

AML3607 African-Amer Lit 2 sec. 24591 sec. 1MR1 T4 (10h40-11h30), R 4-5 (10h40-12h35) TUR 2322

Office TUR 4318 R7 (1h55-2h45) by appointment only; Tel: 294-2827; E-MAIL: reid@ufl.edu

This course extends the definition of African American literature to include visual narratives by well-known artists as well as writers whose works critics and scholar have overlooked for assorted 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.)

REQUIRED TEXTS

James Baldwin. *Giovanni's Room* (New York: Random House, 1956) ISBN 0385334583

Wesley Brown, *Push Comes to Shove* (Concord, MA: Concord Free Press, 2009) ISBN:9780981782416

Lorraine Hansberry. *A Raisin in the Sun* (New York: Signet, 1959) ISBN: 0679755330

Samuel A. Hay, *African American Theatre* (NY: Cambridge UP, 1994) ISBN 0521465850

LeRoi Jones (Amiri Baraka). *Dutchman and The Slave* (New York: William Morrow, 1964) ISBN: 9780688210847

Paule Marshall. *Brown Girl, Brownstones* (New York: The Feminist Press, 1959) ISBN: 9781558614987

James McBride. *The Color of Water* (New York: Riverhead Books, 1996) ISBN: 9781594481925

Lynn Nottage. *Crumbs From the Table of Joy and Other Plays* (NY: Theatre Communications Group, 2004) ISBN: 1559362146

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

Note: Assigned and recommended texts and readings are 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) AML3607 (30135) African-Amer Lit 2 sec. S202 on the Smathers Library Website.

COURSE REQUIREMENTS:

1) **Ten Pop quizzes** on assigned readings and film(s) screened in earlier class. **(20 POINTS)**

2) **One 10-minute oral presentation, outline, and 5 min Q&A.** **(10 POINTS)**

a) Instructor assigns each student their oral presentation that cover an assigned reading.

b) On the Monday at 9AM **before** their presentation, students submit on CANVAS a typed 1-page outline of their 10-minute oral presentation. **(10 POINTS)**

c) At 9AM on the day of their oral presentation, students place on CANVAS the text of the presentation formatted as a MSWORD document. Due WKS 4 - 12 (25 JAN - 1 APR).

3) MIDTERM EXAM Thursday 13, March (50 minutes) (20 POINTS)

4) ONE POETRY ANALYSIS (20 POINTS)

EACH STUDENT selects a poem and writes a four-hundred-word analysis of their reason for their choice by describing how and why the poem inspires them. **Poetry on ELECTRONIC reserve in the library -- PDF FILES. A students will present their selected poem(s) on Tuesday 17, April.** Submission on CANVAS at 9am Monday 16, April (20 POINTS)

5) FINAL EXAMINATION Tuesday 22, April (50 minutes) (20 POINTS)

Oral and Written Assignments are Graded On This Criteria:

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. Students must make brief references to primary scenes in a particular literary work (or film) to illustrate critical issues and support their argument. The written and oral submission must reflect intelligent, lucid, and precision in thinking and writing.

ATTENDANCE

The only excusable absence is one that results from an illness that a student documents 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.

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: Medical excuses are no accepted to explain a student’s late delivery of any written assignment or film/video project.

GRADING SCALE

Cumulative	Final Exam (40pts)	Midterm Exam (20 Points)	Oral and Outline Presentation (@10pts)	Pop quizzes (2-4pts)	
A	100.00-93.00	40.00-37.20	20.00-18.60	10.00-09.30	2.00-1.86
A-	92.00-90.00	36.80-36.00	18.40-18.00	09.20-09.00	1.84-1.80
B+	89.00-86.00	35.60-34.40	17.80-17.20	08.90-08.60	1.78-1.72
B	85.00-83.00	34.00-33.20	17.00-16.60	08.50-08.30	1.70-1.66
B-	82.00-80.00	32.80 -32.00	16.40-16.00	08.20-08.00	1.64-1.60
C+	79.00-76.00	31.60-30.40	15.80-15.20	07.90-07.60	1.58-1.52
C	75.00-73.00	30.00-29.20	15.00-14.60	07.50-07.30	1.50-1.46
C-	72.00-70.00	28.80-28.00	14.40-14.00	07.20-07.00	1.44-1.40
D+	69.00-66.00	27.60-26.40	13.80-13.20	06.90-06.60	1.38-1.32
D	65.00-63.00	26.00-25 20	13.00-12.60	06.50-06.30	1.30-1.26
D-	62.00-60.00	24.80-24.00	12.40-11.`81	06.20-06.00	1.24-1.20
E	59.00-00.00	23.60-00.00	11.80-00.00	05.90-00.00	1.18-0.00



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]***

WK 1

JAN 14 T-- **Course Introduction**

JAN 16 R--- **SCREEN: Woody King, Jr., *Black Theatre: The Making of a Movement* (1978) 114mins**
 --Lorraine Hansberry, *A Raisin in the Sun* (1959); ACT I

INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

WK 2

JAN 21 T-- Lorraine Hansberry, *A Raisin in the Sun* (1959); ACT II

JAN 23 R-- **SCREEN: *A RAISIN IN THE SUN***

WK 3 THE BLACK ARTS MOVEMENT

JAN 28 T-- LeRoi Jones (Amiri Baraka), *Dutchman* (1964), Scenes 1 and 2.

JAN 30 R--Analysis of Play and Screen adaptation. Dramatic Form, Politics of Production, and Distribution
SCREEN: Anthony Harvey, *Dutchman* (1967) 55mins *ON ELECTRONIC RESERVE*

WK 4 THEATER OF THE BLACK FEMALE EXPERIENCE ORAL PRESENTATIONS BEGIN

FEB 04 T-- Lynn Nottage, *Crumbs From the Table of Joy and Other Plays*, Act 1, sc 1-6 _____.
 Woody King, Jr., *Black Theatre: The Making of a Movement* (1978) 114mins ***ON RESERVE IN LIBRARY WEST***

FEB 06---**Comparative Analysis**: Amiri Baraka, Lynn Nottage: Themes, Issues, and Dramatic Form.

WK 5 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY: PAULE MARSHALL

FEB 11 T-- Paule Marshall, *Brown Girl, Brownstones*, (1959) BK1 _____;

FEB 13 R-- ***Brown Girl, Brownstones* BK4:7- AFTERWORD: _____**. ---
Comparative Analysis: Paule Marshall: Themes, Issues, and Literary Form.

WK 6 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY: PAULE MARSHALL

FEB 18 T-- James Baldwin, *Giovanni's Room* (1956) PART ONE: _____.

FEB 20 R-- -- ***Giovanni's Room* PART TWO: section 1-2: _____**.

WK 7 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality

FEB 25 T-- *Giovanni's Room* PART TWO: section 3-5: _____.

FEB 27 R-- Shay Youngblood, *Black Girl in Paris* pp. 1-139.

'Museum Guide' _____ pp. 1-36; 'Traveling Companion' _____ pp. 39-57; 'Artist Model I: Paris' _____ pp. 59-85; 'Au Pair' _____ pp. 87-118; 'Poet's Helper' _____ pp.121-139.

WK 8

MAR 04 T-- *Black Girl in Paris* pp.141-236.

'Lover' _____ pp. 141-165; 'English Teacher' _____ pp.,167-185; 'Thief' _____ pp. 187-217; Artist Model II: vance' _____ pp. 219-232; 'Witness' _____ pp.235-236.

MAR 06 R -- **Comparative Analysis**: Baldwin & Youngblood: Themes, Issues, and Literary Form.

WK 9 MIDTERM EXAMINATION (50mins, 20pts)

MAR 11 T-- **NO CLASS STUDY FOR MIDTERM EXAMINATION (20pts)**

MAR 13 R-- **MIDTERM EXAMINATION (50mins, 20pts)**

WK 10

SPRING BREAK (SAT. 15 MARCH – SUN. 23 MARCH)

WK 11 BACK LIVES MATTER AND TRANSRACIAL MOVEMENTS

MAR 25 T-- Wesley Brown, *Push Comes to Shove* (2009) pp., 1-67: _____.

---*Push Comes to Shove* pp., 1-67: 'Muriel', 'Raymond', 'Muriel', 'Raymond', 'Muriel', 'Raymond', 'Muriel', 'Raymond' [p. 67]. _____.

MAR 27 R-- *Push Comes to Shove* pp., 68-167, to 'Raymond, 1973': "On the Morning of The Day Of Reconciliation," _____.

WK 12 BLACK LIVES MATTER AND TRANSRACIAL MOVEMENTS

APR 01 T-- *Push Comes to Shove* pp. 167-196; up to "Muriel and Naomi continued their journey west through Ohio, Indiana, Illinois, Wisconsin, and Minnesota." _____.

APR 03 R—NO CLASS

_____ *Push Comes to Shove* pp. 196 - TO THE END OF THE NOVEL. _____.

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

APR 08 T-- James McBride, *The Color of Water* (1996) pp. xIx, 1-105, Ch. 1–15.

APR 10 R-- *The Color of Water* pp. Ch. 16–21, pp. 107-218. _____.

---**Comparative Analysis**: Wesley Brown and James McBride: *THEMES, ISSUES AND LITERARY FORM*

WK 14 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY

APR 15 T-- *The Color of Water* Ch. 22–25, Epilogue, and Afterword: pp. 219-309. _____.

APR 17 R-- Poetry on ELECTRONIC reserve in the library -- PDF FILES. **EACH STUDENT** selects a poem and writes a three-paragraph reason for their choice by describing how and why the poem moves 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 FINAL EXAMINATION LAST CLASS

APR 22 T— FINAL EXAMINATION Tuesday, 22 April (50 minutes, 40 POINTS)

AML3607 African-Amer Lit 2 Are You a First or Last Semester English Major? (circle one)

Name _____ UFID#: _____

Address: _____ Place of Birth: _____

Email: _____ Telephone: _____ Year: _____

1) What other undergraduate performance, film, ethnic, women, and gender study courses have you taken?

2) Why are you taking this course?

3) What are your expectations?

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

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?