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
Wesley Brown, Push Comes to Shove (Concord, MA: Concord Free Press, 2009)
Lorraine Hansberry. A Raisin in the Sun (New York: Signet, 1959)
Lynn Nottage. Crumbs From the Table of Joy and Other Plays (New York: Theatre Communications Group, 2004)

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 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.
   The outline is due on the day when the student presents her/his 5-minute discussion.
4) MIDTERM EXAM 60MINS TUESDAY, 23 FEBRUARY [20 points]
5) FINAL EXAM 120MINS TUESDAY, 19 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. **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 DOWNLOADED ‘PDFs’ [ACROBAT READER FILES]

**WK 1**


**WK 2** INTEGRATIONIST DRAMAS WITH A WOMANIST TWIST


**WK 3** THE BLACK ARTS MOVEMENT

JAN 19 T --- 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**

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

**WK 4** THEATER OF THE BLACK FEMALE EXPERIENCE

JAN 26 T --- Lynn Nottage, *Crumbs From the Table of Joy* and Other Plays

#2/11 --- **Individual 10-minute oral presentation on an assigned reading (20pts + 10pts):**

**WK 5** THE PURSUIT OF MIDDLE-CLASS RESPECTABILITY

FEB 2 T --- Paule Marshall, *Brown Girl, Brownstones*, (1959) BOOKS 1, 2, 3, 4, and AFTERWORD

**WK 6** AFRICAN AMERICAN EXPATRIATE WRITERS: BALDWIN

FEB 9 T --- James Baldwin, *Giovanni’s Room* (1956)

**WK 7** AFRICAN AMERICAN EXPATRIATE WRITERS: Gender and Sexuality

FEB 16 T --- Shay Youngblood, *Black Girl in Paris*

**WK 8** MIDTERM EXAM (20 POINTS, 60 MINUTES)


**WK 9** 27 FEBRUARY - 06 MARCH  

SPRING BREAK

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


#7/11 --- **Individual 10-minute oral presentation on an assigned reading (20pts + 10pts):**

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


**WK 12** A BLACK SON’S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY


**WK 13** A BLACK SON’S MEMORIES OF HIS JEWISH MOTHER: FLUIDITY

WEEK 14

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

APR  05 T--- Poetry on ELECTRONIC reserve in the library as PDFs. EACH STUDENT selects a poem and writes a three-paragraph reason for its selection and how the poem touches them.


WEEK 15

NO CLASS STUDY FOR FINAL EXAM ON TUES 16 APRIL

WEEK 16

APR 19 T---FINAL EXAM (40PTS, 6-7 (12:50PM - 2:45PM)