

This course extends the definition of African American literature to include visual narratives by well-known artists as well as writers whose works have been overlooked for various reasons. Readings and film screenings will cover such playwrights as Amiri Baraka, Lorraine Hansberry, Lynn Nottage, Adrienne Kennedy, novelists as James Baldwin, Paule Marshall, James McBride, Toni Morrison, John A. Williams, poets as Bob Kaufman, Audre Lorde, Pat Parker, and filmmakers as Spike Lee and Marlon Riggs.

Lectures and class discussions will explore how artists, using black vernacular and various other literary and visual strategies, dramatize contemporary social and psychological conflicts that occur when individuals and groups resist societal pressures to conform to hegemonic beliefs about race, sexuality, and gender. (To describe a hegemonic belief formation is not to say that a majority supports this belief system about race, sexuality, and gender, but to say that there *appears* to be no other alternative to this singular racialized-sexualized-gendered vision of society.)

### I. REQUIRED TEXTS

James Baldwin. Giovanni's Room (New York: Random House, 1956)

Wesley Brown, Push Comes to Shove (Concord, MA: Concord Free Press, 2009)

Lorraine Hansberry. A Raisin in the Sun (New York: Signet, 1959)

LeRoi Jones (Amiri Baraka). Dutchman and The Slave (New York: William Morrow, 1964)

Bob Kaufman Cranial Guitar: Selected Poems by Bob Kaufman (Minneapolis: Coffee House Press, 1996)

Paule Marshall. Brown Girl, Brownstones (New York: The Feminist Press, 1959)

James McBride. The Color of Water (New York: Riverhead Books, 1996) ISBN 1-57322-578-9

Lynn Nottage. Crumbs From the Table of Joy and Other Plays (New York: Theatre Communications Group, 2004)

John A. Williams. Clifford's Blues (Minneapolis: Coffee House Press, 1998)

Shay Youngblood. Black Girl in Paris (New York: Riverhead Books, 2001)

**Note: Assigned and recommended texts and readings are held at the Reserve Desk on the second floor of Library West. Check the Reserve List for this course to see if any assigned essays or plays are available as PDF files on ARES (ELECTRONIC RESERVE) section on the Smathers Library Website. Look under Reid and this course's section number AML3607sec09G0 -AFA3930sec23AD.**

### IE COURSE REQUIREMENTS:

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

2) Individual 5-minute oral presentation and 5 min Q&A. Instructor assigns each student their oral presentation of a required reading (5 minutes) Due Weeks 3-11 [20 points]

The grade on the presentation is based on the following criteria:

A. The importance of the material presented to the class. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate important issues and 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 at the end of their oral presentation. Students must introduce the argument/thesis of their oral presentation based on their assigned section.

3) Students are responsible for a typed 1-page outline of their 5-minute discussion.

The outline is due on the day when the student presents her/his 5-minute discussion.

4) **MIDTERM EXAM 60MINS WEDNESDAY, 21 OCTOBER [20 points]**

5) **FINAL EXAM 120MINS WEDNESDAY, 09 DECEMBER [40 points]**

The Final Exam covers all assigned readings, in-class film screenings, class discussions, and the pop quizzes.

### III. ATTENDANCE

The only excusable absence is one that results from an illness that is documented by a written and signed physician report. Two non-excused absences lower the student's cumulative grade by **minus 10 points**. Three non-excused absences give the student **an E, a failing grade for the course**.

### 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 any late written work.

V.

### **GRADING SCALE**

**REID AML3607sec09G0 -AFA3930sec23AD Survey of AA LIT2 W 6-8 (12:50-3:50)**

**2**

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1.80					
A-	8999.87.00	3599.34.80	1799.17.40	0890.08.70	178-1 .74
B+	8699.84.00	3479.33.60	1720.16.80	0869.08.40	172-1 .68
B	8399.80.00	3359.32.00	1660.16.00	0839.08.00	166-1 .60
B-	7999.77.00	3199.30.80	1599.15.40	0799.07.70	159-1 .53
c+	7699.74.00	3079.29.60	1520.14.80	0769.07.40	152-1 .48
c	7399.70.00	2959.28.00	1479.14.00	0739.07.00	147-1 .40
c-	6999.67.00	2799.26.80	1399.13.40	0699.06.70	139-1 .34
D+	6699.64.00	2679.25.60	1339.12.80	0669.06.40	133-1 .28
D	6399.60.00	2559.24.00	1279.12.00	0639.06.00	127-1 .20
D-	5999.57.00	2399.22.80	1199.11.40	0599.05.70	119-1 .14
E	56.00	2279.00.00	1139.00.00	0569.00.00	113.000

**Cumulative FINAL EXAM presentation lOpts, outline lOpts ten or more quizzes**  
 40pts MIDTERM 20pts 1-3pts for a total of 20pts

V. 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. **ALL READINGS FOR WEEK TWO MUST BE READ BEFORE CLASS MEETS**

**\* Denotes that Readings are held on RESERVE IN LIBRARY WEST AT CHECK OUT DESK OR ON ARES E- RESERVE AS DOWNLOADABLE 'PDFs' [ACROBAT READER FILES]**

WK1

AUG 26 W—SCREEN: Woody King, Jr., *Black Theatre: The Making of A Movement* (1978) 1 Minins

WK2

SEP 02 W—Lorraine Hansberry, *A Raisin in the Sun* (1959); Samuel A. Hay, *African American Theatre*, introduction and chap. 1. **ON RESERVE IN LIBRARY WEST**

WK3

SEP 09 W—LeRoi Jones (Amiri Baraka) *Dutchman* (1964); also read Hay, *African American Theatre*, chap. 2. **ON RESERVE IN LIBRARY WEST** and Leslie Catherine Sanders, *The Development of Black Theater in America*, chap. 3).

WK4

SEP 16 W—Lynn Nottage, *Crumbs From the Table of Joy and Other Plays*

WK5

SEP 23 W—Paule Marshall, *Brown Girl, Brownstones*, (1959) BOOKS 1, 2, 3, 4, and AFTERWORD

WK6

SEP 30 W—James Baldwin, *Giovanni's Room* (1956)

WK7

OCT 07 W—Shay Youngblood, *Black Girl in Paris*

WK8

OCT 14 W—Wesley Brown, *Push Comes to Shove* (2009)

WK9 OCT 21 T MIDTERM EXAM (20 POINTS, 60 MINUTES)

WK 10

OCT 28 W—John A. Williams, *Clifford's Blues* (1998): pp. 11 -174.

WK11

NOV 04 W John A. Williams, *Clifford's Blues*, ENTRIES: April 4, 1939-Dec 19, 1943, pp. 174-309.

WK 12

NOV 11 W—James McBride, *The Color of Water* (1996) Chapters 1-19, pages xxvii - 201.

WK 13

NOV 18 W—James McBride, *The Color of Water*, Chapter 20 - EPILOGUE, pages 203 - 291.

WK 14 NOV 24 W NO CLASS THANKSGIVING & STUDY FOR 9 DECEMBER FINAL EXAM

WK 15

DEC 02 W Poetry on ELECTRONIC reserve in the library as PDFs. **EACH STUDENT** selects a poem and writes a three-paragraph reason for its selection and how the poem touches them.

**Bob Kaufman**: "The Ancient Rain," "Bagel Shop Jazz," "Believe, Believe," "Benediction," "Would You Wear My Eyes," "Oct. 5th, 1963"; **Audre Lorde**: "Echoes," "Prism," "Inheritance," "Lunar Eclipse"; **Pat Parker**: "My lover is a Woman," "Non-Monogamy," "Group," "Bad"; **Nuyorican Poetry: An Anthology of Puerto Rican Words and Feelings**: **Miguel Pinero**: "The Book of Genesis According to Saint Miguelito," "A Mongo Affair."

WK 16 DEC 09 W—FINAL EXAM (40 PTS, 6-7 (12:50PM-2:45PM)