

This course employs an interdisciplinary approach that requires students to familiarize themselves with James Baldwin's literary and sociopolitical writings. The course expects that students apply critical race theory in their analysis. Such theorizing will borrow from writing by scholars as Frank B. Wilderson III, Jared Sexton, Saidiya Hartman, Calvin Warren and essayists like Ta-Nehisi Coates. Class discussion and written work will discern whether there exists evidence of Afro-Pessimism and or postNegritude moments in Baldwin's oeuvre that easily dismisses post-racial fantasies and the machination of neo-liberal gestures.

The seminar critically surveys James Baldwin's writings, lectures, and selected biographies that explore Baldwin's life in the United States, France, and Turkey. Baldwin was engaged in the sociopolitical world that surrounded and sometimes consumed his artistic and moral energies. He was active in the U.S. Civil Rights movement and international concerns about the construction of nation, race, and sexuality. One critic wrote of Baldwin in these words: "Following publication of *Notes of a Native Son* and *The Fire Next Time*, James Baldwin's literary star approached its peak during the turbulent 1960s. His burgeoning role as celebrity, prophet, and leader heaped an unsustainable amount of pressure and responsibility onto his slight frame in an American landscape that doubly punished Baldwin for being both black and gay, and he often turned to Turkey for sanctuary."

This course will reveal the artistry, compassion, and moral commitment of one of America's greatest writers. Students will critically study how James Baldwin fared as an American writer and social critic. and how critical race theory might reveal or deny the persistence of anti-black violence in words and deeds. Class discussion will consider how Baldwin imaginatively exposed and fervently articulated the coming consciousness that generates "Black Lives Matter" awareness and endgame.

I. REQUIRED TEXTS:

Baldwin, James. *Early Novels and Stories*. New York, NY: The Library of America, 1998. ISBN: 9781883011512 or ISBN: 1883011515

Baldwin, James. *Collected Essays*. New York, NY: The Library of America, 1998. ISBN: 9781883011529 or ISBN: 1883011523

Baldwin, James. *Blues for Mister Charlie: A Play*. New York: Vintage, 1964. ISBN: 978-0679761785

Campbell, James. *Talking At The Gates: A Life of James Baldwin*. Berkeley, Los Angeles, London: U. California Press, 1991. ISBN: 0-520231309

Youngblood, Shay. *Black Girl in Paris*. New York: Riverhead Books, 2001. ISBN: 1573228516

Note: Assigned and recommended texts and readings are held at the Reserve Desk on the second floor of Library West. Check the Smathers Library (**West**) Reserve List for this course **Reid AML 4311** and the section number, to see if any assigned essays, book chapters, and plays are available as PDF files on ARES (ELECTRONIC RESERVE).

II. COURSE REQUIREMENTS:

1) Pop Quizzes on weekly readings as well as film(s) screened in the earlier class **(20 points)**
(1pt - 3pts each)

2) Individual 5-minute oral presentation and 5-min Q&A.

Instructor assigns each student's oral presentation on a required reading Due Weeks 2-13 **(10 points)**
(AUG. 27 – Nov. 16)

3) 1-page outline. Each Student must hand-in a typed outline of their presentation **(10 points)**
Due the day of her/his 5-minute discussion

The assigned reading is graded on the following criteria:

A. The importance of the material presented to the class. Students must make brief references to primary scenes in a literary work (or film) to illustrate important racial, class, gender, sexuality and or regional issues to support their argument.

B. The clarity of the written and oral work. Here, "clarity" refers to smooth oral delivery, correct use of descriptive terminology and grammar.

C. The student's ability to pose important questions to the class during their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their assigned section.

4) MIDTERM EXAM 60 MINS WEDNESDAY, OCTOBER 10 - WK 8 (20 points)

5 a) Student's 5-Page Final Paper (20pts.) AND 1-page bibliography (10pts.) (30 points)

PAPER AND BIBLIOGRAPHY DUE MONDAY, 19 NOVEMBER IN CLASS

The 5-page **INDIVIDUAL STUDENT PAPER** is graded based on the importance of the material presented in the written essay. Students employ a critical racism approach in their analysis of **two of the following issues:** 1) the Harlem community, 2) the Black Family and extended Family, 3) Sexuality, 4) Gender. The paper should make brief references to primary texts or scenes in a work or film to illustrate their arguments. is a developed and extension that covers the student's assigned presentation **and must cover two of the following issues:** 1) the Harlem community, 2) the Black Family and extended Family, 3) Sexuality, 4) Gender, and employ a critical racism approach.

5 b) Each Group Presentation (15 minutes per group) (10 points)

. **Each student** is responsible to hand-in a 5-page critical paper (20pts.) and a 1-page annotated bibliography (10pts). **Each group** compiles each paper into **one group paper** that indicates each student's section. There is a separate grade for each student's 5-page paper. **THERE IS NO GROUP GRADE.** You will have several opportunities to pose questions, when I meet with each group.

III. ATTENDANCE

Two non-excused absences will lower a student's final grade point average by minus five points. Three non-excused absences will lower the average by minus ten points. More than four non-excused absences are grounds for a failing grade.

The only excusable absence is one that results from an illness that is documented by a written letter from a doctor or nurse.

IV. LATE WORK

All written work and oral presentations are due **during** the class period. Students receive minus 2 points for **EACH DAY (INCLUDING WEEKENDS AND HOLIDAYS)** when any assignment is late. **NOTE:** A medical excuse **will not** be accepted to explain the late delivery of any written assignment or film/video project.

V.		GRADING SCALE		
A	100.00-90.00	20.00-18.00	10.00-09.00	2.00-1.80
A-	89.99-87.00	17.99-17.40	08.90-08.70	1.78-1.74
B+	86.99-84.00	17.20-16.80	08.69-08.40	1.72-1.68
B	83.99-80.00	16.60-16.00	08.39-08.00	1.66-1.60
B-	79.99-77.00	15.99-15.40	07.99-07.70	1.59-1.53
C+	76.99-74.00	15.20-14.80	07.69-07.40	1.52-1.48
C	73.99-70.00	14.79-14.00	07.39-07.00	1.47-1.40
C-	69.99-67.00	13.99-13.40	06.99-06.70	1.39-1.34
D+	66.99-64.00	13.39-12.80	06.69-06.40	1.33-1.28
D	63.99-60.00	12.79-12.00	06.39-06.00	1.27-1.20
D-	59.99-57.00	11.99-11.40	05.99-05.70	1.19-1.14
E	56.00	11.39-00.00	05.69-00.00	1.13-0.00
	Cumulative	Midterm (20pts) Paper (20pts)	Oral presentation (10pts.) Oral Outline (10pts.) Paper Bibliography (10pts.) Group oral (10pts.)	Ten-plus journal/quizzes @2-3pts. (20pts)

VI. Course Outline and Readings:

READINGS LISTED ON A PARTICULAR DAY SHOULD BE READ **BEFORE** THAT CLASS MEETS. POP QUIZZES WILL COVER THESE ASSIGNED READINGS AS WELL AS ANY FILMS SCREENED IN THE LAST CLASS.

** Denotes that Readings are held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON ARES E-RESERVE*

WK 1 COURSE INTRODUCTION

AUG 22 W --- **SCREEN FIRST SEGMENTS OF** James Baldwin, *THE PRICE OF THE TICKET* (1990 dir. Karen Thorsen) 87mins

WK 1 Early Writings From Paris I: Go Tell It On the Mountain (1953)

AUG 24 F---READ: **Baldwin, Early Novels & Stories-Go Tell It On the Mountain** (1953). Sections: ‘The Seventh Day’ and ‘Florence’s Prayer’

WK 2 Early Writings From Paris II: Go Tell It On the Mountain (1953)**GROUP #1:**

AUG 27 M--- READ: ‘Gabriel’s Prayer’, ‘Elizabeth’s Prayer’, and The Threshing Floor’.

WK 2 The Pursuit of Heteronormative Middle-Class Respectability**GROUP #2:**

AUG 29 W---READ: **Baldwin, Giovanni’s Room** (1956), PART ONE

AUG 31 F---READ: **Baldwin, Giovanni’s Room** (1956), PART TWO

WK 3 The Northern Ghetto: Harlem and CRITICAL RACE THEORY**GROUP #3A:**

SEP 3 M--- **NO CLASS HOLIDAY** ---READ: **Derrick Bell, University of Illinois Law Review “Who’s Afraid of Critical Race Theory?”** and **James Baldwin, “Transcript: James Baldwin Debates William F. Buckley (1965) | Blog #42”**. Both are available on electronic course reserve **ARES LIBRARY WEST**. **Baldwin, Collected Essays**, pp. 231, 269, 42, 63.

SEP 5 W---READ: **Baldwin, Collected Essays**, pp. 137, 170, 187.

SEP 7 F---READ: **Baldwin, Collected Essays**, pp. 11, 19.

WK 4 Race, Segregation, and the South: HANDS UP: DON’T SHOOT**GROUP #3B:**

SEP 10 M--- READ: **Baldwin, Early Novels & Stories - Blues for Mister Charlie** (1964), **Baldwin, Collected Essays**, pp. 197, 209, 215, 222, 247.

SEP 12 W--- READ: **Baldwin, Collected Essays**, pp. 577, 606, 622, 638.

SEP 14 F--- READ: **Baldwin, Collected Essay**, pp. 659, 673, 799 and 766.

WK 5 Race, Segregation, and Education**GROUP #4A:**

SEP 17 M--- READ: Daniel Solórzano, Miguel Ceja, and Tara Yosso, “Critical Race Theory, Racial Microaggressions, and Campus Racial Climate: The Experiences of African American College Students”

The Journal of Negro Education, Vol. 69, No. 1/2, Knocking at Freedom's Door: Race, Equity, and Affirmative Action in U.S. Higher Education.

ALSO READ: **Baldwin, *Collected Essays***, pp. 678, 687 and 773.

SEP 19 W--- **Baldwin, *Collected Essays***, pp. 707, 714, 722, 728, 739, 788.

SEP 21 F--- READ: **Baldwin, *Collected Essays, No Name in the Street***: pp. 353, 204 and 475.

WK 6 *Tran-sectional Political Activism*

GROUP #4B: VIEW: Stanley Nelson dir. *FREEDOM RIDERS* (120m)

SEP 24 M--- 30mins. selections- ***FREEDOM RIDERS***

SEP 26 W--- 30mins: selections- ***FREEDOM RIDERS***

SEP 28 F--- 30mins: selections- ***FREEDOM RIDERS***

WK 7 *On Fluidity, Change, and Multidimensional Sexuality*

GROUP #5A:

OCT 01 M--- READ: **Campbell, *Talking at the Gates***, Chapters 19 through Chapter 23 and 'Afterword to the 2002 Edition: Campbell v. US Department of Justice'.

OCT 03 W--- READ: **Baldwin, *Collected Essays***, p. 814-"Freaks and the American Ideal of Manhood"; p.830 -"The Price of the Ticket". **On ARES, (the electronic-reserves Library West online site) and Eldridge Cleaver, *Soul On Ice***, 'Notes On a Native Son' pp. 97-111.

OCT 05 F--- READ: **Angela Peoples, "Don't Just Thank Black Women. Follow Us"**.

WK 8 **MIDTERM EXAM 60 MINS (20 points)**

OCT 08 M--- **NO CLASS - STUDY FOR THE MIDTERM:**

OCT 10 W--- **MIDTERM EXAM 60 MINS (20 points)**

OCT 12 F--- **NO CLASS HOMECOMING**

WK 9 *In Search of the Postcolonial in Baldwin as an Intersectional Consciousness*

GROUP #5C:

OCT 15 M--- READ: **Baldwin, *Collected Essay*** pp. 85, 91 and 101. READ: **Angela Davis, *Freedom is a Constant Struggle***, pp. 129-145.

OCT 17 W--- READ: **Baldwin, *Collected Essay*** pp. 117, 143 and 808.

OCT 19 F--- READ: **Baldwin, *Collected Essay*** p. 749

WK 10 *In Search of the Postcolonial in Baldwin as a Poetic Muse*

GROUP #5B:

OCT 22 M--- READ: **Shay Youngblood, *Black Girl in Paris***, pp. 1-39.

OCT 24 W--- READ: **Shay Youngblood, *Black Girl in Paris***, pp. 43-118.

OCT 26 F--- READ: **Shay Youngblood, *Black Girl in Paris***, pp. 121-185.

WK 11 *In Search of the Postcolonial in Baldwin as a Poetic Muse*

GROUP #5C:

OCT 29 M--- READ: **Shay Youngblood, *Black Girl in Paris***, pp. 187-217.

OCT 31 W--- READ: Shay Youngblood, *Black Girl in Paris*, pp. 219-238.

NOV 2 F--- READ: *Instructor-student-group meetings by appointment in 4318 TUR (5th (11:45-12:35)).*

WK 12

Raul Peck (director), *I AM NOT YOUR NEGRO* (2016) 94mins.

NOV 5 M--- 30mins: selections-

NOV 7 W--- 30mins: selections-

NOV 9 F--- 34mins: selections-

WK 13

NOV 12 M--- **NO CLASS HOLIDAY**

NOV 14 W--- READ: **GROUPS MEET WITH MEMBERS TO ORGANIZE GROUP PRESENTATIONS**

NOV 16 F--- READ: *Instructor-student-group meetings by appointment in 4318 TUR (5th (11:45-12:35))*

WK 14

DUE - Student's 5-Page Final Paper and 1-page Bibliography

NOV 19 M--- **DUE Student's 5-Page Final Paper (20pts) and 1-page bibliography (10pts.)**

READ: TBA

NOV 21 W--- NOV 23 F--- **NO CLASS--THANKSGIVING BREAK--WEDNESDAY AND FRIDAY**

WK 15

GROUP PRESENTATIONS (15 mins per group, 10 points)

NOV 26 M--- Groups #1, 2: Harlem, Family, and the Extended Families of Sexualities

NOV 28 W--- Groups #3A, 3B, 4A: Critical Race Theory-The South and the 'Other Souths'

NOV 30 F--- Groups #4B, 5C: Critical Race Theory-The South and the 'Other Souths'

WK 16

GROUP PRESENTATIONS (15 mins per group, 10 points)

DEC 3 M--- Groups #5A & 5B: Sexuality, Gender and Fluidity

DEC 5 W--- LAST CLASS: TBA

ARE YOU AN ENGLISH MAJOR IN YOUR FIRST SEMESTER or LAST SEMESTER or NOT? (Please circle one of three that applies)

Name _____ UFID#: _____

Address: _____ Place of Birth: _____

Email: _____ Telephone: _____ Year: _____

1) What other undergraduate literature, drama, film, music, ethnic, women, and gender study courses have you taken at UF and other universities and colleges?

2) Why are you taking this course?

3) What is/are your major area(s) of studies?

4) What are your expectations?

5) What do you intend to do after receiving your BA/BS degree?

6) Do you have any other comments that you wish to share?