

This essay attempts to prove that Jason Reynolds and Brendan Kiely's dual authored, young adult novel, *All-American Boys* (2015), responds to James Baldwin's canonical *The Fire Next Time* (1963) by contemporizing Robert B. Stepto's paradigm: the narrative of immersion (1979). In doing so, Kiely and Reynolds issue a call to their young adult audience to cross the color line, participate in peaceful protest, and create a truly inclusive community. I argue that Reynolds and Kiely radically expand the traditional African American paradigm to include a young, white male as a response to Baldwin's *cri de coeur* that racial inequality cannot be ended until white people break the chains of their inaction, fear, and hate. Reynolds and Kiely's novel contemporizes the narrative of immersion by including dual responses to systemic racism for the purpose of educating their intersectional audience about the trauma caused by inaction and the growth attained by partaking in the journey to empowerment and social reform. I attempt to prove that *All-American Boys* manifests a call to its own audience to learn from and act against systemic racism in the United States. I perform a close reading of *All-American Boys*' protagonists' journey from ignorance and inaction to awareness and action as articulate kinsmen in an intersectional community fighting against the hegemony. Finally, I utilize the scholarship of Katharine Capshaw, Claudia Mills, and Michelle Martin to discuss the authorial call to the YA audience. There is little scholarly work covering *All-American Boys* or the use of Stepto's paradigm in contemporary YA works; I try, here, to close the gap.