

**AML3607 sec. 3A30//AFA3930 sec. 08EB: Survey of African American Literature 2 MWF 5th (11:45-12:35) TUR 2336
Office 4318 TUR (W 6TH 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

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 AML3607sec09G0 -AFA3930sec23AD.

II. COURSE REQUIREMENTS:

1) Pop Quizzes on weekly readings as well as film(s) screened in the previous 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 3–11 [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 14 OCTOBER** [20 points]

5) **FINAL EXAM** 120MINS **WEDSDAY 4 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 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	MIDTERM 20pts	presentation outline 10pts	ten or more quizzes
			40pts	presentation 10pts	1-3pts for a
total of 20pts					

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

AUG 23 F--- Samuel A. Hay, *African American Theatre*, introduction and chap. 1. **ON RESERVE IN LIBRARY WEST**

WK 2 INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST

AUG 26 M---Lorraine Hansberry, *A Raisin in the Sun* (1959); ACT I

AUG 28 W---Lorraine Hansberry, *A Raisin in the Sun* (1959): ACT II

AUG 30 F--- DISCUSSION ON Lorraine Hansberry: *THEMES, ISSUES AND DRAMATIC FORM*

WK 3 THE BLACK ARTS MOVEMENT

SEP 2 M---HOLIDAY. 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).

SEP 4 W--- DISCUSSION ON LeRoi Jones (Amiri Baraka): *THEMES, ISSUES AND DRAMATIC FORM*
---SCREEN: Anthony Harvey, *Dutchman* (1967) 5mins. [20mins]

SEP 6 F--- Analysis of Play and its screen adaptation. Dramatic Form and Politics of Production and Distribution.
---SCREEN: Anthony Harvey, *Dutchman* (1967) 55mins [35mins]

WK 4 THEATER OF THE BLACK FEMALE EXPERIENCE

SEP 9 M--- Lynn Nottage, *Crumbs From the Table of Joy and Other Plays*, Act 1 _____ Act 1, sc 1-6;

SEP 11 W--- *Crumbs* _____ Act 2 and Epilogue.

SEP 13 F--- DISCUSSION ON Lynn Nottage: *THEMES, ISSUES AND DRAMATIC FORM*

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

SEP 16 M---Paule Marshall, *Brown Girl, Brownstones*, (1959) BK1 _____; BK2 _____.

SEP 18 W--- *Brown Girl, Brownstones* BK3:1 - BK4:1 _____.

SEP 20 F--- *Brown Girl, Brownstones* BK4:2-6 _____.
---DISCUSSION ON Paule Marshall: *THEMES, ISSUES AND LITERARY FORM*

WK 6 AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN

SEP 23 M---*Brown Girl, Brownstones* BK4:7- AFTERWORD _____.

SEP 25 W---James Baldwin, Giovanni's Room (1956) PART ONE: _____.

SEP 27 F---Giovanni's Room PART TWO: section 1-2 _____.

WK 7 AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality

SEP 30 M---Giovanni's Room PART TWO: section 3-5 _____.

OCT 2 W--- Shay Youngblood, Black Girl in Paris pp. 1-85: 'MUSEUM GUIDE'. _____.

OCT 4 F--- Black Girl in Paris pp. 38-85: 'traveling companion', 'artist model I: PARIS'. _____.

WK 8

OCT 7 M--- Black Girl in Paris pp. 87-139: 'poet's helper'. _____.

OCT 9 W--- Black Girl in Paris pp. 141-236: 'lover', 'english teacher', 'thief', artist model LL: 'venge', 'witness'.
---_DISCUSSION ON James Baldwin & Shay Youngblood: *THEMES, ISSUES AND LITERARY FORM*

OCT 11 F---**HOMECOMING NO CLASS**

WK 9 BLACK LIVES MATTER AND TRANSRACIAL MOVEMENTS

OCT 14 M--- **MIDTERM EXAM (20 POINTS, 60 MINUTES)**

OCT 16 W--- Wesley Brown, Push Comes to Shove (2009) _____.

OCT 18 F---Push Comes to Shove pp., 1-67: 'Muriel', 'Raymond', 'Muriel', 'Raymond', 'Muriel', 'Raymond', 'Muriel', 'Raymond' [p. 67]. _____.

WK 10 BLACK LIVES MATTER AND TRANSRACIAL MOVEMENTS

OCT 21 M--- Push Comes to Shove pp., 67-167; up to 'Raymond, 1973': "On the morning of the day of Reconciliation".

OCT 23 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 25 F--- Push Comes to Shove pp. 196 - TO THE END OF THE NOVEL.
---_DISCUSSION ON Wesley Brown: *THEMES, ISSUES AND LITERARY FORM*

WK 11 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 1

OCT 27 M--- John A. Williams, Clifford's Blues (1998): pp. 11-76. _____.

OCT 28 W--- Clifford's Blues pp., 76-116: Sat, Aug. 1, 1936-Tues, July 13, 1937. _____.

NOV 1 F--- Clifford's Blues pp. 116-174: Tues, July 13, 1937-Tues, April 4, 1939. _____.

WK 12 BLACK GAY CONCENTRATION CAMP SURVIVOR, Part 2

NOV 4 M--- Clifford's Blues pp., 174-230: Tues, April 4, 1937-Tues, June 24, 1941. _____.

NOV 6 W--- Clifford's Blues pp. 230-309: Tues, June 24, 1941-Oct. 18, 1986. _____.

NOV 8 F---DISCUSSION on John A. Williams: *THEMES, ISSUES AND LITERARY FORM*

WK 13 A BLACK SON'S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY, PT. 1

NOV 11 M---**HOLIDAY NO CLASS**
James McBride, The Color of Water (1996) p. xIx, and Ch. 1-7, pp. 1-63. _____.

NOV 13 W--- The Color of Water Chapter 8-10, pp. 65-105. _____.

NOV 15 F--- The Color of Water Chapter 11-15, pp. 107-158. _____.

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

NOV 18 M---The Color of Water Chapter 16-21, pp. 159-218. _____.

NOV 20 W--- The Color of Water Chapter 22-25, Epilogue, and Afterword: pp. 219-309. _____.

NOV 22 F--- DISCUSSION ON John A. Williams: *THEMES, ISSUES AND LITERARY FORM*

WK 15 NOV 27 – 29 FRI NO CLASS THANKSGIVING

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

DEC 2 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.” _____.

DEC 4 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/>.”

