**Reading African American Poetry Now (And From Europe)** - AAALB036A/ AAALB036AE

**Lecturer**: Františka Zezuláková Schormová, schormof ff.cuni.cz,

**Requirements**:

**For FF UK students**:

**Zápočet**

1.    Attendance (max. 3 absences)

2.    Active participation and discussion in class

3.    Final essay:

BA students: 2000 words, to be submitted no longer than 31.1.2020

MA students: 3000 words, to be submitted no longer than 31.1.2020

**Zkouška/ Písemná práce** (MA students only)

Essay: 3000 words. Contact the lecturer for more information.

**For Erasmus students:**

**Exam** (zkouška)

1.    Attendance (max. 3 absences)

2.    Active participation and discussion in class (40% of the grade)

3.    Final essay: 2000 words, to be submitted no longer than 31.1.2020 after the end of the seminar (60% of the grade)

Grading: A = 85-100, B = 70-85, C = 70-55, F= 0-55

In special cases (you have serious reasons for more absences/ you are not able to submit your essay in time/ you are not able to come to class on the day of your presentation etc.), contact the lecturer as soon as possible (schormof@ff.cuni.cz)

**COURSE SCHEDULE**

*All materials + additional reading are available through the Moodle page of the course*

**WEEK 1 – Introduction (7.10.)**

In-class reading: Terrence Hayes, “How to Draw a Perfect Circle,” *How to Be Drawn* (New York: Penguin Books, 2015), 98-100.

**WEEK 2  - What is African American Literature? (14.10.)**

Kenneth W. Warren, “On ‘What Was African American Literature’”, *American Literary Studies: New Text, New Approaches, New Challenges,* 2010, 739-742.

### “What Was African American Literature? - A Podcast with Kenneth W. Warren.” *Harvard University Press Blog*, 5 Jan. 2011, <https://harvardpress.typepad.com/hup\_publicity/2011/01/what-was-african-american-literature-podcast-kenneth-warren.html.>

**WEEK 3 – Young, Gifted, and Black: On Microaggressions and Serena Williams (21.10.)**

Excerpts from *Claudia Rankine, Citizen: An American Lyrics* (Minneapolis: Graywolf Press, 2014).

**WEEK 4 – Different Times, Different Bodies (4.11.)**

Danez Smith, “not an elegy for Mike Brown,” *Don’t Call Us Dead: Poems* (Minneapolis, Graywolf Press, 2017), 81.

Margaret Walker “For Malcolm X,” *This is My Century: New and Selected Poems* (University of Georgia Press, 1989), 70.

Amiri Baraka/Leroi Jones: “A Poem for Black Hearts,” *A Poem for Black Hearts* (Detroit: Broadside Press, 1967), 4.

**WEEK 5 – Poetry, Civil Rights, and the Cold War (11.11.)**

In-class reading: various Civil Rights poems

Mary L. Dudziak: “Fighting the Cold War with Civil Rights Reform” *Cold War Civil Rights: Race and the Image of American Democracy*, (New Jersey: Princeton University Press, 2001),  18-46

**WEEK 6 – Erasures (18.11.)**

Mary Helen Washington: “When Gwendolyn Brooks Wore Red,” *The Other Blacklist: The African American Literary and Cultural Left of the 1950s* (Columbia University Press, 2014), 165-204

Gwendolyn Brooks, from *A Street in Bronzeville* (New York: Harper, 1945), Riot (Detroit: Broadside Press, 1969).

**WEEK 7 – Essay Topics Presentation (25.11.)**

**WEEK 8 – Surveillance (2.12.)**

William J. Maxwell, “The FBI is Perhaps the Most Dedicated and Influential Forgotten Critic of African American Literature,”(New Jersey: Princeton University Press, 2015) 127-174.

Richard Wright, “The FB Eye Blues,” *Richard Wright Reader* (New York: Harper and Rown, 1978), 249-50.

**WEEK 9 –  Journeys (9.12.)**

In-class reading: various poems of the Black diaspora

Paul Gilroy, “The Black Atlantic as a Counterculture of Modernity,” *The Black Atlantic* (Harvard UP, 1993)1-40.

**WEEK 10 - All That Rap: The Limits of the Literary (16.12.)**

Guest seminar

**WEEK 11 - Harlem and Prague (6.1.)**

Charles Stabatos, “A Long Way from Prague: The Harlem Renaissance and Czechoslovakia,” *Journal of the Midwest Modern Language Association*, Vol. 50., Nr., Spring 2017, 39-74.

Langston Hughes, “Good Morning Revolution,” *New Masses* 8, 3 (September 1932), 5.