

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]**
(lpt - 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 TUESDAY, 23 FEBRUARY [20 points]**

5) **FINAL EXAM 120MINS TUESDAY, 19 APRIL [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.

		GRADING SCALE			
V.					
A	100.00-90.00	40.00-36.00	20.00-18.00	10.00-09.00	2.00-1.80
A-	89.99-87.00	35.99-34.80	17.99-17.40	08.90-08.70	1.78-1.74
B+	86.99-84.00	34.79-33.60	17.20-16.80	08.69-08.40	1.72-1.68
B	83.99-80.00	33.59-32.00	16.60-16.00	08.39-08.00	1.66-1.60
B-	79.99-77.00	31.99-30.80	15.99-15.40	07.99-07.70	1.59-1.53
C+	76.99-74.00	30.79-29.60	15.20-14.80	07.69-07.40	1.52-1.48
C	73.99-70.00	29.59-28.00	14.79-14.00	07.39-07.00	1.47-1.40
C-	69.99-67.00	27.99-26.80	13.99-13.40	06.99-06.70	1.39-1.34
D+	66.99-64.00	26.79-25.60	13.39-12.80	06.69-06.40	1.33-1.28
D	63.99-60.00	25.59-24.00	12.79-12.00	06.39-06.00	1.27-1.20
D-	59.99-57.00	23.99-22.80	11.99-11.40	05.99-05.70	1.19-1.14
E	56.00	22.79-00.00	11.39-00.00	05.69-00.00	1.13-0.00
Cumulative	FINAL EXAM presentation IOpts,	outline IOpts	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-ITE SERVE AS DOWNLOADABLE 'PDFs' [ACROBATREADER FILES]

WK1

JAN 05 T—SCREEN: Woody King, Jr., *Black Theatre: The Making of A Movement* (1978) 1 Minins

WK2 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

JAN 12 T—Lorraine Hansberry, *A Raisin in the Sun* (1959); Samuel A. Hay, *African American Theatre*, introduction and chap. 1. **ON RESERVE IN LIBRARY WEST**

WK3 THE BLACK ARTS MOVEMENT

JAN 19 T—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 (on **electronic reserve in library** see **ARES PDF**).

#1/11—**Individual 10-minute oral presentation on an assigned reading (20pts + IOpts): BEGIN**

— Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distributio

WK4 THEATER OF THE BLACK FEMALE EXPERIENCE

JAN 26 T—Lynn Nottage, *Crumbs From the Table of Joy and Other Plays*

#2/11—**Individual 10-minute oral presentation on an assigned reading (20pts + IOpts):**

WK5 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY

FEB 2 T—Paule Marshall, *Brown Girl, Brownstones*, (1959) BOOKS 1, 2, 3, 4, and AFTERWORD

WK6 AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN

FEB 9 T—James Baldwin, *Giovanni's Room* (1956)

WK7 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality

FEB 16 T—Shay Youngblood, *Black Girl in Paris*

WK 8 MIDTERM EXAM (20 POINTS, 60 MINUTES)

FEB 23 T—Wesley Brown, *Push Comes to Shove* (2009)

WK9 27 FEBRUARY - 06 MARCH SPRING BREAK

WK 10 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 1

MAR 08 T—John A. Williams, *Clifford's Blues* (1998): pp. 11 -174.

#7/11—**Individual 10-minute oral presentation on an assigned reading (20pts + IOpts):**

WK11 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 2

MAR 15 T—John A. Williams, *Clifford's Blues*, **ENTRIES:** April 4, 1939-Dec 19, 1943, pp. 174-309.

WK 12 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY

MAR 22 T—James McBride, *The Color of Water* (1996) Chapters 1 - 19 , pages xxvii - 201.

WK 13 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY

MAR 29 T—James McBride, *The Color of Water*, Chapter 20 - EPILOGUE, pages 203 - 29 E

WK 14 A BLACK-JEWISH BEAT, WOMANIST POETICS, and NUYORICAN

RHYTHMS

APR 05 T— 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 Piñero: “The Book of Genesis According to Saint Miguelito,” “A Mongo Affair.”

WK 15

NO CLASS STUDY FOR FINAL EXAM ON TUES 16 APRIL

APR 12 T—

WK16 APR 19 T—FINAL EXAM (40PTS, 6-7 (12:50PM - 2:45PM))