

REID AML 3607 sec.4174: Survey of African American Literatures 2 W 9-11 (4:05-7:05) TUR 2322  
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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)  
Wesley Brown, Push Comes to Shove (Concord, MA: Concord Free Press, 2009)  
Lorraine Hansberry. A Raisin in the Sun (New York: Signet, 1959)  
LeRoi Jones (Amiri Baraka). Dutchman and The Slave (New York: William Morrow, 1964)  
Bob Kaufman Cranial Guitar: Selected Poems by Bob Kaufman (Minneapolis: Coffee House Press, 1996)  
Paule Marshall. Brown Girl, Brownstones (New York: The Feminist Press, 1959)  
James McBride. The Color of Water (New York: Riverhead Books, 1996) ISBN 1-57322-578-9  
Lynn Nottage. Crumbs From the Table of Joy and Other Plays (New York: Theatre Communications Group, 2004)  
John A. Williams. Clifford's Blues (Minneapolis: Coffee House Press, 1998)  
Shay Youngblood. Black Girl in Paris (New York: Riverhead Books, 2001)

**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 #4174/#AFA3930.**

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

1) Pop Quizzes on weekly readings as well as film(s) screened in the previous class [10 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 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. [10 points]  
The outline is due on the day when the student presents her/his 5-minute discussion.

4) **MIDTERM EXAM 60MINS WEDNESDAY, 18 FEBRUARY [20 points]**

5) **FINAL EXAM 120MINS WEDNESDAY, 22 APRIL [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.

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	student presentation	presentation	ten or more quizzes worth	
		40pts	20pts, MIDTERM	20pts outline 10pts	1-3pts for a total of 10pts	

**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]**

**WK 1 NO CLASS HELD DUE TO AATENDANCE AT THE MLA**  
 JAN 07 W ---SCREEN: Woody King, Jr., *Black Theatre: The Making of A Movement* (1978) 114mins

**WK 2 Course Introduction and INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST**  
 JAN 14 W--- Lorraine Hansberry, *A Raisin in the Sun* (1959); Samuel A. Hay, *African American Theatre*, introduction and chap. 1. **ON RESERVE IN LIBRARY WEST**

**WK 2**  
 JAN 14 W---Lorraine Hansberry *A Raisin in the Sun* (1959): also read Hay, *African American Theatre*, introduction and chap. 1. **ON RESERVE IN LIBRARY WEST**

**WK 3 THE BLACK ARTS MOVEMENT**  
 JAN 21 W--- LeRoi Jones (Amiri Baraka) *Dutchman* (1964); also read Hay, *African American Theatre*, chap. 2. **ON RESERVE IN LIBRARY WEST** and Leslie Catherine Sanders, *The Development of Black Theater in America*, chap. 3 (on **electronic reserve in library see ARES PDF**).

#1/11--- **Individual 10-minute oral presentation on an assigned reading (20pts + 10pts): BEGIN**

---SCREEN: Anthony Harvey, *Dutchman* (1967) 55mins

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

**WK 4 THEATER OF THE BLACK FEMALE EXPERIENCE**  
 JAN 28 W--- Lynn Nottage, *Crumbs From the Table of Joy and Other Plays*

**WK 5 THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY**FEB 4 W---Paule Marshall, Brown Girl, Brownstones, (1959) BOOKS 1, 2, 3, 4, and AFTERWORD**WK 6 AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN**FEB 11 W---James Baldwin, Giovanni's Room (1956)**WK 7 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality**FEB 18 W---Shay Youngblood, Black Girl in Paris**WK 8**FEB 25 W---Wesley Brown, Push Comes to Shove (2009)**WK 9 01 - 07 MARCH SPRING BREAK****WK 10 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 1**MAR 11 W---John A. Williams, Clifford's Blues (1998): pp. 11 -174.**WK 11 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 2**MAR 18 W--- 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**MAR 25 W---James McBride, The Color of Water (1996) Chapters 1 – 19, pages xxvii – 201.**WK 13 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY**APR 1 W---James McBride, The Color of Water, Chapter 20 – EPILOGUE, pages 203 – 291.**WK 14 A BLACK-JEWISH BEAT, WOMANIST POETICS, and NUYORICAN RHYTHMS**

APR 8 W---Poetry on reserve in the library as ARES PDFs.

#11/11--- **Individual 10-minute oral presentation on an assigned reading (20pts + 10pts):****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 ad Feelings:****Miguel Pinero**: "The Book of Genesis According to Saint Miguelito," \_\_\_\_\_;**Miguel Algarin**: "A Mongo Affair," \_\_\_\_\_;**SCREEN**: Poetry Readings --- **DISCUSSION**: Poetry in Motion, African American Poetry, and Performance**WK 15 APR 15 W---STUDY FOR THE FINAL EXAM ---- NO CLASS****WK 16 APR 22 W---FINAL EXAM (40 points)**