

**AML3607 (30135) African-Amer Lit 2 sec. S202 T4 (10h40-11h30), R4-5 (10h40-12h35) MAT 0117
Office 4318 TUR 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 scholars 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

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

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 as well as film(s) screened in earlier class (20 POINTS)

2) Two 5-minute oral presentation and 5 min Q&A. Instructor assigns each student their oral presentation that covers an assigned reading. Due WKS 4 - 12 (25 JAN - 1 APR) @10 points each). (20 POINTS)

3) Students deliver two typed 1-page outline of their 5-minute oral presentation.

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

[The Presentation Grade is based on the following 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.

4) MIDTERM EXAM Thursday, 24 February (50 minutes, 20 POINTS)

5) FINAL EXAMINATION Thursday, 14 April (80 minutes, 40 POINTS)

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 not accepted to explain a student's late delivery of any written assignment or film/video project.

GRADING SCALE

	Cumulative	Final Exam 40pts	Midterm	Exam	Oral Presentation	Pop quizzes 1-3pts
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	56.00-00.00	22.79-00.00	11.39-00.00	05.69-00.00	1.13-0.00

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 6 R-- **Course Introduction**

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

WK 2 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

JAN 11 T-- Lorraine Hansberry, *A Raisin in the Sun* (1959); ACT I and ACT II

JAN 13 R-- **SCREEN: *A RAISIN IN THE SUN***

WK 3 THE BLACK ARTS MOVEMENT

JAN 18 T-- LeRoi Jones (Amiri Baraka), *Dutchman* (1964), Scenes 1 and 2

JAN 20 R-- Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distribution

SCREEN: Anthony Harvey, *Dutchman* (1967) 55mins *ON ELECTRONIC RESERVE IN LIBRARY WEST*

ORAL PRESENTATIONS BEGIN

WK 4 THEATER OF THE BLACK FEMALE EXPERIENCE

JAN 25 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*

JAN 27 R-- *Crumbs*, Act 2 and Epilogue. _____

---DISCUSSION ON Lynn Nottage: *THEMES, ISSUES AND DRAMATIC FORM*

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

FEB 01 T-- Paule Marshall, *Brown Girl, Brownstones*, (1959) BK1 _____ BK2 _____

FEB 03 R-- *Brown Girl, Brownstones* BK3:1 - BK4:1 _____ BK4:2-6 _____

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

WK 6 AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN

FEB 08 T-- *Brown Girl, Brownstones* BK4:7- AFTERWORD: _____

J FEB 10 R-- James Baldwin, *Giovanni's Room* (1956) PART ONE: _____

WK 7 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality

FEB 15 T-- *Giovanni's Room* PART TWO: section 1-2: _____ section 3- _____

FEB 17 R-- **NO CLASS STUDY FOR MIDTERM EXAMINATION (20pts)**

WK 8 MIDTERM EXAMINATION (50mins, 20pts)

FEB 22 T-- **MIDTERM EXAMINATION**

FEB 24 R-- Shay Youngblood, *Black Girl in Paris* pp. 1-36: 'Museum Guide'. _____

WK 9

MAR 01 T-- *Black Girl in Paris* pp. 38-85: 'Traveling Companion', 'Artist Model I: Paris'.

--- *Black Girl in Paris* pp. 87-139: 'Poet's Helper'. _____

MAR 03 R-- *Black Girl in Paris* pp. 141-236: 'Lover', 'English Teacher', 'Thief', 'Artist Model II: Vence', 'Witness' ----

DISCUSSION James Baldwin & Shay Youngblood: *THEMES, ISSUES AND LITERARY FORM*

WK 10 SPRING BREAK (SAT. 05 MARCH – SUN. 13 MARCH)

WK 11 BACK LIVES MATTER AND TRANSRACIAL MOVEMENTS

MAR 15 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 17 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

MAR 22 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 24 R-- *Push Comes to Shove* pp. 196 - TO THE END OF THE NOVEL. _____

---DISCUSSION ON Wesley Brown: *THEMES, ISSUES AND LITERARY FORM*

WK 13 BLACK GAY CONCENTRATION CAMP SURVIVOR

MAR 29 T-- John A. Williams, *Clifford's Blues* (1998): pp. 11-116.--11-76. _____. 76-116: Sat, Aug. 1, 1936-Tues, July 13, 1937.

MAR 31 R--*Clifford's Blues* pp. 116-309.

-- *Clifford's Blues* pp. 116-174: Tues, July 13, 1937-Tues, April, 1939. _____.

-- *Clifford's Blues* pp., 174-230: Tues, April 4, 193 -Tues, June 24, 1941. _____.

- *Clifford's Blues* pp. 230-309: Tues, June 24, 1941-Oct. 18, 1986. _____.

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

APR 05 T-- James McBride, *The Color of Water* (1996) pp. xlx, 1-105, Ch. 1-15.--pp. 1-63. _____. Ch. 8-15, pp. 65-1.

APR 07 R-- *The Color of Water* pp. Ch. 16-21, pp. 107-218.

--pp. 107-158. _____, pp. 159-218. _____.

WK 15 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY

APR 12 T-- *The Color of Water* Ch. 22-25, Epilogue, and Afterword: pp. 219-309. _____.

APR 14 R-- **A BLACK-JEWISH BEAT, WOMANIST POETICS, and NUYORICAN RHYTHMS**

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 16 A BLACK-JEWISH BEAT, WOMANIST POETICS, and NUYORICAN RHYTHMS

APR 19 T--