

**AML3607 sec. 3A30/AFA3930 sec. 08EB: African American Literature 2 MWF 4th Period**  
**Office 4318 TUR (MW 6<sup>TH</sup> 12:50-1:40); 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 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) 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

John A. Williams. Clifford's Blues (Minneapolis: Coffee House Press, 1998) ISBN: 1566890802

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

**FILMS DVD:** Woody King, Jr., *Black Theatre: The Making of A Movement* (1978) 114mins, Anthony Harvey, *Dutchman* (1967) 55mins,

**Note: Due to COVID-19 UF protocol, the Assigned and recommended texts and readings are not 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) on Library West Website. Look under Reid and this course's section number.**

### **II. COURSE REQUIREMENTS:**

1) **Pop Quizzes** and one-page, typed, single-space **Reaction Papers** on weekly readings as well as film(s) screened in the earlier 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 4–11 [**20 points**]

The presentation grade 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 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 **MONDAY 19 OCTOBER** [**20 points**]

5) **FINAL EXAM** 60MINS **WEDNESDAY 9 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.

<b>V. GRADING SCALE</b>					
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
	<b>Cumulative</b>	<b>FINAL EXAM</b>	<b>MIDTERM 20pts</b>	<b>presentation outline 10pts</b>	<b>ten or more quizzes/reaction papers</b>
	<b>40pts</b>			<b>presentation 10pts</b>	<b>1-3pts for a total of 20pts</b>

**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-RESERVE AS DOWNLOADABLE 'PDFs' [ACROBAT READER FILES]*

**WK 1 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST**

- AUG 31 M---Lorraine Hansberry, A Raisin in the Sun (1959); ACT I; Samuel A. Hay, African American Theatre, introduction and chap. 1. **ON RESERVE IN LIBRARY WEST**
- SEP 2 W---Lorraine Hansberry, A Raisin in the Sun (1959); ACT II; Samuel A. Hay, African American Theatre, chap. 2. **ON RESERVE IN LIBRARY WEST**
- SEP 4 F--- DISCUSSION ON Lorraine Hansberry: *THEMES, ISSUES AND DRAMATIC FORM*

**WK 2 THE BLACK ARTS MOVEMENT**

- SEP 7 M---HOLIDAY. LeRoi Jones (Amiri Baraka) Dutchman (1964); also read Leslie Catherine Sanders, The Development of Black Theater in America, chap. 3 (on **electronic reserve in library see ARES PDF**).
- SEP 9 W--- DISCUSSION ON LeRoi Jones (Amiri Baraka): *THEMES, ISSUES AND DRAMATIC FORM*  
---**SCREEN:** Anthony Harvey, *Dutchman* (1967) 5mins. [20mins]
- SEP 11 F--- Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distribution.  
---**SCREEN:** Anthony Harvey, *Dutchman* (1967) 55mins [35mins]

**WK 3 THEATER OF THE BLACK FEMALE EXPERIENCE PRESENTATIONS BEGIN (20 POINTS)**

- SEP 14 M--- Lynn Nottage, Crumbs From the Table of Joy and Other Plays, Act 1 \_\_\_\_\_ Act 1, sc 1-6;
- SEP 16 W--- Crumbs \_\_\_\_\_ Act 2 and Epilogue.
- SEP 18 F--- DISCUSSION ON Lynn Nottage: *THEMES, ISSUES AND DRAMATIC FORM*

**WK 4 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY: PAULE MARSHALL**

- SEP 21 M---Paule Marshall, Brown Girl, Brownstones, (1959) BK1 \_\_\_\_\_; BK2 \_\_\_\_\_.
- SEP 23 W--- Brown Girl, Brownstones BK3:1 - BK4:1 \_\_\_\_\_.
- SEP 25 F--- Brown Girl, Brownstones BK4:2-6 \_\_\_\_\_.  
---DISCUSSION ON Paule Marshall: *THEMES, ISSUES AND LITERARY FORM*

**WK 5 AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN**

- SEP 28 M---Brown Girl, Brownstones BK4:7- AFTERWORD \_\_\_\_\_.
- SEP 30 W---James Baldwin, Giovanni's Room (1956) PART ONE: \_\_\_\_\_.
- O CT 2 F---Giovanni's Room PART TWO: section 1-2 \_\_\_\_\_.

**WK 6 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality**

- OCT 5 M---Giovanni's Room PART TWO: section 3-5 \_\_\_\_\_.
- OCT 7 W--- Shay Youngblood, Black Girl in Paris pp. 1-85: 'MUSEUM GUIDE'. \_\_\_\_\_.
- OCT 9 F--- Black Girl in Paris pp. 38-85: 'traveling companion', 'artist model I: PARIS'. \_\_\_\_\_.

**WK 7**

- OCT 12 M--- Black Girl in Paris pp. 87-139: ‘poet’s helper’.
- OCT 14 W--- Black Girl in Paris pp. 141-236: ‘lover’. ‘english teacher’, ‘thief’, artist model LL: vence’, witness’ .  
---DISCUSSION ON James Baldwin & Shay Youngblood: *THEMES, ISSUES AND LITERARY FORM*
- OCT 16 F---**NO CLASS STUDY FOR MIDTERM EXAMINATION (20 POINTS)**

**WK 8 BLACK LIVES MATTER AND TRANSRACIAL MOVEMENTS**

- OCT 19 M--- **MIDTERM EXAM (20 POINTS, 60 MINUTES)**
- OCT 21 W--- Wesley Brown, Push Comes to Shove (2009)
- OCT 23 F---Push Comes to Shove pp., 1-67: ‘Muriel’, ‘Raymond’, ‘Muriel’, ‘Raymond’, ‘Muriel’, ‘Raymond’, ‘Muriel’, ‘Raymond’ [p. 67].

**WK 9 BLACK LIVES MATTER AND TRANSRACIAL MOVEMENTS**

- OCT 26 M--- Push Comes to Shove pp., 67-167; up to ‘Raymond, 1973’: “On the morning of the day of Reconciliation”.
- OCT 28 W--- Push Comes to Shove pp. 167-196; up to “Muriel and Naomi continued their journey west through Ohio, Indiana, Illinois, Wisconsin, and Minnesota.”
- OCT 30 F--- Push Comes to Shove pp. 196 - **TO THE END OF THE NOVEL.**  
---DISCUSSION on Wesley Brown: *THEMES, ISSUES AND LITERARY FORM*

**WK 10 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 1**

- NOV 2 M--- John A. Williams, Clifford’s Blues (1998): pp. 11-76.
- NOV 4 W--- Clifford’s Blues pp., 76-116: Sat, Aug. 1, 1936-Tues, July 13, 1937.
- NOV 6 F--- Clifford’s Blues pp. 116-174: Tues, July 13, 1937-Tues, April 4, 1939.

**WK 11 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 2**

- NOV 9 M--- Clifford’s Blues pp., 174-230: Tues, April 4, 193 -Tues, June 24, 1941.
- NOV 11 W--- **HOLIDAY NO CLASS**
- NOV 13 F--- Clifford’s Blues pp. 230-309: Tues, June 24, 1941–Oct. 18, 1986.  
---DISCUSSION on John A. Williams: *THEMES, ISSUES AND LITERARY FORM*

**WK 12 A BLACK SON’S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY, PT. 1**

- NOV 16 M--- James McBride, The Color of Water (1996) p. xIx, and Ch. 1–7, pp. 1-63.
- NOV 18 W--- The Color of Water Chapter 8–10, pp. 65-105.
- NOV 20 F--- The Color of Water Chapter 11–15, pp. 107-158.

**WK 13 A BLACK-JEWISH BEAT, WOMANIST POETICS, and NUYORICAN RHYTHMS**

- NOV 23 M---Poetry on **ELECTRONIC reserve in the library -- PDF FILES. EACH STUDENT** selects a poem and writes a three-paragraph reason for their selection 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.”

**NOV 25 W – NOV 29 SUN NO CLASS THANKSGIVING**

**WK 14 A BLACK SON’S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY, PT. 2**

- NOV 30 M---The Color of Water Chapter 16–21, pp. 159-218.
- DEC 2 W--- The Color of Water Chapter 22–25, Epilogue, and Afterword: pp. 219-309.
- DEC 4 F---DISCUSSION on James McBride: *THEMES, ISSUES AND LITERARY FORM*

**WK 15**

- DEC 7 M --- **NO CLASS READING DAY**
- DEC 9 W---**FINAL EXAM (60mins, 40pts)**

“Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.”