**The Literature and Culture of Black Power Reconsidered**

ENGL 1710P

Fall 2014

MWF, 10:00-10:50

Partridge Hall 104

Professor Rolland Murray

Department of English

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**Course Description**

In this course we will reconsider the Black Power movement as a pivotal development in African American literature and culture. We will reread classics from the period with a view toward reassessing the nuances and complexities of their poetics and politics. At the same time we will recover less familiar texts that complicate conventional understandings of what defines this movement. Among our topical concerns will be the ties between art and mass mobilization, the debates about the period’s gender politics, the logics of revolutionary violence, and the legacy of Malcolm X.

**Required Texts**

**\*Textbooks Available at the Brown Bookstore**

\***Course Packet available at Allegra Print and Image, 102 Waterman Street**

Malcolm X and Alex Haley, *The Autobiography of Malcolm X*

Huey P. Newton, *Revolutionary Suicide*

Angela Davis, *Angela Davis: An Autobiography*

Eldridge Cleaver, *Soul on Ice*

John Edgar Wideman, *The Lynchers*

John A. Williams, *The Man Who Cried I Am*

Ernest J. Gaines*, Of Love and Dust*

John Oliver Killens, *The Cotillion, or One Good Bull Is Half the Herd*

William L. Van Deburg, *New Day in Babylon: The Black Power Movement and American Culture, 1965-75*

### Course Requirements

**Final Paper**. Each student will write one ten to twelve page essay that uses at least three scholarly sources. **40% of Total**

**Short Papers**. Each student will write two five to six page essays that focus on close reading and argumentation. **30% of Total**

**Presentation**. Students will give an oral presentation based on a scholarly source. **20% of Total**

**Participation**. Each student will be expected to participate actively in class discussions and activities. **10% of Total**

 **100% Total**

**Grades**

90-100 A

80-89 B

70-790 C

* 1. NC

**Course Policies**

**Attendance**. Your regular attendance is essential. If you acquire **more than two unexcused absences**, your final grade can be lowered as a consequence. Excusable absences include documented illness, family tragedy, religious observance, or travel for college athletes. **More than four unexcused absences can earn you a grade of NC for the course**.

**Late Papers.** Papers turned in after the due date will be considered late. For each day that a paper is late the student’s final grade on that paper will be reduced by half of a letter grade (A to A-, B+ to B, et cetera).

**Plagiarism**. Plagiarism is a violation in which a writer appropriates words or ideas from another text without proper attribution. This is a serious offense that can result in severe penalties. While writers commonly draw on the ideas and words of others, it is not permissible to do so without acknowledging that you have drawn upon a given source. You can avoid this problem by using an appropriate form of bibliographic citation. Taking papers from the Internet and submitting them under your own name definitely falls under the category of plagiarism. You may consult the professor if you have further questions about how to define plagiarism.

# **Schedule**

**Week 1**

W 9/3 Introduction

 F 9/5 Malcolm X, *The Autobiography of Malcolm X* (Ch 1-5)

**Week 2**

M 9/8 Malcolm X and Alex Haley, *The Autobiography of Malcolm X* (Ch 6-13)

W 9/10 *The Autobiography of Malcolm X* (Ch 14-16)

F 9/12 *The Autobiography of Malcolm X* (Ch17-18*)*

**Week 3**

M 9/15 *The Autobiography of Malcolm X* (Ch 19-Epilogue); William Van Deburg, *New Day in Babylon* (Introduction, Ch 1)

W 9/17 Robin D. G. Kelley, “The Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II” (Packet); *New Day in Babylon* (Ch 2)

 F 9/9 Adolph Reed, “The Allure of Malcolm X and the Changing Character of Black Politics” (Packet); *New Day in Babylon* (Ch 4)

**Week 4**

M 9/22 Huey P. Newton, *Revolutionary Suicide* (Ch 1-18)

W 9/24 *Revolutionary Suicide* (Ch 19-26)

F 9/26 *Revolutionary Suicide* (Ch 27-Epilogue)

**Week 5**

M 9/29 Angela Davis, *Angela Davis: An Autobiography* (Pg 1-161)

W 10/1 *Angel Davis: An Autobiography* (Pg163-265)

F 10/3 *Angela Davis: An Autobiography* Pg (266-400)

**Week 6**

M 10/6 Eldridge Cleaver, *Soul on Ice* (Pg 21-165)

W 10/8 *Soul on Ice* (Pg 166-242)

F 10/10 Calvin Hernton, *Coming Together* (Packet); **Paper 1 Due**

**Week 7**

M 10/13 **Holiday** (Fall Weekend)

W 10/15 John A. Williams, *The Man Who Cried I Am* (Pg 1-140)

F 10/17 *The Man Who Cried I Am* (Pg 141-222)

**Week 8**

M 10/20 *The Man Who Cried I Am* (Pg 222-317)

W 10/22 *The Man Who Cried I Am* (P*g* 317-403)

F 10/24 *The Man Who Cried I Am*

**Week 9**

M 10/27 John Edgar Wideman, *The Lynchers* (pg 1-129)

W 10/29*The Lynchers* (129-187)

F 10/31 *The Lynchers* (187-260)

**Week 10**

M 11/3 Amiri Baraka (LeRoi Jones), “The Revolutionary Theatre,” *Dutchman,* *Madheart* (Packet)

W 11/5 Amiri Baraka, *Selected Poetry of Amiri Baraka* (Packet)

F 11/7 Haki Madhubuti, (Don L. Lee), *Directionscore: Selected and New Poems* (Packet)

**Week 11**

M 11/10 Etheridge Knight, *Poems from Prison* (Packet)

W 11/12 Nikki Giovanni, Selected Poetry (Packet)

F 11/18 Giovanni; **Paper 2 Due, Professor’s Mailbox**

**Week 12**

M 11/17 John Oliver Killens, *The Cotillion, or One Good Bull Is Half the*

 *Herd* (Foreword, 1-99)

W 11/19 *The Cotillion* (100-181)

F 11/21 *The Cotillion* (183-239)

**Week 13**

M 11/24 Robert Allen, *Black Awakening in Capitalist America* (Packet); *New Day in Babylon* (Ch 5)

W 11/26 **Thanksgiving Break**

**Week 14**

M 12/1 Ernest Gaines, *Of Love and Dust* (Ch 1-26)

W 12/3 *Of Love and Dust* (Ch 27-39)

F 12/5 *Of Love and Dust* (Ch 40-55)

**Final Paper Due December 15 by 3pm, Professor’s Departmental Mailbox**