslie Harris; cast includes: Ariyan Johnson)

Eve's Bayou
(1997; dir., writ.: Kasi Lemmons; cast includes: Jurnee Smollett, Debbi Morgan, Lynn Whitfield)

22: Final Examination
Evaluations of Your Group

__________________________________________ (Your Name)

__________________________________________ (Your Group)

a. Describe briefly the decisions your group made regarding division of responsibility in preparing for presentation and in presentation itself.

b. Briefly evaluate your group's presentation.

c. Beginning with yourself, evaluate (excellent, good, fair, poor) the participation of each member of your group and provide a short statement to explain your evaluation. Consider both your discussions and preparation prior to presentation and the presentation itself (of course, keeping in mind whatever divisions of responsibility the group agreed upon). Consider: presence for group meetings and for presentation, how active was participation in group meetings; did participation in group meetings include thinking through the issues and helping to direct the conversation; did participation in group meetings indicate a real familiarity with the subject of your presentation and with relevant course materials; what do you think was particularly valuable about each person's participation; what suggestions would you make for improvement of each person's participation?
BLACK FEMINIST THOUGHT

or

Black Women: What’s feminism got to do with it?

Professor Bonnie Thornton Dill
Office: 2101 N Woods Hall
Phone: 301-405-6878
E-mail: bd36@umail.umd.edu
Office Hours: Tuesdays, 1:00 -3:00 and by appointment
Class Time and Place: Tues. & Thurs.: 11:00 - 12:15 pm. - Jimenez 0202

Course Description

This course examines the ideas, words and actions of Black women writers, speakers, artists, and activists in the United States. It explores the ways they conceptualize and construct their lives as women in a racist and patriarchal society.

The central question that shapes this course is: How does knowledge about and understanding of phenomena change when you begin your analysis by placing Black women’s lives, experiences and ideas at the center of... (for example)

- ... thinking about history, art, culture, law & society?
- ... conceptualizing work, family, religion, sexuality, and reproduction?
- ... how we envision the relationship between activism and social thought, between social justice and social theory?

Lectures, presentations, readings, classroom discussion and films will be used to examine various answers to these questions and to gain an understanding of the range, complexity and themes that characterize Black Feminist Thought.

Requirements and Grading Policies

1. Attendance at regular class sessions, special lectures, and any other assigned sessions. There will be two or three times during the semester when there will be public lectures that are particularly pertinent to the class. I will notify you well in advance and expect you to make arrangements to attend the lecture.

2. Active participation in class meetings. This involves recognizing the importance of your role in class discussion and assuming responsibility to speak
thoughtfully and listen attentively. Such participation is, of course, only possible when you have done the reading.

Grading: \#1 + \#2 = 15% of grade

3. Reading journal: Seven entries. Reading journals should be completed weekly, beginning the week of September 14. They will be collected several times during the semester. You should bring them to each class and be prepared to hand them in upon request.

I define a reading journal as a set of pages in which you are actively and critically engaged in reflecting on the content of the assigned readings. Each entry should include a thoughtful discussion of the week’s reading using the following questions as guidelines to help you think about what you will write.

a) What is the author’s major point?
b) What problems and concerns are salient when looking at the issue from this author’s perspective?
c) What seems most important or valuable about this reading to you?
d) What limitations — problems, omissions, contradictions — can you identify in the reading?
e) How does this reading intersect with other readings both for the week and for previous classes?
f) How does this material contribute to your understanding of the experiences of Black women and to interpretations of those experiences?
g) What does it contribute to your understanding of Black feminist thought?

While it will be impossible to explore all the readings in depth, your journal entry should show familiarity with each of the assigned readings and should make some effort at synthesis. Label each entry by number (e.g., Entry \#3) and by the time period (readings) it covers (e.g., Nov 9 - Nov 18).

Upon one or two occasions, you may be given a specific question to respond to in the reading journal.

Grading: 40% of grade

4. Term Project/Paper. Each student will be required to complete a term paper/project as part of a team. Students will be individually responsible for writing a 10 page paper on one thinker’s ideas about a group-identified topic. The team will then be asked to pool their individual knowledge to address collectively the question of how Black Feminist thought on this topic reshapes thinking about the issue. Each group will be expected to present their “findings” to the class in as creative and interesting a way as possible.
Grading: paper (individual): 30% of grade
   team project/presentation (group) 15% of grade

Required Texts

Reader/Coursepack available from College Copy Center (articles in the coursepack are indicated on the outline with an *)

Recommended Texts

Course Outline

Thur., Sept 2  Overview of the course and the semester

Tues., Sept 7  Issues in defining Black Feminist Thought
Read: Guy-Sheftall (WOF) - Preface
Collins from BFT, p. 19-22 (handout)
hooks (in WOF), pps. 270 - 282
Walker, “Womanist” (handout)
Collins (FW); pps. ix-xv

Thur., Sept 9  Read: WOF, Introduction (pps. 1-22)
On Our Own Terms.
Film: “Nappy” Howard University and Peazey Head
Productions presents; written and directed by Lydia
Ann Douglas. New York, NY : Women Make Movies,
c1997.

Tues., Sept 14  Slavery
Read: Angela Davis in WOF, p 200-218
Dorothy Roberts, KBB, Chapter 1 (p. 22-55)

Thur., Sept 16  19th Century - Working for Freedom and Equality:
Abolition, Suffrage, Lynching, &The Black Women’s
Club Movement
Read: Stewart, Truth, Harper, Cooper, Terrell, Wells in
WOF, pps. 25-49; 63-76.

Tues., Sept 21  Faith, Spirituality and the Church
Read: Foote & Grant in WOF, pps. 51-53 & 320-336
*Higginbotham, Evelyn Brooks. 1993, Righteous
Discontent, Chapter 7: “The Politics of
Respectability.”
*Gilkes, Cheryl Townsend. 1993. “The ‘Loves’ and
‘Troubles’ of African American Women’s Bodies:
The Womanist Challenge to Cultural Humiliation and
Community Ambivalence.” In A Troubling in
My Soul. Edited by Emilie M. Townes.
Guest Lecture: Dr. Diana Jackson, psychologist,
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minister, Assistant Dean, Continuing & Extended Education

Thur., Sept 23  
**Reflections on Doing Black Women’s History**
Read: *Wilson, “This past was waiting for me when I came”: The Contextualization of Black Women’s History* Feminist Studies 22:2 p. 345-361.
Guest Lecture: Dr. Francille Rusan Wilson, Historian, Afro-American Studies

Tues., Sept 28  
**Black Feminist Thought as Critical Social Theory**
Read: Collins, FW, Part I (p. 3-76)
Recommended: Chapter 4 in WOF, (p. 229-291)

Thur., Sept 30  
**Film:** “A Place of Rage” Hauer Rawlench Productions for Channel Four; producer & director, Pratibha Parmar. New York, NY: Women Make Movies, 1991
Special Event: 7:30pm  Poetry Reading: “Performing Blackness” with Sonia Sanchez, Merle Collins and others  Nyumburu Cultural Center

Tues., Oct 5  
Read: Collins, FW, Part II (p. 79-123)
*Baca Zinn, Maxine and Bonnie Thornton Dill, “Theorizing Difference from Multiracial Feminism.” Feminist Studies
King in WOF (p. 293-317)
**Required:** PATRICIA WILLIAMS LECTURE - “Obstacle Illusion” 4:00 P.M. - Art/Soc 2203 
Patricia Williams will give a more informal presentation on Friday, Oct 8 TBA

Tues., Oct 12  **Feminism and Nationalism**
Read: Garvey, Terrelonge. White in WOF, pps. 89-94; 489-523
*Harley, Sharon. Women in the Pan-Africanist Movement*
**Guest Lecture:** Dr. Sharon Harley, Historian, Department of Afro-American Studies

Thur., Oct 14  Read: Collins, FW, Part II (124-186)

Tues., Oct 19  Read: Collins, FW, Part III (187-252)

Thur., Oct 21  **Research Groups Meet or class attends--**
**Special Event:** “Reexamining Race and Ethnicity for the 21st Century.” - Symposium. 9:30am - 6:00pm
*Nyumburu Cultural Center*

Tues., Oct 26  **Class, Culture and Sexuality: Black Women Make Music**
Read: Davis, BLBF, Chapters 1 - 4

Thur., Oct 28  Continue Discussion of BLBF

Tues., Nov 2  Read: Davis, BLBF, Chapters 5 - 8

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**Tues., Nov 9**

**Lesbianism**

*Read: Combahee River Collective, Clarke, & Smith in WOF pps. 231-268*


**Thur., Nov 11**

**The Body: Representing Black Women**

*Read: *bell hooks, Black Looks, Chapter 4*

*Deborah Willis, reading the*

**Guest Lecture: Deborah Willis, photographer & visual artist, Associate Director, Anacostia Museum**

**Special Event: Historical Perspectives on Race and Ethnicity: Panel including Leith Mullings. 3:30pm Art/Soc 2203**

**Tues., Nov 16**

Research Groups Meet

**Reading**

**Journal #6**

**Thus., Nov 18**

**Contesting Black Motherhood**

*Read: Dorothy Roberts, KBB*

**Tues., Nov 23**

*Read: Dorothy Roberts, KBB*


**Thur., Nov 25**

THANKSGIVING

**Tues., Nov 30**

Continue discussion of Dorothy Roberts

**Thur., Dec 2**

Presentations

**Tues., Dec 6**

**Required: DOROTHY ROBERTS LECTURE**

**11:00 AM - TBA**

**Reading**

**Journal #7**

**Thur., Dec 9**

Presentations
Tues., Dec 14    Presentations - Last Class
Description

Gender, Race, and Labor is about sex work. This course interrogates the construction of "work" and "sex" and other terms used to describe labor and the processes of production and service. The modern sex industry employs millions of workers around the world in a variety of occupations, of which female prostitution is only one type. Other kinds of sex work jobs are male hustlers, b-girls, massage parlor workers, exotic dancers and stripers, male and female escorts, telephone sex workers, professional dominatrices, as well as an assortment of promoters, photographers, managers, wait staff, and others who do not perform explicit sexual services.

What happens when we consider prostitution and related jobs as "work"? In popular, scholarly and religious texts, prostitution is understood as a metaphor for self-exploitation, victimization, or licentiousness. Workers also use "prostitution" to describe exploitative or degrading working conditions that do not specifically require the performing sexual services. Sex work, the term preferred by progressive feminists, academics, and the workers themselves, expands the meaning of women's labor and forces us to critically re-evaluate the kind of work women (and men) do and the conditions under which they labor. Readings include works of history, philosophy, sociology, culture studies, economics and literature.

Goals and Objectives

The primary goal of this course is to consider how sex work can be studied like other forms of "legitimate" labor. Scholarly analyses of labor consider the conditions of work, wages and benefits, racial segregation and discrimination, unionization, workplace culture, forms of resistance and worker control, notions of respectability, class ambitions, workers' mobility and advancement, sexual harassment and sexual violence, family and childcare issues, and workers' leisure pursuits.

Three objectives guide this course:

1) To identify the ways which classic and recent texts problematize sex work.
2) To identify the ways which such texts illuminate the struggles of sex workers for control over the conditions of work and other labor issues.
3) To consider how studies of women workers outside the sex industry might be enhanced by considering the dynamics of sex work.

Course Format and Requirements

This course is a colloquium. Each week, students must have read and be prepared to discuss the assigned readings; students will be graded on their preparation. Unquestionably, students who read the assigned material as well as elective materials will be able to better contribute to discussions, competently complete written assignments, answer questions on the essay exams eloquently and thus, earn a higher grade.

For the first half of the course, everyone will develop 3 discussion questions on the week's reading assignments. These should be typed and ready to turn in. Your questions might, for
example, examine the authors' assumptions about work and sex, and about morality; consider the authors' research methodology and the soundness of her/his conclusions; clarify connections between the current and earlier assignments.

Papers: Two papers, in addition to weekly discussion questions, are required. The first paper, due Feb. 17, is a 7-8 page critique of Lizzie Borden's film, "Working Girls" (1987). This film will be shown in class on Feb. 10, and will be available in the Multimedia Services at Hombake for the week following. The second paper, required for undergraduate students, is an analytic, thematic review of two or more books (7-8 pages), along with an oral presentation based on their written review. The reviews should present the books' theses, discuss the authors' conclusions and then scrutinize the implications by comparing the books to other materials. As a class we will discuss and assign the books to be reviewed; a bibliography of representative books is attached to the syllabus.

There will be a short midterm and a comprehensive final. For the final essay exam, students should be prepared to discuss individual authors' arguments and to fit them into a larger theoretical/political perspective. The final exam will be distributed the last day of class and will be due May 20 at Noon in AASP, 2169 LeFrak.

Graduate students, in lieu of the second paper and final exam, will write a thematic, bibliographic essay on a minimum six (5) books or eight (8) articles, or an equivalent combination of articles and books. This paper should analyze recent sex work literature and critique conventional concepts and/or interpretations from their field of study. I will meet with graduate students individually to discuss this essay.

This is an upper division undergraduate course/lower level graduate course designed to fine tune your ability to think critically, analytically and synthetically. I expect "A" work from everyone. Papers and exams which simply regurgitate the assigned material, no matter how precise, are not sufficient for a grade better than a passing C. Study groups may prove useful.

Grading:

Grades will be determined by points, on the following scale: 91-100 points = A; 81-90 = B; 71-80 = C; 61-70 = D; 60 and below = F. Note scale! For undergraduates, assignments will be weighted as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tr>
<td>Class preparation (inc. disc. questions)</td>
<td>25</td>
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<tr>
<td>Film Critique, due Feb. 17</td>
<td>15 &quot;</td>
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<tr>
<td>Midterm/exercise, Mar. 17</td>
<td>10 &quot;</td>
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<tr>
<td>Book Review, due April 28</td>
<td>15 &quot;</td>
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<tr>
<td>Oral Presentation</td>
<td>5 &quot;</td>
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<tr>
<td>Final (Comprehensive)</td>
<td>30 &quot;</td>
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<td><strong>Total</strong></td>
<td><strong>100 points</strong></td>
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For graduate students, the film critique is 25 points; the bibliographic essay (rather than the final exam) will be worth 40 points; all other assignments will be weighted as above.
*) All papers are due on the date listed. Extensions will be given only with valid proof of a medical or personal emergency. Late assignments may be downgraded one full letter grade.

*) You are expected to attend class regularly. Students who miss class are responsible for obtaining the material from another student(s).

*) The University's policies regarding cheating, plagiarism, fabrication, and academic dishonesty will be strictly observed. If you are unsure of these policies, they can be found in the Code of Academic Integrity in the Undergraduate Catalogue. The Code is also excerpted in the Schedule of Classes and under UM Inform.

Required Readings:
Please order books from the Prostitutes' Education Network Bookstore http://www.bayswan.org (Penet, linked to amazon.com which donates a portion of the proceeds to this organization).


Reading packet, will be available later at the BSOS Copy Center.

Additional books on shelf in McKeldin Library and on reserve in the AASP office, 2169 LeFrak.
Course Outline

I. Introduction and Organization
Feb. 3 Kempadoo, Global Sex Workers, Introduction (1-28)

II. New Analyses
Feb. 10 New Views: Film
Lizzie Borden, "Working Girls"
Critique (7-8 pages, due 2/17/99)

III. New Analyses
Feb. 17 Kempadoo, Global Sex Workers, Part 1 (pp 29-97)

IV. New Analyses
Feb. 24 Kempadoo, Global Sex Workers, Parts 2 & 3 (99-225)

V. New Analyses
Mar. 3 Delacoste, Sex Work, Introduction (pp 11-19) & Part 2 (184-265)

VI. New Analyses
Mar. 10 Delacoste, Sex Work Part 3 (pp 266-321)
Kempadoo, Global Sex Workers Part 4 (227-266)

VII. New Analyses: Stories
Mar. 17 Delacoste, Sex Work, Part 1 (pp 20-183)
Midterm

Mar. 24 Spring Break

VII. Revisions
Mar. 31 Other Kinds of Sex/Work
Scott, Kathryn Leigh. The Bunny Years: The Surprising Story of the Playboy Clubs: The Women Who Worked as Bunnies, and Where They Are Now (Los Angeles: Pomegranate Press, 1998), selected interviews

VIII. Revisions
Apr. 7 Sex as a Commodity

IX. Revisions: The Geography of Public Policy
Apr. 14

X. Revisions
Apr. 21
Guest Lecture: Dr. Sharon Harley, "Mojo Working"
Tapper, Jake, "The Sheriff of Naughtyham"
Anderson, Brett, "Filmstrip"
Both article stories online at www.washingtoncitypaper.com

XI. Revisions
Apr. 28
Student Presentations

XII. Revisions
May. 5 Student Presentations

XIII.
May 12
Graduate Student Presentations
Wrap-Up
Distribution of final exam


Desquitado, Marivic R., *Behind the Shadows: Towards a better understanding of prostituted women*. Davao City: Talikala, Inc., 1992. Published by a community organizing project in Davao City, the Philippines. The project was formed by a group that included social workers and prostitutes.


*Gauntlet: Exploring the Limits of Free Expression : In Defense of Prostitution*, Vol. 1 No 7, Carol Leigh Guest Editor "In Defense of Prostitution: Prostitutes debate their 'choice' of profession." A special issue devoted to sex work in the United States. Includes articles about AIDS, police corruption, working conditions, and covers both prostitution and pornography. The contributors include sex workers, sociologists, sex radicals, and others.


McClintock, Anne guest ed., *Social Text,* Winter 1993, Number 37. A special issue devoted to sex work issues.

McCunn, Ruthann Lum *1000 Pieces of Gold.* San Francisco: Design Enterprises of San Francisco, 1991


Perkins, Roberta & Garrett Prestage eds. Sex Work and Sex Workers in Australia. University of New South Wales; Portland, Or.: ISBS, Inc., 1994


Shrage, Laurie, Moral Dilemmas of Feminism: Prostitution, Adultery, and Abortion. New York: Routledge, 1994


Smith-Rosenberg. "Beauty, The Beast and the Militant Woman: A Case Study in Sex Roles and Social


Sprinkle, Annie, Post-Porn Modernist: My years as a multi-media whore. San Francisco : Cleis Press, 1998


AASP 493: FEMINIST AND NATIONALIST THOUGHT IN BLACK COMMUNITIES

Professor Sharon Harley (301-405-1163, Caitlin Phelps) or email (sharley@aasp.umd.edu) Office Hours: LeFrak Hall, Rm. 2169 1-2 p.m. Wednesdays and by appointment

COURSE DESCRIPTION

Through critical readings and discussion of written texts (secondary and primary) and visual representations, this course will examine the historical and theoretical foundations of feminist and nationalist thought in Black communities. Although gender and nationalist consciousness inform the daily lives and political struggles of Black people, they are seldom spoken of and analyzed simultaneously. (Re)readings of historical and contemporary texts that speak to intersecting dimensions of feminist and nationalist thinking/action will help us in reformulating our understanding of how feminism and nationalism influence Black political life and thought. We will examine how the Garvey movement, Black Power struggles, and the Black feminist movements, for instance, demonstrate the complexity within Black communities.

- Students enrolled in this course will be expected to read and critically analyze the representation of race, gender and class in assigned texts/videos/audiocassettes,
- to help frame alternative paradigms for understanding the intersection of gender, race, class and nation in Black political thought and actions
- We will examine how the Garvey movement, Black Power struggles, and the Black feminist movements, for instance, demonstrate the complexity within Black communities.
- A critical understanding and the development of new paradigms for exploring these intersections will be the central components of the
course and student research papers.

Required Readings


*Additional Readings (listed below) in Reading Packet (RP)*

Course Requirements and Grading

Oral Presentations/Class Participation: 20%
Two Examinations: 40% (second exam-take-home)
Research Paper: 40% (see guidelines)

Course Topics and Assigned Readings

I. Introduction (August 30–September 6)

A. Course Overview
B. Race, Gender, and Nation: Theoretical Constructs and Paradigms

Readings:  Collins, *Fighting Words*, chapters 2-3
Paula Giddings, "The Last Taboo" in Morrison, *Race-ing Justice*. 
II. The Meaning of Freedom: Womanhood and Manhood in the Age of Emancipation and Jim Crow (September 13)

Readings: Chapter 1 in Sheftall, "Beginnings: In Defense of Our Sex and Race, 1831-1900," pp. 23-76 (select any 2 essays)
Barkley Brown, "Negotiating and Transforming the Public Sphere: African-American Political Life in the Transition from Slavery to Freedom" (RP)

Guest Speaker: Professor Elsa Barkley Brown

III. The Politics of Resistance: Gender and Nation Building in the Early Twentieth Century (September 20)

Readings: Grant, "Black Theology and the Black Woman" in Sheftall's Words of Fire, pp. 320-336
McDougald, "The Struggle of Negro Women for Sex and Race Emanicipation," in Sheftall's Words of Fire, pp. 79-83
Higginbotham, "Separatist Leanings" (RP)
Collier-Thomas, "Florence Spearing Randolph" (RP)
Harley, "Nannie Helen Burroughs: The Black Goddess of Liberty" (RP)

IV. Literary and Visual Representation of Gender and Nation (September 27 & October 4)

*In-class discussion of selected research topics

Readings: Harper, Are We Not Men?, Chapters 2, 5, & 7
Gayle Pemberton, "A Sentimental Journey" in Morrison's Race-ing Justice, pp. 172-199

Video: "James Baldwin: The Price of the Ticket" (October 4)

V. Black Women and Work: Gender Roles and Representations (October 11)
2 page typed summary of newspaper/magazine/text search due (Oct. 11)
Research abstract and Annotated Bibliography due (Oct. 11)

Readings:  Harley, "For the Good of Family and Race: Gender, Work, and Domestic Roles in the Black Community, 1880-1930" (RP)
Chateauvert, "The First Ladies' Auxiliary to the First International Negro Trade Union in the World" (RP)
Edwards, "I Am My Own Woman and Will Do As I Please: Gender Roles in Poor African-American and Common White Households" (RP)
Gwaltney, "May Anna Madison" AND "Mabel Johns" (RP)

October 18:  FIRST EXAMINATION

VI. Race, Gender and Contemporary Black Politics (October 25-November 1)

*First Draft Due (Nov. 1)

Chapter Three, "Civil Rights and Women's Liberation" in Sheftall's Words of Fire, pp. 143-228 (Select any 2 essays)
Chapter 4, "Beyond the Margins" in Sheftall's Words of Fire, pp. 229-358 (Select any 2 essays)
Tracey Matthews, "No One Ever Asks, What a Man's Role in the Revolution is?" (RP)

Video: "A Place of Rage" (November 1)

VII. A Reflection of Contemporary Gender/Sexual/Racial Politics?: Anita Hill and Clarence Thomas (Nov. 8)

Readings:  Adrienne Davis and Stephanie Wildman, "The Legacy of Doubt:
Treatment of Sex and Race in the Hill-Thomas Hearings"(RP)
Nellie Y. McKay, "Remembering Anita Hill and Clarence Thomas" in Morrison's Race-ing Justice, pp. 269-289.
Manning Marable, "Clarence Thomas and the Crisis of Black Political Culture" in Morrison's Race-ing Justice, pp. 61-85.

VIII. Femininity and Masculinity: Nationality, Popular Culture and African-American Identity in the Millennium (November 15)

Readings: Kendall Thomas, "Ain't Nothing Like the Real Thing: Black Masculinity, Gay Sexuality, and the Jargon of Authenticity" (RP)
Collins, Fighting Words, Chapters 4-7 (Select any 2 chapters)
Harper, Are We Not Men?, (Select any 2 chapters)

November 22: Take-Home Exam Due

November 29: Oral Presentations of Final Research Papers:

December 6: Research Papers Due
AASP 499W: FEMINISM AND NATIONALIST THOUGHT IN BLACK COMMUNITY LIFE

Research Paper Guidelines

Based upon original research using a variety of sources (written texts—primary and secondary, visual images, recordings, songs, and personal interviews), you are expected to submit a 12-15 page typed research paper on one of the following topics:

1. Intersection of Gender, Race, and Nation in Black Community and Political Life

3. Black Women and Work: Gender Roles and Representations

Research Process

STEP 1: Bibliographic search of selected topic
(in-class discussion September 27)

STEP 2: Examine a (historic or contemporary) black newspaper (i.e. Chicago Defender), magazine (i.e., The Crisis, the Messenger or the Christian Recorder), or black texts (autobiographies, biographies, novels, mysteries, films, or manuscript collection) for their treatment of women and gender issues.
(2 page typed summary due October 11)