

AML3607 African American Literature 2 sec. 26161, T4 10h40-11h30), R4-5 (10h40-12h35) MAT116 Office 4318 TUR, TR 1:55-2:45 PM by appointment only TEL: (352) 294-2827; email: 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 literary critics and historians overlooked for several 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

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

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

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

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

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

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

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

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

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

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

II. COURSE REQUIREMENTS:

All written assignments must be submitted on Canvas at 9AM the day before the assignment is due.

- 1) Pop Quizzes/Reaction Papers on weekly assignments. Reactions papers are due on CANVAS at 9am the day *before* the class meets. (**@2pts-3pts each=20pts**)
- 2) Two five-minute oral presentations and a five-minute Q&A. (**@10pts each=20pts**) and two typed 1-page outlines of the five-minute presentations. (2pts each=**4pts**). *Instructor assigns each student their oral presentation of a required reading.* Tuesday, 24 January – Thursday, 23 March. (**24pts total**)
- 3) Poetry Selection and Critical Analysis. Each student selects a poet's poem and writes a one-page single-space, 12 font reaction that includes the student's reflections on the poem's meaning and its relevance to contemporary society and the student. A one-page of the five-minute presentations. Due Tuesday, 18 April. (**@10pts**)

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 critical 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.

The outline is due on the day when the student presents their 5-minute discussion.

III. MIDTERM EXAM Tuesday, 7 March 50mins (20 points)

IV. FINAL EXAM Thursday, 20 April 80mins (20 points)

The Final Exam covers all assigned readings, in-class film screenings, class discussions, and the pop quizzes

V. 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.

VI. 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.

		<i>GRADING SCALE</i>			
		<u>Midterm 20/Final 20</u>	<u>3 Oral Presentations (30)</u>	<u>Pop quizzes 1-3pts (20)</u>	
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	12.40-12.00	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

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-RESERVE AS DOWNLOADABLE ‘PDFs’ [ACROBAT READER FILES]

WEEK 1 COURSE INTRODUCTION

JAN 10 T-- Course Introduction, Requirements, Questions on Assignments, Information Sheet.

JAN 12 R---- **SCREEN:** Woody King, Jr., *Black Theatre: The Making of a Movement* (1978) 114mins

WEEK 2 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

JAN 17 T---- Lorraine Hansberry, *A Raisin in the Sun* (1959); ACT I and ACT II

JAN 19 R-- **SCREEN: *A RAISIN IN THE SUN***

WEEK 3 BLACK ARTS MOVEMENT

JAN 24 T-- LeRoi Jones (Amiri Baraka), *Dutchman* (1964), Scenes 1 and 2.

JAN 26 R -- **SCREEN: Anthony Harvey, *Dutchman* (1967) 55mins *ON ELECTRONIC RESERVE IN LIBRARY WEST*.**

---Discussion: Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distribution.

PRESENTATIONS BEGIN**WEEK 4 THEATER OF THE BLACK FEMALE EXPERIENCE**

JAN 31 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 02 R-- *Crumbs*, Act 2 and Epilogue.

---Discussion: Lynn Nottage: *THEMES, ISSUES AND DRAMATIC FORM*

WEEK 5 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY: PAULE MARSHAL

FEB 07 T-- Paule Marshall, *Brown Girl, Brownstones*, (1959), Books 1 – 2.

FEB 09 R-- *Brown Girl, Brownstones*, BK3:1 - BK4:2-6.

---Discussion: Paule Marshall: *THEMES, ISSUES AND LITERARY FORM*

WEEK 6 AFRICAN AMERICAN EXPATRIATE WRITERS: James Baldwin

FEB 14 T-- *Brown Girl, Brownstones* BK4:7- AFTERWORD.

FEB 16 R-- James Baldwin, *Giovanni's Room* (1956) Part One.

WEEK 7 James Baldwin: Writing the *Other*: Racial Sexual Othered Subjectivity(s)

FEB 21 T-- *Giovanni's Room* Part Two: Sec. 1-2.

FEB 23 R-- *Giovanni's Room* Part Two: Sec. 3-5.

WEEK 8 AFRICAN AMERICAN EXPATRIATE WRITERS: Shay Youngblood

FEB 28 T-- Shay Youngblood, *Black Girl in Paris* pp. 1-139. pp. 1-36: 'Museum Guide', pp. 38-85: 'Traveling Companion', 'Artist Model I: Paris', pp. 87-139: 'Poet's Helper'.

MAR 02 R-- *Black Girl in Paris* pp. 141-236: 'Lover'. 'English Teacher', 'Thief', Artist Model II: 'Vence', 'Witness'.

---Discussion/Comparative analysis: **Baldwin's and Youngblood's: Writing the *Other*: Racial Sexual Othered Subjectivity(s)**

WEEK 9 MIDTERM EXAMINATION (50mins, 20pts)

MAR 07 T-- NO CLASS—Study for the Midterm Examination

MAR 09 R-- Midterm Examination (50mins, 20pts)

WEEK 10 SPRING BREAK Monday, 13 March – Friday, 17 March

WEEK 11 BACK LIVES MATTER AND *TRANSRACIAL* MOVEMENTS Pt. ONE

MAR 21 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' pp. 1- 67.

MAR 23 R-- *Push Comes to Shove* pp., 68-167, to 'Raymond, 1973': "On the Morning Of The Day Of Reconciliation".

WEEK 12 BACK LIVES MATTER AND *TRANSRACIAL* MOVEMENTS PT. TWO

MAR 28 T-- *Push Comes to Shove* pp. 167-196; up to "Muriel and Naomi continued their journey west through Ohio, Indiana, Illinois, Wisconsin, and Minnesota".

MAR 30 R-- *Push Comes to Shove* pp. 196 - TO THE END OF THE NOVEL

---Discussion: Wesley Brown: Tracing the Tran/Inter- *Themes, Social Issues, and Literary Genres*

WEEK 13 BLACK GAY CONCENTRATION CAMP SURVIVOR

APR 04 T-- John A. Williams, *Clifford's Blues* (1998): pp. 11-116

APR 06 R-- *Clifford's Blues* pp. 116-309

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

APR 11 T-- James McBride, *The Color of Water* (1996) Ch. 1–15, pp. xix, 1-105,

APR 13 R-- *The Color of Water* pp. Ch. 16–21, pp. 107-218.

---Discussion: Fluidity and Flux in Racial, Sexual, Ethnic, and Identity: Interrupting to reconsider

WEEK 15 BLACK-JEWISH BEATNIK, WOMANIST POETICS, NUYORICAN RHYTHMS

APR 18 T-- *The Color of Water* Ch. 22–25, Epilogue, and Afterword: pp. 219-309.

--**Poetry Selection and Critical Analysis.** Each student selects a poet's poem and writes a one-page single-space, 12 font reaction paper, which includes the student's reflections on the poem's meaning and its relevance to contemporary society and the student. Submit on Canvas by 9AM Tuesday, 18 April. (@10pts)

APR 20 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’;_____.

WEEK 16 FINAL EXAMINATION (20pts, 10:40 PM - 12:35 PM) MAT 0116

APR 25 T -- EXAMINATION (20pts, 10:40 PM - 12:35 PM) MAT 0116

The final examination will have a similar format as the midterm examination.

The final examination includes the novels *Black Girl in Paris*, *Push Comes To Shove*, *Clifford's Blues*, and *The Color of Water*, critical essays, and films that were screened.

LAST CLASS MEETING

Name

UFID#:

Address:

Place of Birth:

Email:

Telephone:

Year:

1) What other undergraduate literature, drama, film, music, ethnic, women, and gender study courses have you taken at UF and other universities and colleges?

2) Why are you taking this course?

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

4) What are your expectations?

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