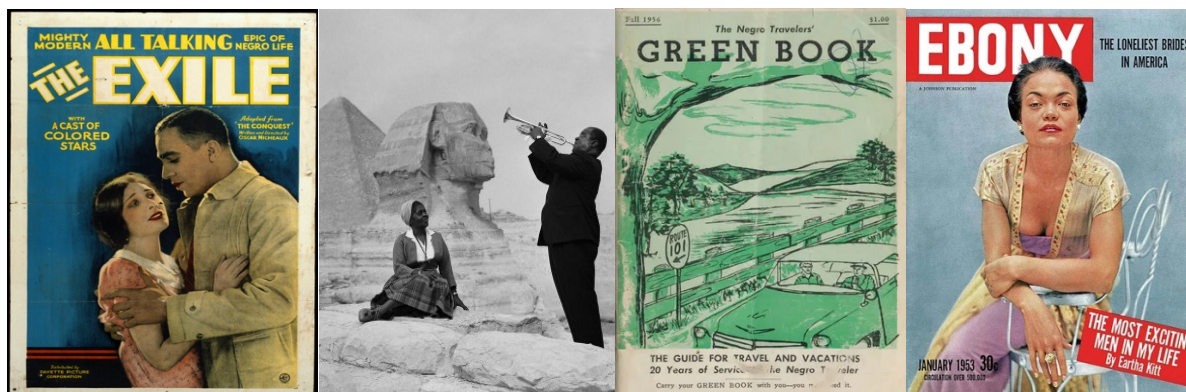


History 615 20th Century African American Cultural History Spring 2024

Professor: Dr. Suzanne Smith
Office: Horizon Hall 3108
E-mail: smisuze@gmu.edu



Course Time and Place:

Tuesdays, 7:20-10:00 pm, Music/Theater Building, Room 1008

Office Hours:

TR, 3:30-4:30 p.m. and by appointment.

Course Description:

How did African Americans navigate modernity? How did the long shadow of enslavement shape how they pursued equality and justice in the 20th century? How did the rise of mass culture complicate, compound, and sometimes invigorate the fight against Jim Crow segregation? How did African Americans claim and reclaim public space as well as land/real estate during the Jim Crow era? This readings course examines the cultural history of African Americans in the 20th-century United States. Throughout the semester, the course will explore how African Americans not only adapted to modern America but transformed it through engagement and activism in the face of racism and racial discrimination. The readings encompass a wide range of topics including the contested collective memories of enslavement, new religious movements, African American cinema, mobility and travel, underground economies, race and recreation, Black expressive culture, and the cultural politics of African American music. The course concludes with an examination of the founding of the Smithsonian's National Museum of African American History in 2016 and the politics of African American public history.

Grading and Assignments:

In this course, you will be graded in four major areas:

- 1) **Class participation:** (20%)

2) **Written assignments:**

Discussion Board Posts (25%)

Comparative Book Review (10%)

3) **Leading Class Discussion (20%)**

4) **Final Paper (25%)**

Grading Scale:

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

Grade Assessment:

• **Class participation:**

Active and engaged participation in class discussions is **the main goal** of a graduate readings course. Each week class sessions will include in-depth conversations about the required reading and, in addition, analysis of primary sources related to the assigned text. Class participation will be assessed by **attendance, active participation in class discussions, and completion of the weekly blog questions (see below)**. Regular attendance, evidence of preparation (i.e. having completed and thought about the assigned readings), offering relevant commentary, *respectful* engagement with other students' ideas, completion of in-class assignments, and appropriate class behavior all factor into the class participation grade. **If you are unable to attend class for any reason, it is helpful to notify me via e-mail.**

○ **Class Blog (5 points each):**

As a part of class participation, I have set up a class blog. **By noon on Tuesdays**, I would like each student to post **1-2 discussion questions** on the assigned book to share with the class. The questions should be **substantive and reflect a careful reading of the assigned book**. In other words, vague questions that could be posed about any reading (e.g. "What did you think of the author's argument? Or, "Did you think the primary sources were valid?") will earn a zero on the assignment. These questions will assist discussion leaders as they plan to guide the conversation on that week's reading.

• **Written Assignments:**

○ **Discussion Board Post (10 points each):**

You are responsible for writing **eight discussion board posts** over the semester. You are free to choose the weeks you would like to write your posts, but you must complete **eight posts by the end of the semester**. Posts should be approximately **1.5 to 2 pages (or 500-700 words)** and are due on Blackboard by **7:00 pm on Tuesdays**.

Discussion board posts should open with a brief summary of the book's main arguments and its main objectives, but the majority of the post should address **your critical response to the book's argument and its historical evidence**. Please remember that "critical" does not necessarily mean negative, but commentary that reflects engaged, analytical, thought. Your post should focus on substantive intellectual and interpretative issues as well as address how the book fits into the larger themes of the course. In addition, as the semester progresses, you might compare the book's analysis to other books we have read in the course. Final note: you **may not** submit a discussion board post on the week that you are submitting your **Comparative Book Review Essay**.

○ **Comparative Book Review Essay (100 points):**

In addition to your discussion board posts, you will write one comparative book review essay (6-7 pages or 1800-2100 words). The review essay will compare the **required** book for the week with another **recommended book** from week's reading assignments. The review aims to demonstrate your ability to write a comparative review of two books that share similar themes or arguments. Your essay should not summarize the two works but actively analyze each author's arguments and research, assert the respective texts' strengths and weaknesses, and demonstrate how the books speak to one another historiographically.

Due Date: To offer the most flexibility on the **Comparative Book Review Essay**, the assignment due date will be relatively open-ended. In other words, students should decide for themselves when it would be most effective in their semester work schedule to submit the assignment. I would also like to allow students to pick any week/theme from the semester to complete the assignment. All that stated, I would recommend that each student review the syllabus carefully and think ahead about which week's reading they would like to select for this assignment. For example, you might want to submit your review essay after the week the required book has been discussed. All that stated, given the time constraints at the end of the semester, the final deadline for all comparative book review essays will be **Monday, April 15**.

• **Leading Class Discussion:**

Beginning in **Week 5**, teams of 2-3 students each will be responsible for leading class discussion **twice** during the semester.

The assignment involves two parts:

- 1) In the first half of class, the team will spend approximately 5-10 minutes providing some historical and/or historiographical context on the assigned book, and then highlighting key questions or themes to spark the class's analysis of the book. All students will be offering discussion questions on the class blog each week. Discussion leaders are encouraged to use those suggestions to frame and guide class discussion.
- 2) In the second half of class, the team will present **two to three primary sources** from the assigned book that illuminate the author's arguments in a new way. The team

will guide discussion about these sources in the last hour of class.

Final Note: For this 2-part assignment, the team is free to decide how to divide the labor. One student can be in charge of the first half of class and the other student or students can present a primary source or each task can be shared. Since each team will lead twice in the semester, tasks can be rotated. For complete details on this assignment, please see Blackboard.

Final Paper:

There are **three** options for your final paper:

Option 1: A take-home final exam, which will offer a set of questions on the major themes of the course. Students will write an extended (12-15 page) essay in response to one of them, drawing on a wide sampling of the course readings.

Option 2: A historiographic essay in which the student analyzes a sub-theme from the course using the required reading from a week in the course and then analyzes 4-5 of the recommended books from that week. Please note that students, who choose this option, cannot write on the same theme that they chose for the Comparative Book Review Essay. Again, the historiographic essay is 12-15 pages in length.

Option 3: A public history proposal in which the student will be given directions to design an exhibition based on the course material. Specific instructions will be distributed at the end of the semester.

Course Materials and Privacy:

- All course materials posted to Blackboard or other course site are private to this class; by federal law, **any materials that identify specific students** (via their name, voice, or image) ***must not be shared with anyone not enrolled in this class.*** Any violation of this policy will be directed to the appropriate GMU university administrators.

Mason E-mail and Communication policies:

- **Mason requires that Mason email be used for all courses.** I will be sending messages to your Mason email and you are responsible for making sure you have access to these messages.
- You may forward your Mason email to other accounts but **always use your Mason e-mail when communicating with me to allow verification of your identity.**
- You are required to check your Mason email account regularly and to keep your mailbox maintained so that messages are not rejected for being over quota.
- When you email me, you can expect a response within 24 hours except on weekends when my response may be delayed for up to 48 hours.
- **Gender identity and pronoun use:** If you wish, please share your name and gender pronouns with me and how best to address you in class and via email. I use [she/her/hers] and you may address me as **“Dr. Smith”** in email and verbally.

- When you email me, please remember to include **HIST 615** at the beginning of the subject heading to alert me that I have received a message from one of my students from this class.

General Class Policies:

- 1) **Punctuality:** Please make every effort to arrive in class on time; arriving late to class is disruptive.
- 2) **Cell phones:** Turn off or silence cell phones before class begins and refrain from any texting.
- 3) ****Laptop Free Zone**:** Laptops and other electronic devices may *not* be used during class except by special arrangement. For my rationale, see Cindi May, [“Students are Better Off Without a Laptop in the Classroom.”](#) *Scientific American*, July 11, 2017. Please bring a notebook and pen or pencil with which to take notes on class discussions.
- 4) **Honor Code:** *The integrity of the University community is affected by the individual choices made by each of us.* As a Mason student, you should follow these fundamental principles at all times, as noted by the [Honor Code](#): (1) All work submitted should be your own, without the use in inappropriate assistance or resources, as defined by the assignment or faculty member; (2) When you use the work, the words, the images, or the ideas of others--including fellow students, online sites or tools, or your own prior creations--you must give full credit through accurate citations; (3) In creating your work, you should not take materials you are not authorized to use, or falsely represent ideas or processes regarding your work. If you are uncertain about the ground rules or ethical expectations regarding the integrity of your work on a particular assignment or exam, you should ask your instructor for clarification. Support for you to complete your work is available; no grade is important enough to justify academic misconduct.
- 5) **AI Policy:** All work submitted in this course must be your own original work; use of AI writing tools, such as ChatGPT, are prohibited in this course and will be considered a violation of academic integrity. All violations will be reported to the Office of Academic Integrity.
- 6) **Disability Accommodations:** Disability Services at George Mason University is committed to upholding the letter and spirit of the laws that ensure equal treatment of people with disabilities. Under the administration of University Life, Disability Services implements and coordinates reasonable accommodations and disability-related services that afford equal access to university programs and activities. Students can begin the registration process with Disability Services at any time during their enrollment at George Mason University. If you are seeking accommodations, please visit <http://ds.gmu.edu/> for detailed information about the Disability Services registration process. Disability Services is located in Student Union Building I (SUB I), Suite 2500. Email: ods@gmu.edu | Phone: (703) 993-2474.
- 7) **Diversity and Inclusivity Statement:** The Honors College *seeks to create a learning*

environment that fosters respect for people across identities. We welcome and value individuals and their differences, including gender expression and identity, race, economic status, sex, sexuality, ethnicity, national origin, first language, religion, age and ability. We encourage all members of this class to engage with the material personally, but to also be open to exploring and learning from experiences different than their own.

8) Add and Drop Deadlines:

Last Day to Add:	Tuesday, January 23
Last Day to Drop with refund:	Tuesday, January 30
Last Day to Drop with no refund:	Tuesday, February 20

Required Reading:

- Bay, Mia. *Traveling Black: A Story of Race and Resistance*. Cambridge: Belknap Press, 2022.*
- Bunch, Lonnie G. *A Fool's Errand: Creating the National Museum of African American History and Culture in the Era of Bush, Obama, and Trump*. Washington, D.C.: Smithsonian Books, 2017.
- Caddoo, Cara. *Envisioning Freedom: Cinema and the Building of Modern Black Life*. Cambridge: Harvard University Press, 2014.*
- Chatelain, Marcia. *Franchise: The Golden Arches in Black America*. New York: Liveright, 2020.
- Ford, Tanisha C. *Liberated Threads: Black Women, Style, and the Global Politics of Soul*. Chapel Hill: UNC Press, 2017.*
- Green, Adam. *Selling the Race: Culture, Community, and Black Chicago, 1940-1955*. Chicago: The University of Chicago Press, 2006.
- Harris, LaShawn. *Sex Workers, Psychics, and Numbers Runners: Black Women in New York City's Underground Economy*. Champaign: University of Illinois Press, 2016.*
- Kahrl, Andrew W. *The Land Was Ours: How Black Beaches Became White Wealth in the Coastal South*. Chapel Hill: UNC Press, 2016.*
- Polk, Khary Oronde. *Contagions of Empire: Scientific Racism, Sexuality, and Black Workers Abroad, 1898-1948*. Chapel Hill: UNC Press, 2020.*
- Stewart, Catherine A. *Long Past Slavery: Representing Race in the Federal Writer's Project*. Chapel Hill: UNC Press, 2016.*
- Von Eschen, Penny. *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge: Harvard University Press, 2006.*
- Wallach, Jennifer Jenson. *Every Nation Has Its Dish: Black Bodies and Black Food in 20th Century America*. Chapel Hill: UNC Press, 2022.*
- Weisenfeld, Judith. *New World A'Coming: Black Religion and Racial Identity During the Great Migration*. New York: NYU Press, 2018.*

*** Indicates book that is available online via the GMU Library Catalog**

Course Schedule:

Week 1 (Jan. 16) Course Introduction

Week 2 (Jan. 23) The Long Shadow of Enslavement

Required Reading:

Stewart, Catherine A. *Long Past Slavery: Representing Race in the Federal Writer's Project*. Chapel Hill: UNC Press, 2016.

Recommended Reading:

Blight, David. *Race and Reunion: The Civil War in American Memory*. Cambridge: Belknap Press, 2002.

Filene, Benjamin. *Romancing the Folk: Public Memory and American Roots Music*. Chapel Hill: UNC Press, 2000.

Savage, Kirk. *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in 19th Century America*. Princeton: Princeton University Press, 2018.

Sklaroff, Lauren Rebecca. *Black Culture and the New Deal: The Quest for Civil Rights in the Roosevelt Era*. Chapel Hill: UNC Press, 2009.

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**.

Week 3 (Jan. 30) Encountering Modernity and Mass Culture

Required Reading:

Caddoo, Cara. *Envisioning Freedom: Cinema and the Building of Modern Black Life*. Cambridge: Harvard University Press, 2014.

Recommended Reading:

Field, Allyson Nadia. *Uplift Cinema: The Emergence of African American Film and the Possibility of Black Modernity*. Durham: Duke University Press, 2015.

Dinerstein, Joel. *Swinging the Machine: Modernity, Technology, and African American Culture between the World Wars*. Amherst: The University of Massachusetts Press, 2003.

Savage, Barbara Dianne. *Broadcasting Freedom: Radio, War, and the Politics of Race, 1938-1948*. Chapel Hill: UNC Press, 1999.

Suisman, David. "The Black Swan," from *Selling Sounds: The Commercial Revolution in American Music*. Cambridge: Harvard University Press, 2012.

Weisenfeld, Judith. *Hollywood Be Thy Name: African American Religion in American Film, 1929-1949*. Berkeley: University of California Press, 2007.

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**.

Week 4 (Feb. 6)

Faith after Flight: Religious Experience and the Great Migration

Required Reading:

Weisenfeld, Judith. *New World A'Coming: Black Religion and Racial Identity During the Great Migration*. New York: NYU Press, 2018.

Recommended Reading:

Best, Wallace D. *Passionately Human, No Less Divine: Religion and Culture in Black Chicago, 1915-1952*. Princeton: Princeton University Press, 2006.

Booker, Vaughn A. *Lift Every Voice and Swing: Black Musicians and Religious Culture in the Jazz Century*. New York: NYU Press, 2020.

Dorman, Jacob S. *Chosen People: The Rise of American Black Israelite Religions*. Cambridge: Oxford University Press, 2016.

Martin, Lerone A. *Preaching on Wax: The Phonograph and The Shaping of Modern African American Religion*. New York: NYU Press, 2016.

Savage, Barbara Dianne. *Your Spirits Walk Beside Us: The Politics of Black Religion*. Cambridge: Harvard University Press, 2007.

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**.

Week 5 (Feb. 13)

Traveling Black

Required Reading:

Bay, Mia. *Traveling Black: A Story of Race and Resistance*. Cambridge: Belknap Press, 2022.

Recommended Reading:

Ortlepp, Anke. *Jim Crow Terminals: The Desegregation of American Airports*. Athens: University of Georgia Press, 2017.

Sorin, Gretchen. *Driving While Black: African American Travel and the Road to Civil Rights*. New York: Liveright, 2020

Taylor, Candacy A. *Overground Railroad: The Green Book and the Roots of Black Travel in America*. New York City: Abrams Press, 2020.

Thaggert, Miriam. *Riding Jane Crow: African American Women on the American Railroad*. Champaign: University of Illinois Press, 2022.

Totten, Gary. *African American Travel Narratives from Abroad: Mobility and Cultural Work in the Age of Jim Crow*. Amherst: University of Massachusetts Press, 2015.

Team 1: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**.

Week 6 (Feb. 20)

Contagions of Empire: Race, Gender, Sexuality and the U.S. Military**Required Reading:**

Polk, Khary Oronde. *Contagions of Empire: Scientific Racism, Sexuality, and Black Workers Abroad, 1898-1948*. Chapel Hill: UNC Press, 2020.

Recommended Reading:

Canaday, Margot. *The Straight State: Sexuality and Citizenship in Twentieth-Century America*. Princeton: Princeton University Press, 2009.

Delmont, Matthew F. *Half-American: The Heroic Story of African Americans Fighting World War II at Home and Abroad*. New York: Viking Press, 2022.

Lentz-Smith, Adriane. *Freedom Struggles: African Americans and World War I*. Cambridge: Harvard University Press, 2011.

Somerville, Siobhan B. *Queering the Color Line: Race and the Invention of Homosexuality in American Culture*. Durham: Duke University Press, 2000.

Team 2: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 7 (Feb. 27)**Cultures of Underground Economies****Required Reading:**

Harris, LaShawn. *Sex Workers, Psychics, and Numbers Runners: Black Women in New York City's Underground Economy*. Champaign: University of Illinois, 2016.

Recommended Reading:

Blair, Cynthia M. *I've Got to Make My Livin': Black Women's Sex Work in Turn-of-the-Century Chicago*. Chicago: University of Chicago Press, 2010.

Gross, Kali N. *Colored Amazons: Crime, Violence, and Black Women in the City of Brotherly Love*. Durham: Duke University Press, 2006.

White, Shane, Stephen Garton, Stephen Robertson, and Graham White. *Playing the Numbers: Gambling in Harlem Between the Wars*. Cambridge: Harvard University Press, 2010.

Wolcott, Victoria. *Remaking Respectability: African American Women in Interwar Detroit*. Chapel Hill: UNC Press, 2001.

Team 3: Leading Discussion**Assignment:**

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 8 (March 5)**Spring Break-Enjoy!****Week 9 (March 12)****Recreation and Race****Required Reading:**

Kahrl, Andrew W. *The Land Was Ours: How Black Beaches Became White Wealth in the Coastal South*. Chapel Hill: UNC Press, 2016.

Recommended Reading:

Coleman, Annie Gilbert. "The Unbearable Whiteness of Skiing." *Pacific Historical Review* Vol. 65, No. 4 (November 1996): 583-614.

Connolly, N.B.D. *A World More Concrete: Real Estate and the Remaking of Jim Crow South Florida*. Chicago: University of Chicago Press, 2016.

Finney, Carolyn. *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors*. Chapel Hill: UNC Press, 2014.

O'Brien, William E. *Landscapes of Exclusion: State Parks and Jim Crow in the American South*. Amherst: Library of American Landscape History, 2015.

Wiltse, Jeff. *Contested Waters: A Social History of Swimming Pools in America*. Chapel Hill: UNC Press, 2010.

Wolcott, Victoria. *Race, Riots, and Roller Coasters: The Struggle over Segregated Recreation in America*. Philadelphia: University of Pennsylvania Press, 2012.

Team 4: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 10 (March 19) Selling the Race

Required Reading:

Green, Adam. *Selling the Race: Culture, Community, and Black Chicago, 1940-1955*. Chicago: The University of Chicago Press, 2006.

Recommended Reading:

Baldwin, Davarian. *Chicago's New Negroes: Modernity, The Great Migration, and Black Urban Life*. Chapel Hill: UNC Press, 2007.

Greer, Brenna Wynn. *Represented: The Black Imagemakers Who Reimagined African American Citizenship*. Philadelphia: University of Pennsylvania Press, 2021.

Haywood, D'Weston. *Let Us Make Men: The Twentieth-Century Black Press and A Manly Vision for Racial Advancement*. Chapel Hill: UNC Press, 2018.

Michaeli, Ethan. *The Defender: How Chicago's Legendary Newspaper Changed America*. Boston: Mariner Press, 2016.

Team 1: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 11 (March 26) The Cultural Politics of African American Music**Required Reading:**

Von Eschen, Penny. *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge: Harvard University Press, 2006.

Recommended Reading:

Gilbert, David. *The Product of Our Souls: Ragtime, Race and the Birth of the Manhattan Musical Marketplace*. Chapel Hill: UNC Press, 2015.

Hopkinson, Natalie. *Go-Go Live: The Musical Life and Death of a Chocolate City*. Durham: Duke University Press, 2012.

Hughes, Charles L. *Country Soul: Making Music and Making Race in the American South*. Chapel Hill: UNC Press, 2017.

Jacobson, Matthew Frye. *Dancing Down the Barricades: Sammy Davis Jr. and the Long Civil Rights Era*. Berkeley: University of California Press, 2023.

Royster, Francesca T. *Black Country Music: Listening for Revolutions*. Austin: University of Texas Press, 2022.

Smith, Suzanne E. *Dancing in the Street: Motown and the Cultural Politics of Detroit*. Cambridge: Harvard University Press, 1999.

Team 2: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 12 (April 2) Black Style**Required Reading:**

Ford, Tanisha C. *Liberated Threads: Black Women, Style, and the Global Politics of Soul*. Chapel Hill: UNC Press, 2017.

Recommended Reading:

Neal, Mark Anthony. *Soul Babies: Black Popular Culture and the Post-Soul Aesthetic*. New York: Routledge Press, 2002.

Ogbar, Jeffrey O.G. *Hip-Hop Revolution: The Culture and Politics of Rap*. Lawrence: University of Kansas Press, 2007.

Tharps, Lori L. *Hair Story: Untangling the Roots of Black Hair in America*. New York: St. Martin's Griffin, 2014.

White, Shane, and Graham White. *Stylin': African American Expressive Culture from its Beginnings to the Zoot Suit*. Ithaca: Cornell Press, 1999.

Team 3: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 13 (April 9)

African American Foodways

Required Reading:

Wallach, Jennifer Jenson. *Every Nation Has Its Dish: Black Bodies and Black Food in 20th Century America*. Chapel Hill: UNC Press, 2022.

Recommended Reading:

Harris, Jessica B. *High on the Hog: A Culinary Journey from Africa to America*. New York and London: Bloomsbury, 2012.

Miller, Adrian. *Black Smoke: African Americans and the United States of Barbeque*. Chapel Hill: UNC Press, 2021.

Opie, Frederick Douglass. *Hog and Hominy: Soul Food from Africa to America*. New York City: Columbia University Press, 2010.

Twitty, Michael W. *The Cooking Gene: A Journey through African American Culinary History in the Old South*. New York: Amistad, 2018.

Williams-Forsen, Psyche A. *Building Houses Out of Chicken Legs: Black Women Food and Power*. Chapel Hill: UNC Press, 2006.

Team 4: Leading Discussion

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 14 (April 16) African American Entrepreneurship and American Culture

Required Reading:

Chatelain, Marcia. *Franchise: The Golden Arches in Black America*. New York: Liveright, 2020.

Recommended Reading:

Gill, Tiffany M. *Beauty Shop Politics: African American Women's Activism in the Beauty Industry*. Champaign: University of Illinois Press, 2010.

Davis, Joshua Clark. "Liberation Through Literacy: African American Bookstores, Black Power, and the Mainstreaming of Black Books," from *Head Shops to Whole Foods: The Rise and Fall of Activist Entrepreneurs*. New York: Columbia University Press, 2017.

Quincy Mills, *Cutting Along the Color Line: Black Barbers and Barber Shops in America*. Philadelphia: University of Pennsylvania Press, 2013.

Smith, Suzanne E. *To Serve the Living: Funeral Directors and the African American Way of Death*. Cambridge: Belknap Press, 2010.

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post:** Due by **7:00 pm on Tuesday**

Week 15 (April 23) The Politics of African American Public History

Required Reading:

Bunch, Lonnie G. *A Fool's Errand: Creating the National Museum of African American History and Culture in the Era of Bush, Obama, and Trump*. Washington, D.C.: Smithsonian Books, 2017.

Recommended Reading:

Burns, Andrea. *From Storefront to Monument: Tracing the Public History of the Black Museum Movement*. Amherst: University of Massachusetts Press, 2013.

Horton, James Oliver and Lois E. Horton, eds., *Slavery and Public History: The Tough Stuff of American Memory*. New York: New Press, 2015.

Smith, Clint. *How the Word is Passed: A Reckoning with the History of Slavery Across America*. New York: Little Brown and Company, 2022.

Wilson, Mabel O. *Negro Building: Black Americans and the World Fairs and Museums*. Berkeley: University of California Press, 2021.

Assignment:

- **Blog Post** Discussion Questions: Posted by **noon on Tuesday**.
- **Discussion Board Post**: Due by **7:00 pm on Tuesday**.

****Final Paper Due: Tuesday, May 7, 2024****