The seminar will critically survey James Baldwin’s literary work and political essays, as well as review selected biographies that explore Baldwin’s life in the United States, France, and Turkey. Baldwin was engaged in the socio-political world that surrounded and sometimes consumed his artistic and moral energies that brought him to become active in the U.S. Civil Rights movement and international concern 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 seminar reveals the artistry, compassion, and moral commitment of one of America’s greatest writers.

I. REQUIRED TEXTS:

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 #09HE.

II. COURSE REQUIREMENTS:
1) 2-page-typed Journal Entries on weekly readings as well as film(s) screened in the previous class 30 points
   combined with Pop Quizzes on weekly readings as well as film(s) screened in the previous class (2pts - 3pts each)

2) Individual 5-minute oral presentation. Instructor assigns each student a critical oral presentation of a required reading (5 minutes)

   Due Weeks 3–11 20 points

The assigned reading will be 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 particular literary work (or film) to illustrate important issues as well as 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.

3) 1-page outline Each Student is responsible for a typed outline of their 5-minute discussion. 10 points

   Due on the day when the student presents her/his 5-minute discussion

4) GRPS #1–#8 PAPER & PRESENTATIONS 40 points

The GROUP PAPERS cover each group’s assigned readings that were presented by each group member. Each member is responsible for a specific section of the group paper, which is compiled into the group paper with footnotes and a single bibliography. The instructor assigns each student section a separate grade. THERE IS NO GROUP GRADE. You will have several opportunities to pose questions when I meet with each group on Week 12 in my Turlington Hall office and throughout the semester during my Thursday 3–3:50 PM office hours.

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 the late delivery of any written assignment or film/video project.

V. GRADING SCALE

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Cumulative plus journal entries/quizzes

GRADING SCALE

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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 RESERVE

WK 1 COURSE INTRODUCTION
AUG 28 R--- SCREEN:

WK 2 Early Writings From Paris I
SEP 04 R--- READ: Baldwin, Early Novels & Stories—Go Tell It On the Mountain (1953)

WK 3 Early Writings From Paris II
WK 4  PURSUIT OF HETERONORMATIVE & MIDDLE-CLASS RESPECTABILITY
SEP  18 R  --- READ: Baldwin, Giovanni’s Room (1956),

WK 5  THE NORTHERN GHETTO: HARLEM

WK 6  RACE, SEGREGATION AND THE SOUTH I: HANDS UP: DON’T SHOOT

WK 7  RACE, SEGREGATION AND THE SOUTH II

WK 8  RACE, SEGREGATION AND THE SOUTH III

WK 9  SCREENING: RACE, SEGREGATION AND THE SOUTH IV
VIEW: Stanley Nelson dir. FREEDOM RIDERS (120m) - SCREEN: You may retrieve this item directly by visiting https://ares.uflib.ufl.edu/ares.dll?Action=10&Form=50&Value=127775

WK 10  BALDWIN ON FLUIDITY, CHANGE, AND MULTIDIMENSIONAL SEXUALITY

WK 11  IN SEARCH OF BALDWIN: FLUIDITY, CHANGE, AND MULTIDIMENSIONAL SEXUALITY
NOV  06 R  --- READ: Shay Youngblood, Black Girl in Paris

WK 12  PAPER DISCUSSION & PRESENTATIONS
NOV  13 R  ---

WK 13  PAPER DISCUSSION & PRESENTATIONS
NOV  20 R  ---

WK 14  27 NOVEMBER - THANKSGIVING BREAK

WK 15  FINAL CLASS
DEC  04 R  --- TO BE ANNOUNCED