

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
- Wesley Brown, Push Comes to Shove
- Lorraine Hansberry. A Raisin in the Sun
- Samuel A. Hay, African American Theatre
- LeRoi Jones (Amiri Baraka). Dutchman and The Slave
- Paule Marshall. Brown Girl, Brownstones
- James McBride. The Color of Water
- Lynn Nottage. Crumbs From the Table of Joy and Other Plays
- Shay Youngblood. Black Girl in Paris

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.

II. 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, 17 OCTOBER [20 points]
- 5) FINAL EXAM 120MINS TUESDAY, 05 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 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

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 10pts	MIDTERM 20pts	outline 10pts ten or more quizzes	1-3pts for a total of 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. **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-RESER VEAS DOWNLOADABLE 'PDFs' [ACROBATREADER FILES]

WK1

AUG 22 T—SCREEN: Woody King, Jr., *Black Theatre: The Making of A Movement*

WK2 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

AUG 29 T—Lorraine Hansberry, *A Raisin in the Sun*; Samuel A. Hay, *African American Theatre*.

WK3 THE BLACK ARTS MOVEMENT

SEP 5 T—LeRoi Jones (Amiri Baraka) *Dutchman* also read Hay, *African American Theatre*, chap. 2. and Leslie Catherine Sanders, *The Development of Black Theater in America*, chap. 3.

—SCREEN: Film

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

WK4 THEATER OF THE BLACK FEMALE EXPERIENCE

SEP 12 T—Lynn Nottage, *Crumbs From the Table of Joy and Other Plays*

WK5 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY

SEP 19 T—Paule Marshall, *Brown Girl, Brownstones*, (1959) BOOKS 1, 2, 3, 4, and AFTERWORD

WK6 AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN

SEP 26 T —James Baldwin, *Giovanni's Room*

WK7 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality

OCT 3 T — Shay Youngblood, *Black Girl in Paris*

WK8 BLACK LIVES MATTER AND TRANSRACIAL MOVEMENTS

OCT 10 T —Wesley Brown, *Push Comes to Shove* (2009)

WK9 OCT 17 T —MIDTERM EXAM (20 POINTS. 60 MINUTES)

WK 10 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 1

OCT 24 T — John A. Williams, *Clifford's Blues* (1998): pp. 11 -174.

WK11 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 2

NOV 7 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, PT. 1

NOV 14 T —James McBride, *The Color of Water* (1996) Ch. 1-19, pp.xxvii - 201.

WK 13 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY, PT. 2

NOV 21 T —James McBride, *The Color of Water* (1996) Ch.20-EPILOGUE, pp. 203-291.

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

NOV 28 T —Poetry on ELECTRONIC reserve in the library — PDF FILES.

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 15 05 DEC. TUES - —FINAL EXAM (40PTS, 9-11 (4:05PM-7:05PM))
