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Strategy for teaching Afro-American cultural curriculum in the humanities.

Nathaniel Sims

University of Massachusetts Amherst

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STRATEGY FOR TEACHING AFRO-AMERICAN CULTURAL CURRICULUM IN THE HUMANITIES

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ABSTRACT

This study is the first of its kind - A strategy for teaching Afro-American culture through the Humanities (i.e., art, music, dance and literature), based on the assumption of what it is that a high school student should know to be ready for Afro-American Studies at the college level.

The procedure was to research and develop a written curriculum which specified and analyzed objectives that are both student and teacher-centered. The objectives are in the content areas of art, literature (novel, drama, poetry) and music. The researcher has developed the objectives through an "instructional system" for a particular group of learners who, at the start, have known (or assumed) competencies. The instructional system was built around field work in the Georgia South Sea Islands, personal observation of and a survey of written material on Black Studies programs, of interviews with faculty members in several Black Studies programs, participation in many Afro-American Studies courses at the University of Massachusetts. In addition an analysis was made of the available material in the field before deciding on the curriculum

content. All the objectives were drawn from research in the subject matter and broken down into very specific descriptions of learner behavior. All the specified objectives were related to the following general notions: (a) Afro-American influences that have been brought to bear on America; (b) the cultural creations, intellectual or artistic which have grown out of these ideas and influences; (c) learning opportunities for Black students to experience the Black past relative to their own awareness. All of these directions gave assurance and conclusiveness in the objectives. The objectives contained three types of behavior: psychomotor, affective ("attitudes"), and cognitive ("knowledge"). Also all of the objectives were developed from one of the following categories: affective, cognitive or psychomotor.

Further, a selection process of curriculum procedure is provided to account for the realization of the specified objectives that were developed. Some of the variables used for the curriculum procedures were: lead organizers, perceived purposes and elicitors.

In conclusion, the structural phenomenon considered were specified objectives of Afro-American culture connected either directly or indirectly with observable correspondence [Dumont and Wilson, 1967], that has been empirically justified, i. e., confirmed relationships between observable concepts in the field of study and the theoretical concepts of its author. This curriculum is presented as representative of the directions of Afro-American Studies.

STRATEGY FOR TEACHING AFRO-AMERICAN
CULTURAL CURRICULUM IN THE HUMANITIES

A Dissertation Presented

By

Nathaniel Sims

Submitted to the Graduate School of the
University of Massachusetts in
partial fulfillment of the requirements for the degree
of
DOCTOR OF EDUCATION

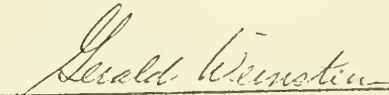
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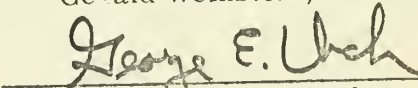
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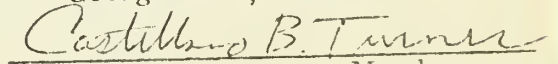
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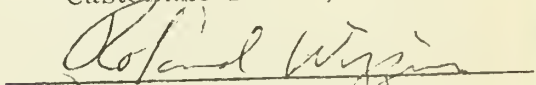
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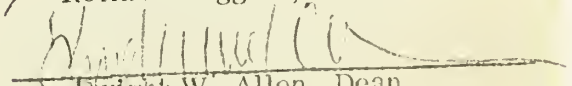
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Castellano Turner, Member



Rolland Wiggins, Member



Dwight W. Allen, Dean

May 1971

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DEDICATION

This work is dedicated to my mother and father,
and to the memory of my sister, Cecelia Constance
Sims.

ACKNOWLEDGMENT

Words on paper can never express my thanks and appreciation to all those whose help made this work successful.

However, in view of this limitation I want to express my thanks and sincere appreciation to:

All the Black poets, writers, literary artists, educators and community architects who have allowed their work to appear in this document.

My family whose spirit supported me in this endeavor; the assistance of Gerald Weinstein, Professor of Education and Chairman of my Committee; Dr. Castellano Turner, Dr. George Urch and Dr. Roland Wiggins, whose time and advice were invaluable.

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TABLE OF CONTENTS

Chapter		Page
I	INTRODUCTION	1
	Purpose of the Study.	4
	Statement of the Problem.	5
	Rationale of the Investigation	5
	Present Situation.	9
II	THE MODEL FOR THE CURRICULUM IN AFRO-AMERICAN CULTURE.	13
	Procedure of Study.	13
	Definitions of Terms Used.	15
	Limitations of Study	16
	Review of Related Literature.	19
III	THE CURRICULUM.	23
	The Beginning - Who Are We?.	28
	Teacher Centered	28
	Curriculum Procedures	42
	Student Activities.	47
	Culture and Environment of Africa.	54
	Teacher Centered	54
	Curriculum Procedures.	59
	Student Activities.	61
	Transplanted African Culture	66
	Teacher Centered.	66
	Curriculum Procedures.	93
	Student Activities.	95
	The Afro-American Image in White Produced Literature	97
	Teacher Centered.	103
	Curriculum Procedures	115
	Student Activities	116

Chapter	Page
Black Writers and Their Treatment of Black Literature	127
Teacher Centered	132
Curriculum Procedures	148
Student Activities	152
 Afro-American Painters	 161
Teacher Centered	163
Curriculum Procedures	177
Student Activities	179
 Black Music - An Afro-American Art	 180
Teacher Centered	195
Curriculum Procedures	204
Student Activities	206
 Afro-American Dance	 218
Teacher Centered	226
Curriculum Procedures (See page 204)	
Student Activities	231
 Afro-American Drama and Poetry	 236
Teacher Centered	238
Curriculum Procedures (See page 204)	
Student Activities - Drama	245
Student Activities - Poetry	250
 Affective Experience of the Black Community	 264
Teacher Centered	276
Curriculum Procedures	294
Student Activities	295
 IV SUMMARY	 297
Future Implications	299
Recommendations	300
Research Design	301
 APPENDIX	 304
 BIBLIOGRAPHY	 364

CHAPTER I

INTRODUCTION

The favorable attitude toward teaching courses in the Black experience is not of a recent development.

There have been, and are now difficulties encountered in establishing the Black experience in the public schools. Some of these difficulties are: mis-educated staff, conflict between Blacks and whites in deciding what subjects are to be taught, white fears of exposing the polarity of Black and white, Blacks wanting to do the work themselves, and also, general resistance by whites to the will of Black people.

History indicates that the effort of teaching the Black experience in some public schools that were all Black or predominantly Black had taken place in some of the southern portions of the country only as a result of the tenacity, imagination, and zeal of Black educators and teachers in those areas. In a 1936 survey (Crisis) it was reported that out of 174 Black public high schools in 21 states and the District of Columbia, 50 of these schools were offering courses on the Black experience, and most of those courses were created in the year 1927 and thereafter. Each of these courses carried full credit. It was reported in the survey that the Black experience was appreciated most in the heavily populated areas of the Black community in the South. One could say

that this was due to the high race symbolism and the covert practice of the separate school systems.

In general most schools that offered any curriculum on the Black experience were in the south and they used the texts of Woodson's The Negro in Our History, and Brawley's A Short History of the American Negro. Students who participated in these courses and read these books indicated in the survey an increased interest in many of the problems of Black people, they felt more racial pride and self-respect, and developed different points of view of certain periods in American history. Until recently very few schools have ever included Black literature in their curriculum. In the South years ago one would find two out of every hundred schools considering it. In a 1930 survey of Black colleges (Crisis, 1936) it was reported that 46 of 48 Black colleges surveyed were offering courses in "Negro history," 29 courses in "Negro literature" and 29 courses in race relations.

In 1932 a government survey indicated that 95 white colleges out of 580 surveyed were offering courses in race relations to their students. The courses were listed as Race Relations, "Negro" Problems, The American "Negro", Immigration and the Negro, Race and Culture, and Problems of Race and Nationality, (Crisis, 1936). Further, during the thirties Afro-Americans experienced a time when several liberal white professors got interested in race relations - Dr. Franz Boas, Dr. Melville J. Herskovitz in physical anthropology and Dr. Howard Odum and Dr. Johnson in music and folklore - and supposedly

this was to increase the study of the "Negro" in the white colleges and universities. Even with these minor developments of 1935 the Black condition was and is still being systematically ignored. At this point one can compare today's events in Afro-American studies with those of 1935 indicating that history is repeating itself. Consequently, Black people are into an intensive campaign - this time to eradicate the forms of oppression that prevent them from having Black Studies in the education system. This assertive role has been on a continuum and has completely immersed itself in the Black community.

Therefore, considering the above historical conditions it's no wonder that there are certain issues of a political nature that confuse the average white observer (including white professionals). For example, any group or individual called "Afro-American" or most recently "Black" is probably considered by whites to be "militant." This belief is a serious white problem, and Blacks can spend their time defining only to themselves their own perspective in clear and concise language rather than defining themselves to whites. The problem is that whites want to lead Blacks into interpreting or explaining themselves and their relationship to the white man at their convenience, and as a consequence it becomes necessary for Blacks to ignore this and begin to make a serious attempt to focus in on the problems which affect the Black community in an attempt to understand themselves better. To assist in this task a Black curriculum is needed to make an inroad into the predominantly white curriculum present in almost every type of educational institution in this country.

School administrators are under pressure from parents, Black educators and revolutionary groups to bring about radical changes in the society and schools. Blacks want answers, materials, ways to change the schools. The present condition of the public schools today is that they haven't been able to provide Black youth programs designed for his needs, desires and interests based on an understanding of who he is and accepting him as he is. Out of these circumstances the condition of Black students leaving high school unprepared to deal with the new concepts of the Black community and Black students leaving high school unprepared to deal with Black Studies at the college level.

PURPOSE OF THE STUDY

The advent of Black Studies in American universities has revealed the existence of a pronounced gap in the American educational system. This gap is in the lack of an educational system which fulfills the needs of connecting its minority population with the cultural heritage of that minority. The need to close such a gap gives rise to this study. Thus, this investigation has as its aim to develop a strategy for teaching Afro-American culture which would operationalize a much needed inclusion of Afro-American perspective in public school curriculum.

STATEMENT OF THE PROBLEM

This study is based on the assumption that Black students should understand certain historical features that are essentially African in origin and present in America in order to enhance their own identity. These historical understandings and perspectives should make up a fundamental part of the curriculum for Afro-American students.

Thus the problem can be stated as: What knowledge, practices, directions and learning opportunities can be utilized through the vehicle of the humanities for the communication to Black students of their culture connectedness?

RATIONALE OF THE INVESTIGATION

Black people need to be educated according to their own needs. The effort of Black people is to pursue and satisfy the desire for knowledge of our own environment, of ourselves individually, and of ourselves as a group. Another major educational concern is to overcome the systematic exclusion of Black people from furthering their education. One can feel this exclusion because white attitudes towards the education of Black people have been categorically decisive and imperceptible to the life and environment of Black people in this country. These generalizations are made from reviewing the historical conditions of Black people. For example, history points out that at the end of the eighteenth century Princeton University admitted a North Carolina slave, John Chavis, in an experiment to determine whether a "Negro"

was capable of responding to "the education of a gentleman," (Smith, 1888).

In 1967-68 there were 121 "Negro" colleges in the United States with an enrollment of about 130,000 (about 55 percent of all Negroes enrolled in colleges throughout the country,) (Sekor, 1969). S. A. Kendrick in his report, The Coming Segregation of Selective Colleges, points the finger at the pseudo-banner of the American Academic Community and asserts that "in 1966 only .69 per cent of the student population in New England institutions of higher learning were Black men and women," (Kendrick, 1966). Therefore, through empirical and experimental judgments one would believe that the Black codes of the eighteenth century have remained subtly in force. However, these conditions do not originate in the academic community but obviously have been elaborated and codified by academicians, North and South. Probably the most sophisticated and subtle forms of coding (Black codes) that have faded and returned according to the social conditions can be numerated in order of currency: (1) there should be no education for Negroes at all, for any education given them would subvert the social and economic order; (2) since "Negroes" are inferior to whites in mental capacity, whatever education is provided must be segregated; (3) since "Negroes" are morally inferior, their education must be narrowly and severely moral; (4) education, the primary instrument of social control, must be used to keep the "Negroes" in their place; (5) in order both to control and to utilize "Negro" potential, education must be vocational; (6) education should provide only enough Negro teachers and professionals to

insure hermetic caste system, (Sekora, 1969). The effort at this point is not to suggest that white people individually did not make efforts to speak out for Black interests, but when times were crucial and issues were monumental white supporters were few and weak. They themselves were without the institutional support. These facts provide evidence for the prevailing notions that Black people must seek out their own history, teach it themselves, and work on each other to obtain self-liberating education.

One should recognize that the needs of Black people have been articulated by many, such as Harold Cruse who says:

The further the Negro gets from his historical antecedents in time, the more tenuous become his conceptual ties, the emptier his social conceptions, the more superficial his visions. His one great and present hope is to know and understand his Afro-American history in the United States profoundly . . . (Cruse, 1969, p. 565).

Which means to him that "those who cannot remember the past are condemned to repeat it," (ibid).

Based on Black experiences, one can't ignore the truth of what is being articulated. Harold Cruse further asserts in the beginning of his book, The Crisis of the Negro Intellectual that:

as long as the Negro's cultural identity is in question, or open to self-doubts, then there can be no positive identification with the real demands of his political and economic existence. Further than that, without a cultural identity that adequately defines himself, the Negro cannot even identify with the American nation as a whole, (Cruse, 1969).

One of the giant intellectual contemporaries of our time, William E. B. DuBois, born in Great Barrington, Massachusetts, and after whom the University of Massachusetts Department of Afro-American Studies is named, wrote in 1935:

Negroes must know the history of the Black race in America, and this they will seldom get in white institutions. Their children ought to study textbooks like Brawley's 'Short History,' the first edition of Woodson's Negro in Our History, and Cromwell, Turner and Dykes' Readings from Negro Authors. Black men who celebrate the birthdays of Washington and Lincoln, and relatively unimportant "founders" of various Negro colleges, ought not to forget the 5th of March - that first national holiday of this country, which commemorates the martyrdom of Crispus Attucks. They ought to celebrate Negro Health Week and Negro History Week. They ought to study intelligently and from their own point of view, the slave trade, slavery, emancipation, reconstruction and present economic development, (Journal of Negro Education, July 1935).

One can write on and on about the problem and needs of Black people and what their educational needs should be. But only a few can describe the situation so perceptively as DuBois. The above-described situation is not, as many white professional and white educators have stated, "Blacks calling for segregation." On the contrary, Dr. DuBois explains very clearly that this is not a plea for segregated schools, or mixed schools, but for education. He further articulates what Black people are still calling for today:

. . . A separate "Black" school where children are treated like human beings, trained by teachers of their own race, who know what it means to be Black in the year of salvation, 1935, is infinitely better than making our boys and girls doormats to be spit and trampled upon and lied to by ignorant social climbers, whose sole claim to superiority is ability to kick "niggers" when they are down, (Journal of Negro Education, July 1935).

One must realize that this time Black people will keep striving until they have acquired control of their own destiny.

One must recognize that this quote was in the early 1900's, but in 1968 and into the 1970's the "national Black community has intensified its struggle to liberate itself from the oppressive conditions imposed by centuries of white racism," (Proposal for the Department of Afro-American Studies, University of Massachusetts, p. 1). Black people are making a continuous effort to control their own destiny which parallels Mother Africa seeking her independence. This common goal, namely to provide Black people with access to historical information on their past and cultural experiences as well as education, accommodates the autonomous call for Black Studies.

The Present Situation

Students at the elementary and junior high school years study the smaller units of society in the "a little here and a little there way." Educators feel that at the high school level, students should be able to deal with meaningful concepts of culture and international community. The curriculum for grades 9

and 10 in most schools offer social studies devoted to world geography and world history dealing with eight or nine cultures. If one were to make an objective analysis of American history textbooks constantly used in schools, he would find that they still reflect historical distortions that help perpetuate and intensify the pattern of racial discrimination - that is, he would find accounts of just bad history. Little if any material now offered in the curricula of today's schools provides for the proper directions, perceptions and style of Black people today. For example, in the analysis of The Negro in American History textbook (1964) by a panel of historians from the University of California under the chairmanship of Kenneth M. Stampf (et al.) one can find an objective analysis of the Negro in American history textbooks. The panel uses books from grades 5 and 8 of the California public schools and two of the textbooks used in the public high schools of the state for their study. Additionally, this bad history that is reflected reinforces notions among whites of their "superiority," and among the people of color of their "inferiority." Further, in the classroom teachers with this kind of information at hand rarely change these above basic assumptions in working with the students. Now this is not to say that scholars who have been freer of sectional emotions and racist assumptions and who have produced research and documents that develop a substantially different understanding are not being used in the classrooms. It is, however, to say that even with this material cultural integrity of Black people is yet imposed upon by paternal and intellectual colonialism.

Looking at what many call the most critical area, this country is witnessing revolutionary patterns in the national Black community that are intensifying its struggle to liberate itself from the oppressive conditions imposed by centuries of white racism. This process is so extensive that not only Blacks but other non-caucasian ethnic minorities have been excluded from the structure of the American experience and are seeking liberation. Therefore, not to belabor the point, Black intellectuals have called for Black Studies at the college level, and efforts are directed to ensuring a comprehensive, integrated body of curricula in the arts and sciences, emphasizing the development and experience of the Third World - Afro-Americans, Africans, Latin Americans, and other non-white peoples throughout the world. Black Studies at the college level is a search for educational relevance from a Black perspective. Black Studies programs are to reactivate the "mortified ego" of a "white-washed" social, economic, political and educational system affecting Black people in America. Also, to "liberate Black minds is to liberate white minds."

In these present times the curriculum in Black Studies will help to clarify urban education. Black Studies will restore a feeling of history and collective destiny to the descendants of people who have been cut off from a fundamental attachment to land, culture and peoplehood (the people of African descent).

Urban education will become the contemporary education of non-white Americans (people of the Third World, inter-city kids). However, the writer is concerned with the contemporary education of the Afro-American experience which is one large entity of the urban education focus.

The desire to prepare an Afro-American Culture program through the humanities is based on the need to establish direction for today's Black curricula. It is necessary to implement more information about Black culture and the Black heritage in standardized texts, schools and higher education in general. In the past the curriculum has not focused on the use of multi-sensory stimuli. The humanities have been selected as a vehicle to incorporate the use of multi-sensory stimuli. This approach will allow the curriculum to be expanded in an attempt to meet the experiences of Black people. It is important to include Black family life in the school curricula and communication media used in society, as basic frames of reference and representation of the masses, e.g., sharecroppers in the South, people of large and small urban Black communities.

Among these considerations the writer will present a curriculum of Afro-American culture through the humanities making use of literature, music, painting and dance.

CHAPTER II

THE MODEL FOR THE CURRICULUM IN AFRO-AMERICAN CULTURE

Procedure

An attempt will be made to develop a strategy for teaching Afro-American culture through the humanities. The proposed strategy will be molded into a model curriculum. The basic curriculum will be to provide students with information in an attempt to change their attitudes and behaviors. Essentially the curriculum is knowledge-seeking. Specifically the strategy is as follows:

1. To research and develop a written curriculum which will specify and analyze objectives that are both student and teacher-centered. These objectives will be in the content areas of art, literature (novel, poetry), drama and music. The researcher will develop an "instructional system" for a particular group of learners who at the start have known (or assumed) competencies. All objectives drawn from research in the subject matter will be broken down into more specific descriptions of learner behavior. All specified objectives will be related to the following general notions: (a) Afro-American influences that have been brought to bear on America; (b) the cultural creations, intellectual or artistic, which have grown out of those ideas and influences; (c) learning opportunities for Black students to experience the Black past relative to their own awareness. All of these directions will assure conclusiveness in the

objectives. The objectives will seek three types of behavior: Psychomotor, affective ("attitudes"), and cognitive ("knowledge"). All objectives in the curriculum will be developed from one of the above. The affective domain will include these five characteristics: receiving or attending, responding, valuing, and organizing. The cognitive domain will be concerned with knowledge or memory, comprehension, application, analysis, synthesis and evaluation, etc. (subdivided). Finally, psychomotor domain which will involve muscular responses of five levels: perception, set, guided response, mechanism and complex-overt response.

2. To select instructional activities which will account for the realization of the specified objectives. The researcher will develop some common instructional variables that may or may not be of any use in effective teaching. The user of the curriculum must select from as wide a range of alternatives as possible in hopes that what he selects will be effective. Some of the common instructional variables which will be used are: (a) Lead Organizers - statements by the curriculum user that provide the learner with a kind of cognitive structure indicating something is supposed to happen. One example would be a paraphrased objective, such as "Let's look into the problem of racial nomenclature. . .", "Our problem is . . . ", etc.; (b) Perceived Purpose - Questions or statements the user will use to help the learner to perceive the importance of the instruction. For example, "What are the psychological implications of one who uses Negro, or colored?" (c) Elicitors - a series of questions or statements that will be asked to produce intended learner responses. For example, "In the picture,

pick the items that resemble transplanted African culture," (analysis). "What do you call yourself if you wanted to identify with your African past?" (application). "Now write a poem about the Black that can be dramatized by two students," (synthesis). "Stated differently does this mean blues is sad music for sad people?" (comprehension). "Do you know the universalities of man?" (recall). The second part of number 2 deals with selecting and designing methods and materials and indicating step-by-step procedure for identification and selection of instructional methods and media to be used.

Definitions of Terms Used.

1. Black Curriculum - A method of supplying Black people and anyone else interested, information about the Black experience in America and abroad respective to Black culture, literature and history in general.
2. Black Studies - An interdisciplinary approach to the studying of Black people in the areas of Black history (Afro-American), Afro-American folklore, Black literature, Black sociology, Black psychology, and any other description that studies the nature of Black people in this country and the world.
3. Urban Education - The study of the educational needs of the urban inner-city child. The study and training of teachers and leaders in the educative methods. The development of curricula dealing with the behavior of the inner-city child.

NGTE: Urban Education: Most Black people are urban dwellers. To ignore them would be consistent with the past methods. Moreover, over 90% of Northern Blacks are urban dwellers.

4. Contemporary Education of the Afro-American - An expression to give new direction in the study, interpretation, analysis, and critique of the major problems, issues and trends affecting the contemporary education of Black Americans in American educational institutions.

5. Humanities - A multi-disciplinary method of instruction that focuses upon the individual need to explore, to discover, to organize one's experiences, to give and receive affection with the use of art, music, literature and drama.

NOTE: Humanities are generally designed to work with the inner workings of an individual in furthering one's communicative skills. However, a humanities program can be "humanistic" if the one being taught perceives that the instruction is changing his own behavior. These changes in behavior can be changed in some individuals and not in others. Further, this type of program gives way to the demand for multiple sensory responses in learning experiences as opposed to solely verbal responses.

Limitations of Study.

The following considerations should be reviewed in regards to this study:

1. This study will not test any large sample. It must be pointed out that no formal field tests have been made of this curriculum short of small demonstrations of selected parts to determine consistency and student interest.
2. The study is a curriculum covering selected materials representing the culture of the Afro-American. The basic assumption that supports the study is the notion of its design and style to serve as a guide to the field of

Black studies. Therefore, while the ideas and findings are of primary importance, all conclusions put forth are suggestive and not definitive or conclusive.

3. The curriculum study is being presented as a theoretical model and does not take into consideration the impact of the curriculum over a long period of time through a field-testing system. The only conditions the study establishes are considerations by the reader of the future implications the model will provide once demonstrated through the recommended research design included in Chapter III of the document.

4. The study does not allow one to make a systematic comparison to other models, only an implied or intuitive comparison of what should exist in the field of Afro-American studies at the secondary school level.

5. The respective advantages and disadvantages of this curriculum will be determined by history. However one must begin somewhere, and hopefully this document will remain as a developed theoretical model with which to make comparisons - that is to say that when other models are developed by other curriculum researchers this will remain as a model, with which to compare. This explication cannot be qualified as true or false automatically; but it may be adjudged more or less adequate according to the extent of its use and its attainment of its behavioral objectives.

6. The study will not report any external validity other than what is implied in comparisons with at least three different models.

7. The study will not be a value free study, in fact it is concisely value laden. Most curricula that purports to be objective comes out to be value laden in the classrooms of America. The selection of what to teach children is not a value free process - the selection of materials to be taught is in itself a reflection of a bias. Therefore, in this study there is no strict empirical base for the selection of the content in the curriculum proposed and the choices of the content are predominately subjective.

Review of Related Literature.

In Hazel Wanner Howell's study (1961-64) of the Black Muslim, she indicates that the major response of educators to the Muslim's plea for recognition and identity must be a new high, conscious level of concern for pupils under the authority of the school, even those who do not want to be there. Educators must salvage them and bring them back into the mainstream of American life. This study does not reach a solution; it only points out a need. Sullivan in his study The Concept of Culture Change As An Investigative Tool for High School Social Studies Programs, makes an effort to demonstrate the significance of metacultural analysis of culture-change theories in the context of curriculum planning. The primary effort of Sullivan was to show cultural-change and implications of certain cultural theories when used in social studies programs. He also pointed out the need for educators to temper their efforts towards a more humanistic outlook.

The work that probably is most relevant to the purpose of this dissertation is the Black Curriculum (Walton, 1969). This book is cited as a "technical instrument to fulfill a programmatic void." Wilcox goes on to say in the book's introduction that "the conceptual framework presented herein obviously can be supplemented by the users of the instrument . . . a manual for how Black men function within white controlled institutions. The Black Curriculum embodies how Black people function and shows that a person is a part of the curriculum

and not a spectator as in the case with the white curriculum. The Black man's relationship within the institution is as much "educational" as the curriculum itself." The book skillfully uses the concept of accountability for the learning and educating of Black youngsters. Further, if one were to make an objective analysis of American history textbooks, one would find that they still reflect historical distortions that help perpetuate and intensify the pattern of racial discrimination.

Literature on this subject indicates that only recently have teachers begun to define their objectives in behavioral terms. Mager (1962) and others have written consistently in favor of specifying instructional objectives in terms of observable student behavior. Works by Carroll (1967) make an assertive effort to describe a model school learning system based on a semi-quantitative model which has been used by Bloom (in press) to describe rates of student learning. Carroll in this work provides a basis to decide which variables to measure in an attempt to adequately describe curriculum learning.

Alschuler (1967) in his study explains that although a student may be highly motivated to perform a particular task, his anxiety in entering task situations may prevent or interfere with several of the skills which are necessary in performing the task. The effect of anxiety on complex learning has been investigated by Spielberger (1966) and it seems relevant to the model of curriculum achievement. This is particularly evident in schools where students are under very high parental pressure or peer pressure to succeed

academically. Coleman (1966) indicates the importance of sociological variables in learning. These variables are pointed out to be important particularly in public schools which enroll students from a broad range of family backgrounds to include a variety of measures of student, family, community and peer influences on the student.

There have been many studies done on racial and social isolation in the schools revealing the lack of minority consideration in school curriculum. However, within all of these studies the scope has been to describe the problem and tell what is needed. Particular efforts have been made to include Black history in different textbooks as well as in some classrooms. But even that has been totally inadequate and can only be received as a piecemeal effort to deal with an entire interdisciplinary mass of material left out of the educational planning of public and private education. The effort of Katz in his instant replay of "Negro" History Week in the collection entitled, Eyewitness: The Negro in American History is actually further documentation of getting on the bandwagon. But it won't meet the racial demands of people in Black Studies today. The teacher guide that accompanies it also does not give the teacher clear objectives to material - only hints. The Eyewitness book will put information in the general public hands that they haven't had before, but it falls short of what is needed to satisfy the needs of Black education. The public school system of Evanston, Illinois, put together a supplementary curriculum package for social studies from grades K - 8 for their teachers. It was a good start, but

fell short of the needs. The concepts were weak and lacked direction in the preparation of students for college Black Studies, for that is where Black students are headed.

Of the works that come close and fit rather well into the new directions of curriculum study in the area of Afro-American studies is the teacher's guide by Banfield, Africa In the Curriculum. This guide has a wealth of information, materials and resource leads for elementary school teachers studying African life, history and culture. Miss Banfield presents some of the old early western empires of Africa that were supposed to be important, and she also presents material from some of the selected, better known newer African states. She has included African poetry, folklore, proverbs and some short stories, making her book very useful for the classroom teacher. Also of equal importance is Van Williams' The Curriculum Guide for Afro-American Studies, a guide that runs in the same style as that of Banfield's work. Their curriculum was designed as a course in Afro-American Studies to correct the historical false generalizations and stereotypes of minorities that exist in this country.

CHAPTER III

THE CURRICULUM

By the completion of this writing most education systems will have awakened to the decisive cry for relevant curricula - curricula that have a cultural identity. An education system that is not controlled by those it is supposed to educate then will only yield what the controllers have programmed. What one receives now in the American educational system is a one-sided cultural identity and ultimately miseducates all its participants and only offers an identity that is useful for those who run the system. This is usually done through a subtle behavioral process such as an indoctrination of whiteness by whites without whites yelling, "only white is beautiful." Instead they program only themselves in educational materials nationally. One can observe the TV media which only advertises white texture of hair, blue eyes, and make-up that only makes whites attractive. (Incidentally, the recent appearances of more Afro-Americans in public media doesn't mean that they have changed.) In another instance, movie dialogues are worded in such a way that it makes whites the only ones tamed and anyone else untamed.

It is only because of the increasing pressure by emerging Black revolutionaries and others who call for change that there exist any concern for Black Studies at all. Consequently, Black Studies, and those who run the education

system have made this condition the most controversial curriculum issue in the American education system. What makes this condition so controversial is that whites tend to reject materials that make them uncomfortable, and they continue to operate unchecked in their efforts to manipulate Black Studies programs by turning the materials towards their own stereotypes. If the hearts and minds of those who historically have set up our educational structure were right they would automatically float within the fabric of American forms of communication the multi-cultural ethnic life styles of all Americans. This is not the case now, and people concerned with self-determination must provide their own definitions to meet or offset this aggressive subtle behavioral process of whites. The efforts of this work is commitment to the basic of direction - education for self.

Another of the main issues of this work is that education is the philosophical training of men for life, training that comes largely through experience, grouped with oral and written tradition. Studies have indicated that which is directed towards the senses develops the total awareness of the individual in his pursuit of that training. Therefore, what follows is a curriculum that will respond to the multi-sensory areas of Black youth in hopes of acquiring this training.

In this curriculum the general objectives that teachers should seek in presenting the Afro-American culture are as follows:

1. To present Afro-American culture and offer an opportunity for the student to develop an understanding of the information (to be disseminated).
2. To challenge the students to re-examine their awareness of the arts, music, literature and history of America.
3. To project the student in the cultural and historical conditions imposed on Black America and to show that Black America is a culture of protest against these conditions; to show that the artistic expression of the Black American is part of his own vigorous involvement in a continuous campaign to attain freedom from the colonial times to the present.
4. To help students judge Black American emancipation and what contributed to the emancipation of the Afro-American, (i. e. , how music, literature, arts, influenced the revolts, abolitionist movement, underground railroad, civil war Black Power, etc.).
5. To increase the students alternatives to viewing American culture.
6. To interpret and examine slavery and how it affected Black Americans and white Americans and to explore the problems slavery created that still affect America today.

7. To examine and appraise the significance of the Black Protest of the twentieth century and some cultural forms that are reflected.
8. To offer the resources that will help the student involve himself in the historical, political, cultural and social contributions of the Black American.

In order to use a curriculum it must be written in a form that will yield the greatest amount of use. This curriculum is produced with both teacher and student-centered learning opportunities. The teacher's objectives spell out exactly what the curriculum is intended to accomplish and what the plans of the teacher should be. The student's learning opportunities are by the same token specifying exactly what the student will do in order to start and finish this curriculum.

The following material consists of the curriculum that will provide the curriculum user with the resources to get the student involved in and aware of the historical, political, cultural and social conditions of the Afro-American. This awareness begins with answering the camouflaged question, "Who Are We?" This chapter is divided into ten different topics. Each topic begins with an essay of background information that provides a direction for the interpretation of each subject to be covered in the curriculum. Each subject section is further broken down into teacher objectives, curriculum procedures, and finally, student activities.

At the beginning of each curriculum subject area (topic subjects) the curriculum user will hand to his students the student section titled "Student Activities" for student directed use.

THE BEGINNING - WHO ARE WE ?

To begin any curriculum one must have a major direction and commitment. The major direction of Black Studies Curriculum is to know thyself. You are not who you are if you let others tell you who you are. This condition prevails when you remain without a knowledge of your historical past. The major theme of this study is two-fold. The students and others of this curriculum will terminate with knowledge of themselves and Afro-American culture.

The curriculum objectives that will connect the teacher and student are:

1. The teacher must read Appendix IA, and study it well so as to become familiar with it. (Appendix IA is the two main lectures of Richard More on The Name "Negro," its origin and evil use.)
2. The teacher must commit himself to never allowing himself or any student in his presence to use the word "Negro."
3. The teacher must commit himself to informing totally the students under his supervision of why the term "Negro" should never be used.
4. The teacher, after reading Appendix IA, must develop a firm commitment to use the terms "Black American" or "Afro-American" in referring to all Black people.

NOTE: The teacher if in doubt must undertake a thorough re-examining of the name "Negro." Appendix IA will explain the social and psychological origin of the name "Negro" as a name for slaves and other loaded degrading connotations that effect the style of the people so named. If the teacher, after having studied Appendix IA, still remains in doubt about whether or not to use the term "Negro," he must re-read Appendix IA. It is imperative that the teacher understand that the names Afro-American and Black American be used, as opposed to "Negro," because the former two terms link Black people culturally to their motherland while establishing identity to and self-esteem for their existence as colonized Black people in America making an effort to decolonize themselves and yet who are also Black Americans.

6. The teacher will instruct the student to do a historical study of the term "Negro," developing the origins of the term. How it was used. How it is used now. What happens to the people who use the term, etc.
7. The teacher should intuitively inspire the students to discuss or write on the psychological ramifications of the term: a major point would be what is the psychological make up is of one who accepts the definition of himself by those with a slave owner's mentality.
8. The teacher will instruct the student to investigate and study why the Black Muslims discontinue the use of their last names as a

result of those names belonging to the slave masters who had colonized them, (See student objectives).

9. The teacher will read and instruct the students to read the Phylon Review article "Rebels Without A Name" by Nathan Hare, (See Appendix IB).
10. The teacher will establish a discussion with the students on the historical development (time sequence), cultural heritage, and semantical usage of Nigger, colored, negro, Negro, Afro-American, Nationalist, Afroamerican and/or Black, and also relate how "negro" is different from Afro-American. The students should be able to discuss their knowledge or feelings about any unconscious attitude that they themselves or fellow students have when using continuously the misnomenclature "Negro." The discussion will include this lead question: "What unconscious feeling would one have using or hearing used the term "Negro" in the company of each of the following: other Black men, whites, women, and Afro-Americans ?

In conclusion, the aim of the curriculum is to show that Black is significant and that we are Afro-Americans culturally, and Black Americans only because we are Black citizens in America. The proof is beyond rhetoric.

11. The teacher should now direct the students to turn their attention to a description of Ancient Africa and the early ancient West African empires. The teacher will now show that the entire issue of studying the name Negro is not an easy task. Therefore, we must look at the continent of Africa first in order to determine what culture existed prior to its transplantation to the Western shores around the world. We must look at West Africa for the Afro-American culture of connections that are bridged in this curriculum. The teacher will use the following information to communicate that Africa had a continuous culture that flourished in an environment similar to the coastal parts of the Southern United States, the coastal and pacific areas of the western hemisphere where rice, indigo, cotton and sugar cane, etc. were grown as in Africa. This culture, even though disrupted by slavery, is functioning to an expanded degree in America, giving rise to what this curriculum records as Afro-American culture. The gradual changes made in the African civilization, coupled with the whites who emerged from the Dark Ages only to be sneaky and corrupt as they invaded the Black Nation, destroying and enslaving nations of people, exploiting them through their method of discovery - this whole process has not yet come to an end.

The duty of the teacher will be to show and discuss the early African kingdoms, their wealth, organization and the historical attributes the Black nation offered the world during the discoveries of Leo Africanus, and the maps of Henry Seile.

Following is the narrative on the ancient West African kingdoms. Also, the accompanying slide narration (slides 1 - 23 will be found in the slide Appendix, Section I).

I. Ancient Africa

The study of the African past occupies the period known as the Glorious Age of Africa. The curriculum presentation will explore the Ancient Kingdoms of West Africa, (Ghana, Mali [Melle] and Songhai). These kingdoms had developed advanced civilization while, at the apex of their time in power, other parts of the world (Europe and Asia) were still in the Dark Ages.

The empire of Ghana existed from about A.D. 700 until the 13th Century. It was named for its king who was called the Ghana. (This kingdom was located in West Africa between the Senegal River and the Niger River). Ghana was powerful because of its gold mines. Through trading, farming, mining, etc., Ghanians increased their wealth. Ghana extended trade with other parts of Africa and Europe. This area and country dealt mostly with salt and gold in trading. Many hot areas in Africa lacked salt. Salt, mined in northwestern Africa, was brought south to Ghana by camel caravan. There it was exchanged for gold by Ghana's merchants. Ancient Ghana began to fall apart when its armies were defeated by tribes from northwest Africa. Later, in the 13th century, the Mandingo people ended the Ghanian empire and founded the kingdom of Mali. Mali religion was Moslem. It covered much of the same territory as Ghana but extended its boundaries farther west to include the Senegal River (the name Ghana today is the name which they received in 1957 when the former Gold Coast colony became independent).

The Mali Empire was ruled by Mansa Musa, meaning emperor or sultan. Musa had great wealth. An example of Africa's greatness in these times can be

seen in Mansa Musa's pilgrimage to Mecca in 1324. Musa had in his caravan five-hundred slaves. Each slave carried a six pound gold staff. Musa's camels were loaded with gold and 60,000 of his kingdom traveled with him. The life of the Mali was toward justice. They hated injustice. The king dealt quickly with anyone guilty of even a minor act of injustice toward his neighbor. Travelers found that they could pass through Mali without fear or harm. During these times the only empire that was larger than Mali was the Mongol Empire in Asia. Mali's greatness slipped away with the death of Mansa Musa in 1332. However, in Gao, on the Niger River, the Songhai Dynasty was forming. Songhai was the last of the great medieval empires. In 1468, Songhai moved its armies under the king Sonni Ali and conquered the city of Timbuktu in Mali. Sonni Ali died in 1492 (Columbus discovered the West Indies, which was thought to be America), and Askia Mohammed acquired the throne. Under Askia's leadership, Timbuktu became one of the world's greatest centers of learning. Timbuktu produced many doctors, judges and priests - all paid by the king. There was a university staffed with scholars teaching many courses. Because of Timbuktu's large number of educators and scholars, the book trade was the city's most profitable business. Songhai existed until 1590, when a Moroccan army crossed the Sahara and crushed its armies. Western Africa appears only now to be recovering from this invasion. This was because after the fall of these empires, strong Black kingdoms grew up in the forests to the south. These kingdoms were Benin, Oyo, Dahomey and Ashanti. Most of these kingdoms were small. The most important of these was Benin, located in the area that today is Nigeria.

Africa has a history of greatness that precedes the slave trade by more than a thousand years. Africans traveled the known world of that day just as the black coffee bean; they accompanied Portuguese, Spanish and French explorers in the western expansion. Any attempt to show Africa must be in this direction and of African art forms as seen in Africa's drive toward self-determination and liberation of its religion and creative arts. The focus should always place Africa's arts in the proper perspective and should open an awareness that refutes what has been told of Africa since the penetration by the colonial power, who expressed African artistic talent in terms that ranged from "childlike" and "grotesque" to "savage" and "bestial."

NOTE: This is written for student use. You may mimeograph it and pass it out to students.

Description of Slides:

1. Map of Africa by Henry Seille, 1632 after the discoveries of Leo Africanus. (Latin edition: Courtesy Rare Book Collection, University of Penn. Library.)
2. The map of the early description of Songhai by Leo Africanus. Africanus has a Moorish explorer and scholar of the 16th century. He found Timbuktu to have a university, and to be the intellectual center of the empire. (His map showed the area of Songhai, with the cities of Timbuktu (Tombutto) and Gao (Gago).
3. Title page, or cover of Africanus' book, Africae, Descriptio IX, ub, absoluta. (The History and Description of Africa)

19. Rene Caillie, 1799-1838. First European to visit Timbuktu and live to report what he had seen.
 "As a boy he had read Robinson Crusoe, which inspired him to explore and seek adventure. In 1824, at the age of 26 he embarked on a startling journey; he entered Africa from a point on the Guinea coast and proceeded north along the Niger River, obsessed with the idea of reaching the legendary city of Timbuktu.
 "Like most Europeans, Caillie was under the impression that the natives disliked and feared strangers, so to insure safety, he disguised himself as an Arab. He was not heard of again until four years later when he staggered into the house of the French Consul in Algiers. Caillie had traveled a total distance of 3,150 miles through unknown areas of Africa and had actually reached Timbuktu - only to find that raids on the city had left nothing but a mass of poor houses. Its former splendor had disappeared."
 (DCA Educational Products, Inc.)
21. of 19 Description of huts at Timbuktu by Rene Caillie.
22. cf 19, 21 Description of huts at Timbuktu by Rene Caillie.
23. cf 19, 21, 22 1828 drawing of Timbuktu by Rene Caillie.

20. Askia Mohammed Ture, Askia the Great (?-1529) ruled Songhai at height of its power.
 "A former general in the Songhai army, he took over the throne in 1493, and performed a military feat by united the greater part of Western Sudan and stretching his empire as far north as the frontiers of modern Algeria. Under Askia's rule, Songhai eventually controlled the main trade routes to Egypt, Tripoli and Tunis. He was also able to control the Hausa states, today the commercial center of northern Nigeria.

"In addition to his military talents, Askia was a fine administrator. He made Timbuktu a center of learning and encouraged scholars to come and lecture at the University. This renowned institution offered courses in Religion, Law, Literature, Science, and Medicine, and was equipped with many libraries.

"During Askia's reign, Songhai enjoyed both prosperity and harmony. In 1524, he was dethroned by his son, Mussa, and sixty-three years later, the Songhai Empire was conquered by Moroccan armies." (DCA Educational Products, Inc.)

4. The sea of Africa is 3 times that of continental United States.
5. Two views of the Horn Blower, a musician in the Oba's (king) palace at Benin City.
6. A - B Ivory carvings. Thought to be door bolts from the Oba's palace in Benin City. Left 12"1, B - 10"1.
- 7, 8, 9. Three views of warrior on horse. Cast in bronze by the lost wax method. Benin warriors were highly disciplined. As a group, they were held in high esteem.
10. A, B, C - Weapons: A - sword, iron blade; B - copper, with wood shaft; C - iron blade.
11. Queen Mother. Bronze head. Headdress is tall, and beaded. She wears a coral collar or necklace. The Queen Mother and her attendants lived outside the city in a special palace.
- 12, 13. Two views of Bronze head of man. Markings, tribal scarifications. Collar, coral beads.
- 14, 15. Bronze heads, two views. Notice how the style changed. This head probably comes from the late middle period (16-17th period, very late). These heads were placed on the Oba's family altar. They were representations (not portraits by this time) of his ancestors. He made regular offerings and sacrifices to them in order to insure the well-being of himself and his people. In some of these heads (particularly the top, or 12, 13) an ivory tusk was stuck into an opening in the top.
- 16, 17. Bronze plaques - two views. These plaques served as historical, pictorial records in the Oba's palace of events which happened there. This served in place of a written language, as did the professional rememberers. The plaques lined the walls of the Oba's palace. Cast in bronze. The central figure is the Oba, and he is larger than all, including his horse, because of his position in society.

18. Heinrich Barth (German scientist) arriving at Timbuktu. He led an expedition 1849-55 to collect data on north, west and central Africa. He mapped 12,000 miles of Africa and compiled a history of Songhai.
12. A - With the completion of showing these slides and discussing them with the students the teacher will hand out the essay titled "The Five Percenter" to the students. (See student objectives for questions of discussion.)
12. B - The teacher will read the essay to the students.

Note: This essay is a descriptive interpretation of the Five Percenter from the pen of God Dumar (Ulysses Wade). All credits are due to him and Allah.

FIVE PERCENTER

The Five Percenter is a Nation of Black People that exists in most of the Black communities in America. The Nation of the Five Percenter was born in 1964 in the streets of Harlem, by the True and Living GOD himself, Allah.

The Nation of the Five Percenter does not see itself as a People of what America calls Negroes. It sees itself as Asiatic People, the Fathers of Civilization. The Nature of the Five Percenter is to go out into the community and Teach the People the knowledge of self, Righteousness, and the art to Build for self. The Five Percenter ranges from a baby up to a middle-age man or woman.

The Nation of the Five Percenter is not Anti-white nor Pro-Black. The reason for this is because the Five Percenter knows that the white man is a devil, and was made by a Black man who was a scientist by the name of Jacob. Jacob thought he made man (the devil) to cause 100% confusion on the planet Earth and how to rule the original Black man for 6,000 years. Therefore the Nation of the Five Percenter agreed not to waste time worrying about that which was made to do devilishment because advocating hatred toward the white man does not clean the minds of the People. They are not Pro-Black because many Blackmen and women have and are still being made in the image of their slave masters. Also, History shows that all the human family came out of the Black man. Therefore, the Five Percenter understands that if man destroys that which he makes, it is like killing oneself. Examine the riots that take place in the Black community. The People only hurt themselves by destroying the food store and the houses they must use.

Therefore, the Five Percenter teaches that the only way that one can kill the devil (white man) is to recover from that mental death. By doing this one is able to use his or her Power to create something for self.

The name Five Percenter is used because only Five Percent of the Black people on the shores of North America have true knowledge of the origin of the Black man and teach that the Black man is the Son of Man, the Supreme Being, Black man from Asia who teaches freedom, justice and equality to all the human family on the planet Earth.

Also, the Five Percenter realizes that eight-five per cent of the Black people in America are Blind - to themselves - uncivilized people, poisoned animals - Eaters, slaves from a mental death and Power, people who do not know of the true and living GODS, and worship that which they know not of.

People easily lead in the wrong direction and hard to be lead in the right direction.

The other ten per cent of Black people are rich, slave-makers of the Poor, who teach the Poor lies, to believe that the Almighty true and living God (Black man) cannot be sought by the Physical Eye; by teaching the people to worship something other than themselves. The Ten Percenter are the Blood suckers of the Poor. So you can see that the Five Percenter's duty is to clean up the eighty-five per cent and the ten per cent that is dealing in the devil's way of life.

The Five Percenter also teaches the People how to eat to live because they know that the white man becomes rich on what the so-called Negro calls soul food. Many Black people in America use Pork for their main food. Now the Five Percenter teaches that Pork is an unclean animal that carries 99.9 diseases. One of these diseases is called "trichina worm" that lies in the intestine of one's body producing up to 1,500 living larvae. This worm causes heavy infection which can cause death as well as high blood pressure from eating measly Pork. Also the nation of the Five Percenter teachers that the pig was made from the cat, rat and dog for the purpose of cleaning up the filth when Musa (Moses) came to civilize the devil in 2,000 B. C. They were living in the western caves of Asia as they now call Europe. Therefore, no one that is a part of this Nation will eat portk, the pork that is a poison animal.

The Five Percenter's educational system for the community is very important. The science of learning that they teach children is very good. For example: when the study of Physics is taught, not only is the Nature of Physics told to the People, yet the brother explains it in such a way that one learns to know Physics to build for self and the community around him. Let's look at the Uranium-235 atom. The Five Percenter teaches that it is in the making of a Black man. In the atom we have Protons, Neutrons and Electrons. Now the teaching shows that the Proton is the Black man who has knowledge of Self and the Power of creation. That is a positive force. Now the Neutrons are the so-called Negroes who still live as slaves of Mental Death, being in such a state that he is neutral, consisting of a positive (his Black body) and a Negative (being made in the image of the devil). Therefore, the Neutrons (Negro) have no Power. Now the Electron is the negative (white man) that rotates around the nucleus (community or world of Black), for every community where there are Black people the white man bloodsucks. So one can see the new way of teaching that was created by the Five Percenter. The Five Perceners are located in the Ghettoes of hell, the government of the devil's educational system, and the law-enforcement of the devil penal institutions, the high government of the devil's civilization. The Five Perceners are daily teaching of America. Born and

raised of a nation of GODS, they say the only one to survive the catastrophe will be the Black man who has taken it upon himself to learn, listen and is completely Righteous, knowing that survival is through a different aspect of light that has been given; yet knowledge, wisdom and light have been given to fit any and all occasions that would prevail itself at any given time. So the Five Percenter teaches a new civilization and gives out lessons to the brother and sister who have not continued themselves on through their seeds, to merge and enjoin one Another, come together with one Another; so says the GODS (Five Percenters) for surely one will find it very difficult in the years to come.

Within this new civilization one drops the first name and refers to himself as God Tobar, etc. All Five Percenters are their own Gods and feel that every-one is his own God and controller of his own destiny. Therefore, one is called God and in turn expects a reciprocal response.

Dumar 1970

PROCEDURES FOR WHO WE ARE

The direction of the style and development of this curriculum is the liberation of the history of the Black man. The curriculum user should become familiar with the important elements of the history of Black people and of white people.

The first movement of violence in the history of white men and Black men was the slave trade, repeated uprisings on land and on the slave ships. In South Carolina, ninety-four years before the official initiation of the slave trade, came a rebellion of slaves who had accompanied Spanish explorers in the New World. It is clear that all literary works of white men that reflect the slave as docile are pure romantic nonsense.

The curriculum user should realize that whites who lived in close proximity to the slave knew of him as a dangerous man, which compelled the whites to use dramatic and selective forms of oppression against the slave. The slave in turn developed dramatic and clever techniques of survival. The slave also employed many methods of survival such as homicide, theft, economics sabotage, and day-to-day rebellion which, as a result, gave the Black man then and now an angle of vision, and a comparable life style that is hopefully unfolded in the fabric of this curriculum.

The curriculum user will now turn to the method of making effective use of this curriculum.

Once the curriculum user has enriched his soul with knowledge of who he is, he receives a commitment enabling him to get the material over to the student. The student can be led into the curriculum with a brisk question such as - "Who Are We?!" or elicitors as "What is racial nomenclature?" "How do we view Black Americans?" "Who are YOU?" etc. It is felt that through these various elicitors, students will deal with the question "Am I colored, Negro, etc?" Or one may ask the students which term they prefer and why? Also, one could express to students such lead organizers as (1) "We are going to turn our attention to the nature and meaning of the name itself;" (2) in considering the problem of defining the referent called "Negro" we will devote some moments to how the dictionary editors have defined the Afro-American, or (3) the curriculum user may say, "The Bureau of Census defines the Afro-American as 'A Negro' - "In addition to persons of 'Negro' mixed Negro and white descent, this classification, according to instruction to enumerators, includes persons of mixed American-Indian and Negro descent, unless the Indian ancestry very definitely predominates or unless the individual is regarded as an Indian in the community. "

What does all this mean? Does it mean that race is a biological grouping, conceived as such by those who regard it as a race? What is the basic established biological evidence in the United States that supports "Negro" as a race?

Negro is defined by Webster as a "person of the typical African branch of the Black race - (formerly called Etheopian) inhabiting the Sudan; or loosely, of any of the Black race of African including, besides the Negroes proper, Bantus, pygmies, Hottentotes, and Bushmen. A Blackman especially having more or less Negro blood."

Other procedures can be: Perceived purposes: "What is the power of naming?" "What is a name?" "A name is more of a categorization or caricature denoting or designating that something is so when humans are naming one another."

Even with the use of the definition supplied by Webster, Census Bureau, or any other similar source, the answers to the above questions only collaborate the racial usage of the term "Negro" (See Appendix IBPhylon Review).

An additional procedure to bring clarity and support to who the Black man is can center around a discussion of the whole international process that led to the use of the word and that established the conditions that stereotyped the entire Black nation the world over. For instance, the word "Negro" in romance languages is the word for Black. This was the only meaning the word had. After the discoveries of Leo Africanus, Rene Caillie visited Timbuktu; and only after delivering of several African slaves to King Ferdinand of Portugal did the connotation of the word "Negro" undergo any changes.

The whole issue of the direction the curriculum user should take is toward an effort to eliminate the use of the term "Negro" completely. This elimination

can be reinforced by the emotional facts of slavery. One could remind the student that during European expansion and the enslavement of the African, "Negro," which until only recently has been capitalized ("N") subsequent to the nationalistic movement of Marcus Garvey, Niagara movement, Black Muslims, meant slave or any person of African descent. This same word "Negro" was used for both meanings in Portuguese and Spanish.

Point of information: Today the Spanish and Portuguese refrain from the use of "Negro" for Black people, and if they want to speak to them complementarily they say "Moreno(a)." However, in English, the term "Negro" was mispronounced and it always inexcusably meant slave. When the slave trade spread, the word, after being picked up by the English speaking groups, evolved into other forms. The Hispano or Portuguese and Spanish continued with "Negro"; nigger in English, Nègre in French, and when they used the term they related it contemptuously to slavery. Today, the French make a distinction between the words "noir" and "negre." And you see in English a similar distinction with "Black" being differentiated from "nigger" and both from "Negro."

It is important to understand that in Colonial America and other colonial countries the word "Negro" meant more than the color of one's skin; i.e., "he is a negro, he is a slave." No matter what it was/is that "negro" meant, this race was synonymous with "slave." If you were a free Black you were called a "colored." If you were of mixed blood, you were a mulatto, whether slave or freeman. Further, if you were not free you were a "negro," a name used

and limited to slaves indicating that slavery was of a vile social status that you belong to and that subjected you to servitude.

What more can one say? The behavioral objectives are self explanatory, and the above related procedures should get you off to a good start in the practical use of curriculum. This curriculum is different from most in that it goes beyond the stated objectives of what the subject is for. Yes, this curriculum behaviorizes the objectives for eliciting the intended terminal behavior.

STUDENT ACTIVITIES

THE BEGINNING - WHO AM I?

Given the Oxford Version of Definitions of Words, and Webster's Dictionary, the student will do the following:

1. The student will take the dictionary and write out a definition of the term Nigger, Black, Afro-American and Nationalist.
2. The student will assume the responsibility to write out what the name by which he labels himself is: Boy, Roy, Johnnie, Negro, Colored, Black, etc., and indicate why this name.

The student will read Appendix IB, article by Nathan Hare, "Rebels Without A Name," Phylon Review.

3. The student will investigate the historical development of the term "Negro." He will take the responsibility of writing an essay on the psychological implications of the usage of the term "Negro" placing emphasis on his own perceptions of one who uses the term "Negro."

4. The student will engage himself in a discussion with the teacher on the semantical usage of the term "Negro" and what should be used to replace it.

The student should establish contact with other words similar to Negro that have a perjorative meaning.

For example: The French used "Le fellar" during the Algerian War which meant Arab, "Bicots" for Arabs, and "Bougnoules" for Africans. This word Bougnoules was used by Europeans living in Africa when most of Africa was under direct colonial rule, and oftentimes it is used today.

5. The student will make the effort to determine the cultural heritage and development of the semantical usage of Nigger, colored, negro, Negro, Afro-American, Nationalist, Afroamerican and/or Black.

The student will investigate why some Black groups and individuals call themselves Milton X, James X, etc. Also the student should be able to determine why some groups and individuals refer to themselves as God Dumar, God Tobar, etc.

The Nation of Islam (Black Muslims) have taken full advantage of the historical conditions created by white people who populate the different parts of the world. They make clear to Black people what history has recorded and that this unfolding truth is about Black people being kidnapped from the mother continent of Africa and brought to America. During the voyage to America and once there, Black people were stripped of their culture, name, language and famical structure. Completely subjugated and raped of everything that could link them to themselves or the mother country, Black people survived it all and now must start reclaiming what was and is theirs. It is further interpreted that as a result of this ravage white behavior Black people ended up without names, but they were given their slave masters names of Jones, Wilson, Smith, etc.,

or they took the name of their master while escaping or migrating in America. Black people's first name is the name given in love by their families (mother, father, aunts, uncles, cousins, etc.) and also as a result of birth and feelings. The last name is that of the slave master which was acquired as a result of being enslaved, stripped of all heritage and raped with the land which they inhabited. Consequently, that last name is dropped.

6. Given the following essay, the student will read it and be able to discuss the problem of naming.

"In the words of Elijah Mohammad: "A good name is better than gold. One of the first and most important truths that must be established in this day is our identity. This is what our God, whose proper name is Allah is guiding me to point out to you, my people, who are members of the Lost and Found Nation (the so-called Negroes, "lost-found members of the Asiatic Nation.") who has found us in Our Father, the God of love, light, life, freedom, justice, and equality. He has found his own though his own does not know him. They (the so-called Negroes) are following and loving a foster father (the devil) who has no love for them nor their real father but seeks to persecute and found children (the American so-called Negroes) think that their real father (God) is a mastery (unknown) or is some invisible spook somewhere in space. This is the lost-found Nation) in North America. You, my people, who have been robbed of your complete identity for over 400 years. It is not time for you to know who you are after 400 years of submission to the white slave-masters of America and their false religion of Christianity? Our true God is not like the "Spook God" of Christianity who demands death for our salvation and redemption. He is offering us Freedom, Liberty and the Pursuit of Happiness on this earth while we live. First, you must be given the names of your forefathers, whose names are the most Holy and Righteous Names of Allah, Again, I repeat, that restoring to you your identity is one of the first and most important truths to be established by God, Himself. All nations of the earth are recognized by the name by which they are called. By stating one's name, one is able to associate an entire order of a particular civilization simply by name alone. For example, if you take the name Lu Chin, we know immediately that this is a Chinese name, whose land or origin is China, a country that operates on an independent basis and is recognized through the world as a nation and whose people demand respect. We know this and more from the name "Lu Chin." If we search among the peoples and nations of the earth, we will discover that this is an established truth from country to country and from continent to continent.

It is only when we come to America and learn the names that our people are now going by that we discover that a whole nation of 20,000,000 Black people are going by the names of white people. How can a so-called Negro say that his name is "Sam Jones," a white man's name with roots in Europe, when "Sam Jones" (Black man) comes from Africa or Asia? My Poor blind, deaf and dumb people are going by the wrong names and until you accept the truth of your true identity and accept the names of your people and nation we will never be respected because of this alone. This is one of the reasons allmighty Allah has come among us, that is, to give us his names, the Most Holy and Righteous Names of the Planet Earth.

It is Allah who gave me my name, "Muhammad." From this name, alone, our open enemies (the white race) know that the true and living God has come to into our midst and is doing a Divine Work among the so-called Negroes of America. The white man knows that Islam was our religion, our civilization and our way of life before he made us blind, deaf and dumb to this knowledge.

It has never been the white man's intention to restore to us this knowledge. Now that he sees his formerly dead ex-slaves returning to their own religion (Islam) and worshipping their own God (Allah) and awakening to the truth of their true identity, he knows that God alone is bringing this change about.

The white race knows and admits that it is only a matter of time when all the truth will be accepted by our people (to his deepest regret). I warn you, my people, discard your former slave-masters names and be willing and ready to accept one of Allah's Pure and Righteous names that He alone will give our people from his own mouth! A good name is, indeed, better than gold. I am naught but a warner and a Messenger to you, My people, not self-sent but sent directly from Almighty God (Allah).

[Excerpt from Message to the Blackman in America published by Muhammad Mosque of Islam #12, Chicago, 1965, p. 255.]

Given the above essay the student in a discussion will be able to differentiate comparatively the process of how the Muslims got their names, to how the student obtained his.

7. The students will read the essay handed out to them by the teacher entitled, "Five Percenter." At the completion of this exercise the student should be able to know why some people use God as their name, X as their name, and establish an opinion about their own name. The essay is directly from the mouth of God Dumar of the Five Percenter.

8. The student will read the book The Name Negro, Its Origin and Evil Use by Richard B. Moore, Afro-American Publishers, Inc., 141 West 125th Street, New York, N. Y., 1960, pp. 83.

9. The student will discuss with his instructor the historical and social origin of the name "Negro" and the associations and evil uses that accompany the word.

10. The student will answer a series of questions about the developed uses of the term "Negro," and facts about the resulting conditions that have persisted with the usage of the term "Negro."

The student will now turn his attention to reading from a pamphlet that contains selections of Malcolm X's speech on Afro-American history of his book the Autobiography of Malcolm X, entitled Malcolm X on Afro-American History, Merit Book, Pathfinder Press, Inc., New York, 1970, pp. 74.

The student will observe a set of slides on the early cultures of Western Africa. The student must investigate the idea of the American Black slaves who were primarily from the western parts of Africa. The Black slave was first placed on the islands of the Carribean, West Indian Islands, and the coastal islands of Georgia, South Carolina and Florida. This was done for the purpose of breaking the "back" or will of the African and therefore, producing a good slave to be transported to the United States mainland. This could be one of the many reasons for a lack of vivid artifacts of African culture being present in the life to today's Black American.

11. Considering the two essays stated above, the student after having read them should be able to determine the truth of the Blackman, they should have received pride from these two essays, and be able to determine the sincerity of these people who are brothers and have discontinued the use of the name of their slave-masters.

At some point in most Blackmen's lives they have truly wondered how they got the white man's name.

Given the above discussion the student will be able to deal comparatively with many literary historians and others who have changed their names to a name of cultural heritage. For example: Leroi Jones to Ameer Imamu Baraka, Marvin Jackman to Nazzam Al Fitnah, Barbara Jones to Odaro, Rolland Snellings to Askia Muhammad Toure, and Nate Sims to ? ? ? and many others.

CULTURE AND THE ENVIRONMENT OF AFRICA

The teacher will communicate and assist the students in the following approach of studying culture and the environment of Africa:

I. After giving a definition of culture, the teacher will have the students search for additional information on culture. The teacher will give examples of any additional information on culture. As Playthell Benjamin, a prominent Black Studies professor has said, "Culture is an organized integrated pattern of behavior followed by a society of people. Further, from the life experience of a people, they develop a set of rules and procedures to meet their needs. These rules and procedures are supported by a system of ideas and values that together form an organized integrated pattern of behavior, and this we can call a culture," (1970).

Also a culture is: morals, art, law, manners, folkways and all things that men learn and share as a group.

The teacher will at this point ask the students if this definition applies to Black people - do Blacks or Afro-Americans have a culture to speak about?

II. Given the knowledge of the universalities of men in terms of their common needs, the teacher will get the students to search for additional information that refutes or supports the given data. Also the teacher should engage the students in a discussion of their information in class.

A. Universalities of Man:

1. All men have needs that are common.
2. There are said to be eleven basic needs: food; rest; liquid; bowel and bladder elimination; shelter; avoiding pain; escaping frightening situations; sex; activity; oxygen (supply of air); sleep.
3. Man is a social animal.
 - a. Must have order (rules and procedures).
 - b. Man does not come equipped to cope with natural forces.
 - c. Man must live in a group.

B. Five basic institutions relating and developed by man:

1. Family.
2. Education.
3. Politics.
4. Economy.
5. Religion.

The only differences are the structures.

III. The teacher will make an effort to give the facts on the natural environment of Africa to the student. The teacher will encourage the students to be able to recall a factual knowledge of this environment.

The natural environment of Africa:

- A. 12 million square miles (continent of Africa).
- B. Only 5 per cent of country is tropical rain forest. (Tarzan Jungle - wrong terminology.)
- C. 95 per cent desert, desert margins and grasslands - largest of which is grasslands.
- D. The continent is approximately 500 millions years old.
- E. Majority of continent is plateau; about 55 per cent is elevated about 500 feet above sea level. Land elevations cause differences of climate.

IV. Given the views of the African topography the teacher will work with students on maps that characterize the African continent pointing out and discussing areas, features, and their individual impressions of the continent.

- A. The main feature of the topography of Africa is characterized by desert grasslands and a lack of mountains.
- B. There are some mountains on the continent.
 - 1. Mt. Elgan.
 - 2. Mt. Kenya.
 - 3. Mt. Kiliminjaro (19,400 feet high).
 - 4. Mt. Kevenzari.

C. Seasons are divided into dry and rainy season. Rain season gets 600 to 1,000 inches of rain.

D. Grasslands run West to East Sudan.

1. At the top (slide) looking North is the Sahara desert.
2. West half of the desert is sandy.
3. East half of the land is rocky.
4. Find deserts on side of mountain range where the wind does not blow (unusual).
5. Continent has a permanent high pressure cell.

V. Given information of the desert as being inhabited, the teacher will motivate the students to be able to discuss the desert in Africa as a land of use and not complete waste.

A. People who live in the desert are Berbers.

1. Three basic groups of Berbers.
 - a. Tureg.
 - b. Sandhava.
 - c. Zagwaka.
2. The desert is maintained by artisian wells.

B. Kalahari Desert.

1. Supports plant life.
2. People who live there are Bushmanoids. Generally soil is very poor - rich in iron deposits.

- C. Africa contains 47 per cent of the natural water supply in the world.
- D. Tremendous supply of natural resources.
1. Diamonds - 80 per cent of world's supply.
 2. 80 per cent of world's gold, radium, tungston, aluminum, etc.
- E. Major rivers on African continent.
1. Nile (4,000 miles long - 1/6 circumference of the planet Earth).
 2. Niger.
 3. Gambia.
 4. Congo.
 5. Zambesi.
- F. Most important river is the Nile - runs from Central Africa to the Mediterranean and many parts are unnavigable.
1. Has many waterfalls and rock deposits (cataracts).
 2. Collects silt from Sahara Desert (sandbars).

PROCEDURES FOR COMMUNICATING THE CULTURE AND THE ENVIRONMENT OF AFRICA

The main reason for looking at the culture and environment of Africa is that we talk of the mother continent but know little of its culture and environment. Most students do not realize that the Africans who were brought from Africa came from a topography similar to the areas where they were held in bondage. This section is very clear in what the expected process of the teacher should be in relating to the student. However, the teacher should have on hand a map of Africa and the coastal parts of the Americas. The teacher should understand that much of this curriculum a student can follow unassisted. However, teacher participation has been added in many places to keep the necessary contact for proper direction.

The following instructional positions can be used:

1. Lead organizers.
 - a. Let's consider the importance of the African ecology to what we are studying.
 - b. Blacks appear reluctant to participate in their own cultural expressions.
 - c. Our problem is to negate the control of our minds with white directed media.

2. Perceived purposes.
 - a. What happens to a people without a culture ?
 - b. What are the common universalities of man that can be cited beyond the given data making men common to each other ?

STUDENT ACTIVITIES
CULTURE AND THE ENVIRONMENT OF AFRICA

The student will take the responsibility to communicate and assist the other students in the following approach of studying the culture and environment of Africa.

1. Given a definition of culture, the student will take the responsibility and work with other students to search for additional information on culture. The student will give examples of any additional information on culture.

"Culture is an organized integrated pattern of behavior followed by a society of people. Further from the life experience of a people they develop a set of rules and procedures to meet their needs. These rules and procedures are supported by a system of ideas and values that together they form an organized integrated pattern of behavior and this we can call a culture."

Also a culture is: morals, art, law, manners, folkways, and all things that men learn and share as a group.

The student at this point will consider the implications of this definition when applied to Black people, Blacks or Afro-Americans in answering the question if they themselves have a culture to speak about.

2. Given the knowledge of the universalities of man and in terms of the student's common needs, the student will take the responsibility and search for additional information that refutes or supports the given data. Also the student will take the responsibility and engage other students and the teacher in a discussion of their information in class.

The Universalities of man:

1. All men have needs that are common.
2. There are said to be eleven basic needs: food; rest; liquid; bowel and bladder elimination; shelter; avoiding pain; escaping frightening situations; sex; activity; oxygen (supply of air) sleep.
3. Man is a social animal.
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Five basic institutions relating and developed by man:

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3. 95 per cent desert, desert margins and grasslands - largest of which is grasslands.
4. The continent is approximately 500 million years old.
5. Majority of continent is plateau about 55 per cent is elevated about 500 feet above sea level. Land elevations cause differences in climate.

4. Given the views of the African topography the students will work with other students on maps that characterize the African continent pointing out and discussing areas, features, and their individual impressions of the continent.

Given the following information the students will use as a guide in the discussion and study of the maps that characterize the African continent:

- a. The main feature of the topography of Africa is characterized by desert grasslands and a lack of mountains.
- b. There are some mountains on the continent:

1. Mt. Elgan.
2. Mt. Kenya.
3. Mt. Kiliminjaro (19,400 feet high).
4. Mt. Kevenzari.

c. Seasons are divided into dry and rainy season. Rainy season gets 600 to 1,000 inches of rain.

d. Grasslands run West to East Sudan.

1. At the top (slide) looking North is the Sahara Desert
2. West half of the desert is sandy.
3. East half of the land is rocky.
4. Find deserts on side of mountain range where the wind does not blow (unusual).
5. Continent has a permanent high pressure cell.

5. Given the following information of the desert as being inhabited, the student will accept the teachers' motivation and be able to discuss the desert in Africa as a land of use and not complete waste.

A. People who live in the desert are Berbers

1. Three basic groups of Berbers
 - a. Tureg
 - b. Sandhava
 - c. Zagwaka

2. The desert is maintained by artesian wells.

B. Kalahari Desert.

1. Supports plant life.
2. People who live there are Bushmanoids. Generally soil is very poor - rich in iron deposits.

C. Africa contains 47 per cent of the natural water supply of the world.

D. Tremendous supply of natural resources.

1. Diamonds has 80 per cent of what used in the world.
2. Gold, radium, tungston, aluminum, etc.

E. Major rivers on African continent.

1. Nile (4,000 miles long - 1/6 of circumference of planet Earth).
2. Niger.
3. Gambia.
4. Congo.
5. Zambesi.

F. Most important river is the Nile - runs from Central Africa to the Mediterranean and many parts are unnavigable.

1. Has many waterfalls and rock deposits (cataracts).
2. Collect silt from Sahara Desert (sandbars).

TRANSPLANTED AFRICAN CULTURE

There are survivals of African culture in the United States today. They are hard to find, and those which have been found were recorded mostly in the thirties and forties. Since then they have slowly disappeared or have been destroyed. The dances of the Afro-American slave and his songs that were sung in African dialect are about gone. Some African songs managed to get translated from the African words to English by Dr. Lorenzo D. Turner. Since then, little has been preserved. These recordings came about the same time (1935) that Black educators began teaching Black youth that the name "African" was not synonymous with barbarism but that Africa has a past and a culture of its own. Unfortunately, the Afro-American's culture and history has been ignored, destroyed, etc. The Afro-American always ended up where the white men went - South, West, always to break ground first and toil the soil at the master's command. Only a few experiences have been recaptured and restored by a few writers. Orrin Sage Wightman, Lydia Parrish and a few others have recorded successfully what one can identify as characteristics of the African's culture being brought to America. Unfortunately, most of these recordings were done by whites. Black people recorded their history in their heads and passed on orally rather than in written form. Consequently, when these historians died, so did their history.

The following set of slides are a reinterpretation of the survival of African tradition in the United States, most recently found in the thirties and forties localized on the Georgia South Sea Islands. It should be understood that much of what you will see in the slides probably would be untraceable today, but according to the recording of Lydia Parrish in her publication Slave Songs of the Georgia Sea Islands (Folklore Associates, Inc., Hatboro, Penn., 1965), these slides are a living record of what one would have been able to observe and participate in if they had lived during this time. On the Georgia South Sea Islands and in places around the Southern coast of Florida, inland Mississippi, and Louisiana remain the only remnants of Afro-American culture of early times.

1. The teacher will show slides 1 - 12 and communicate the accompanying narration. The second set of 40 slides represent a pictorial story and narration of the lives of the Black people who lived at that time in these areas which was recorded by Orrin Sage Wightman and Margaret Davis Gate, (Fort Frederica Association, St. Simons Island, Georgia, 1955).

NARRATION TO THE SLIDES OF THE AFRICAN SURVIVALS ON
THE GEORGIA SEA ISLANDS

1. Map showing the Georgia Sea Islands - These are islands along the coast of South Carolina, Georgia and Florida. These islands are one of the few places that contain remnants of Africa that were transplanted there from the Western Sudan and parts of the African Coast by slaves brought to America. This coastal section of America still has the historical facade to the 15th and 16th century of slavery and plantation life only later to become 20th century sharecropper life.
2. Photograph showing a group of African women pounding corn as customary in Africa.
3. A photograph showing further evidence of the transplanted African culture. This slide shows Black people of Darien, Georgia, near St. Simon Island beating rice.
4. A picture of a carving found in Georgia that shows or can be traced to what is a combination of African ideas and American burial convention.
5. A bronze head dug at Ife, Africa in 1938. One should note the shape of the head, nose, lips, also the profile position.
6. The head of its American counterpart.
7. Another example of slave carvings found in the south that are very similar to those found in Africa. At the top is an Iron Gate Latch made by Willy Rogers, a Blackman from Darien, and also an alligator carved by Lonnie Davis of St. Simon's Island, both very similar to the wood carvings of an obvious line in West African tradition which indicates that a sculptor's art is very dominant in the race.

Next is a series of slides focusing on the Afro-American shout dance.

Shout appears to be from an Arabic word Saut (pronounced like we do the word shout). This word was used among the Africans of Islamic influence in West Africa, its meaning being to run and walk around the Kaaba. Shouting is probably very familiar to some Blacks as the holy dance around the pulpit during

the church services when filled with the holy spirit. Shoutings appear to exist in more than one style. Along the coast of Georgia and South Carolina where things still look almost the same as during the plantation days people still have the popular style of the ring-shout form. This is when a number of dancers move counterclockwise in a circle, but this is used as a communicating public type dance and only occasionally is it seen in church using the same rhythmic shout step. However, in North Carolina, Virginia, and most other parts of the United States the solo performance is what can be seen mostly, and the ring shout dance seems to have been left behind. This dance has been cited as a carryover from survivals of traditional African dances found in Africa. Ring shout now is only practiced among the indigenous Blackmen.

8. Ring shout in a cabin of the Sea Island old people that is still carried out.
9. Same.
10. Action pictures showing the movements of another dance still carried on by the old people called the Buzzard Lope.
11. Demonstration of the old people showing the correct position of arms and feet in shouting.
12. Shows that in some cases the younger generation also can do the ring shout dance. This is the younger kind doing the ring shout dance in a cabin in Georgia.

Black people probably had inhabited these islands as early as 1565 under the Spanish settlements of St. Augustine founded when Menendez de Avilles explored the coast of Georgia and South Carolina. However, the earliest recording of any statements of Blacks inhabiting the islands was 1766 and 1786. This was when St. Simons Island had fourteen plantations ranging in size from a hundred to three thousand acres and with "thousands of Negro slaves." This information is recorded in Early Days of Coastal Georgia (Wightman and Cate, 1955, pp. 226-229). The following set of slides is a pictorial record that Orrin Sage and Margaret Cate recorded before the old tabby houses built by African slaves and the slaves themselves had completely disappeared. This is the history of the African slaves in bondage who allowed themselves to be photographed and interviewed. This section of work shows the life of our descendants of the early times and parts of the characteristics of their life that we are unfamiliar, or lack knowledge about.

1. The teacher will assume the responsibility and show the following slides and go through the accompanying narration with the students, after which the teacher will place his set of materials into a resource area for the students to study independently.

1. A photograph of building materials called "Tabby" that was used to build walls, floors, and roofs on the Coastal Islands during the years of the iron shackles. Tabby is a combination of equal parts of sand, lime, oyster shells, and water mixed into a mortar and poured into forms. Also added was a mortar layer of lime and sand giving the "Tabby" surface a non-porous stucco finish. The lime used in "Tabby" was obtained by burning piles of oyster shells. The word "Tabby" is African in origin, but has an Arabic background and means a wall made of earth and masonry. The actual building method (style of form to mold the Tabby) was contributed to the Island by the Spaniards.
2. This is a photograph of one of the many waterways and winding creeks of Coastal Georgia excellent for the landing of African slaves who, being smuggled into the country and kept in hiding against their wills, were broken in order to be turned over or sold to plantation owners. This site is called Ebo Landing on Dunbar Creek. There were many of these creeks and waterways with a dense growth on Hawkins Island near the Frederica River. This area afforded excellent shelter and concealment of slave traders who were smuggling slaves into the country. Margaret Cate in Early Days of Coastal Georgia (1965), says that "tradition" explains that a group of Ebo slaves who were being held here in captivity walked into the water and drowned themselves rather than be slaves, saying, 'the water brought us here; the water will take us away.'" (p. 67). Recorded interviews with slavers describe the Eboes as being suicide prone and despondent and the slave traders avoided taking Eboes of Africa; however, they did take them when no others were available.
3. This is a picture of an old "Tabby" house and is one of eight slave cabins which stood in a row. These buildings contained four rooms on the main floor and an attic that was used for sleeping quarters. The chimney was in the middle of the house and a large fireplace on either side. Such a building could and probably held from two to three families or one large family. The attic was divided into two small rooms reached by steep stairs on either side of the chimney.
4. Floyd White - standing in the doorway of the old slave cabin of Retreat Plantation who was thought to have always belonged to the masters of the plantation, as was his mother Victoria and father Jupiter. It has been said that the plantation masters encouraged their African slaves to take wives on the "home" plantation, but some didn't and they took wives on neighboring plantations. When these instances were allowed it was referred to the slave as having "a broad wife." Further it should be noted that African slaves were rated according to age and ability as "full hands," "three-quarter hands,"

"half hands," or "quarter hands" and were allocated work in proportion. For example, a "full hand" was given a full task and a "three-quarter hand" was expected to do only three-quarters of a task. The African slave was considered and treated just like an animal. This amount of work was a definite measurement of land marked off in the fields with stakes set up at the four corners 105 feet apart, making a quarter of an acre. All the slaves with cabins had a small plot of ground for their own use in which they would raise vegetables for themselves and sometimes cotton for sale. Incidentally and of equal importance is Floyd's name, "White," which was acquired from his master. After the war and many times before the African slave's will was totally gone and his own culture stripped away, therefore creating a condition in which he began taking surnames for himself, usually the master's or names like that but always of their conquerors.

4. This is a photograph of a Frizzle Chicken whose feathers curl up and point in several directions. The African slaves kept them in their yards in the belief that a frizzle chicken would protect them by scratching up any "voodoo" or "conjur" that might be placed there by some person who wanted to do them wrong. The conjur was obtained by going to a practicing conjurman ("witch doctor") or Voodoo man to get a charm to use against another. This could be anything such as hair off a black cat, dirt from the graveyard, etc. It was then conjured, buried in the ground near the home of the intended victim, who was supposed to get sick and die. Therefore if one had a frizzle chicken around to protect him, the chicken would dig up the "conjur" and expose it to the sunlight which would destroy the efficacy of the charm.

5. This is a photograph of an old rice mill used by the African slave in preparing rice for cooking. It has been recorded that to thresh the grain the sheaves of rice were spread on a sheet and beaten with a flail so as to break the grain from the stalk. This was a detailed and fascinating operation, with the worker swinging the double-jointed flail-stick high in the air, bringing it down on the sheaves, and singing the words of the "Flail Song":

Blow, Tony, blow; O, blow, Tony, Blow, Tony;

Blow, Tony, blow!

I whip dis rice an' I whip 'em so; Blow, Tony, blow!

I whip dis rice an' I whip 'em so; Blow, Tony, blow!

Blow, Tony, blow; Blow, Tony; Blow, Tony, blow;

I whip dis rice, go down to de groun';
 Blow, Tony, blow; Blow, Tony; Blow, Tony; Blow,
 Tony, blow;
 O, blow, Tony; Blow Tony; Blow Tony, blow!

Next, the grain and straw were scooped up into a large round tray with a slanting rim, known as a "fanner," and "fanned" to separate the straw from the grain. Since the wind was needed to blow away the light straw, the African slave whistled and called for the wind; and, to all the slaves of this area, the wind was "Tony." Each grain of rice is encased in a tough fibrous husk and to remove this they used a hand-made mortar and pestle. A small amount of rice was put into the mortar and beaten with the pestle. Sometimes one worker used two pestles; but more often two workers or even three, could keep as many pestles operating in perfect unison. Always, as they worked, they sang:

Peas, peas,
 Peas an' rice, peas and rice; peas an' rice, dun dun.
 O, shucks!
 Peas dun dun; O, peas dun dun.
 O, peas an' rice; Peas an' rice; Peas an' rice, dun dun.
 O, peas dun dun; O, peas dun dun;
 O, peas an' rice; Peas an' rice dun dun.

Again the fanner was used to separate the rice from the husk, to the accompaniment of whistling and calling the wind:

O, Wind; Come, Wind; Come blow my rice; Come,
 Tony; Come, Tony!

7. At the time of this picture one could observe these abandoned rice fields. The checkered pattern of the canals and "drains" stands out so clearly that it would seem the lands were ready for planting. These canals and smaller drains were dug by slave labor, working with a shovel and a wheelbarrow; and the earth removed in making the canal was used to make the "banks." The larger canals not only brought water to the fields but furnished navigation for the flat boats on which the rice was transported from the fields to the barnyard. Also, the banks were broad enough to be used as roads. Further, the flood gates, known as "trunks," were wooden culverts with a hanging door at either end. These were installed in the banks and through them the water flowed with the doors at either end controlling the flow.

All the seed planted was done on the new moon and the full moon to take advantage of the higher tides which prevailed at those times, since this would guarantee sufficient conditions for growth and production of the rice.

The planting of a field was completed without delay and the lands were flooded immediately. This was done to hasten the sprouting of the grain, to keep birds from eating the seed, and to kill grass. Fields were flooded when the tide was high and drained when the tide was low. This first flow, known as the "sprout flow," remained on the fields from three to six days, depending on the warmth of the weather; then the fields were drained and the crop cultivated. Next, the "stretch flow" held the water on the crop for about two weeks and was followed by a period of dry cultivation of about forty days, though the length of time for these "flows" and for the dry cultivation varied with the whim of the planter. Finally, came the "harvest flow" which remained on the crop until time for the harvest, which ran from late August through October.

8. This is a photograph of an African slave totally stripped of her culture, but somehow has managed to retain some in her dress and a few of her old ways. Dido is the name she uses and she is dressed ready for her day's work in the rice field. She has her lunch in the bucket on her arm, drinking water in the jug on her head, and carries in her hand the "rice hook," or sickle, with which she will cut the rice. It has been reported that since the rice fields were wet and boggy and women's dresses of that day were ankle-length, women working in the fields shortened their skirts by tying a string around their hips and pulling their skirts up. This formed a bloused portion which looked like a bustle all around their bodies.

It is further recorded that when the fields were ready for the harvest, one slave would draw the water off and the other slaves went in to cut the rice. The cutting of the rice was done by grasping a handful of rice with the left hand and using the rice hook with the right. The slave would cut the stalks about a foot above the ground laying them on the stubble to dry. Later these bunches of rice were tied in sheaves and stored in the barnyard until such time as they were carried to the plantation mill and threshed.

Transportation of the rice was done by ships that anchored at the plantation wharves to load the rough rice (with the husk on the grain) in bulk into the hold and carry it to market, where the factory owner handled the sale for the rice owner. In the large rice centers, Savannah and Charleston, pounding mills removed the husk from the grain. However, Butler's

Island had a pounding mill of its own. In most cases the grain after husking, was placed in tierces - large barrels, averaging about seven hundred pounds net weight. Some of the Butler rice was shipped to the members of the Butler family in Philadelphia, but the bulk was marketed in Charleston. In 1845 Butler Island sold 7,500 bushels of rough rice, and 1,157-3/4 tierces, a total of 998,717 pounds.

Rice was a crop that kept the African slave working the year around. This entailed planting, cultivating and harvesting of the crop during the spring, summer and fall months, while the threshing and preparing the crop for market was winter's work. As soon as this was completed, it was time to give attention to cleaning the ditches, repairing the banks, and rebuilding trunks.

It also recorded that the plantation had a blacksmith, and this African would make the plows, shovels, hoes, rakes, nails, bolts, and any other iron goods needed on the plantation, while the carpenter built the wooden trunks as well as the tierces and any and every other piece of needed equipment.

9. When the Civil War ended the African slave returned to St. Simons Island plantations and others and tried to settle themselves in several communities. One of these settlements had a commissary where African farmer slaves (at this time) purchased their supplies. Soon a Jewish merchant named Levison located his store just off the African slave settlement. He called the area Levisonton, but the Africans called it "Jewtown"; and so it is till this day, even though Levison moved away in 1880.

In these settlements each African secured a small plot of ground and built his home. Among them was the ambition to own their homes. Furthermore, they wanted that home to have a sufficiently large piece of land around because it seemed that this was because they did not feel they are hemmed in.

It is recorded that in these homes they keep alive many of the old practices of their ancestors. They paint the doors and windows blue, believing that since blue is the color of Heaven, the devil will not come near the blue opening in the house, so they will be safe and secure.

Another custom which is thought to be a protection is the practice of papering the walls with newspapers for when the "ha'nts" come at night, they have to read every word on the wall before they can go to work on the people in the house. When the walls are not papered in this fashion, the

The long-leaf yellow pine which supplied this mill was cut in the interior of Georgia and floated down the Altamaha River in great rafts. The mill operated from 1874 until it closed in 1903 and vessels from all parts of the world tied up at the wharves to load this lumber.

Among the Africans who engaged in the loading of these vessels, there were those who were made supervisors of others, and were known as stevedores. These stevedores played an important part in the successful loading of the vessels, for the heavy timbers had to be carefully stowed away so that they would not shift and cause damage to the vessel during the ocean voyage. As a stevedore, Joe had charge of a gang of men who moved these heavy timbers from the wharf and stowed them in the hold of the vessel. In order that they might all pull together to move these timbers, they sang as they worked and, at the proper place in the song, gave a great pull. One song which was very popular with the workers is:

Oh pay me, pay me, Pay me my money down;
 Pay me or go to jail; Oh pay me my money down.
 Think I hear my captain say Pay me my money down,
 Tomorrow is my sailing day, Oh pay me my money down.
 Oh pay me, pay me, Pay me my money down;
 Pay me, Mr. Stevedore, Oh pay me my money down.
 One o' these days I'm goin' away, Pay me my money down,
 Won't be back till Judgment Day, Oh pay me my money down.
 Oh pay me, pay me, Pay me my money down,
 Pay me or go to jail, Oh pay me my money down.
 Wish I wuz Mr. Aldred Jones' son, Pay me my money down,
 Stay in de house and drink good rum, Oh pay me my money down.

13. Edith Murphy lived on land which was a part of Mulberry Grove and on the site occupied by the slave cabins which housed her ancestors. She is one of the group of singers who sing the spirituals and "shouts" in the authentic manner and is one of the best of these singers, her specialty being "Hush, Hush, Somebody Callin' My Name."

Here, Edith is opening oysters. The empty shells will go into a tin can on the ground and the aluminum pan on the table is almost full of oysters.

14. This woman, pictured here is Lavinia (Sullivan) Abbott, and her brother, Ben Sullivan, who is in the next slides are from a well-known St. Simons Island family of Blacks. They are the grandchildren of old Tom, whose African name was Sli-bul-Ali. Tom, who was of the Foulah tribe was purchased in the Bahama Islands about 1800.

Tom who was a Mohammedan who never used spirituous liquors, kept the fasts, and was free of the African belief in evil spirits. He had a Koran and could read but not write Arabic. His African home was on the Niger River, where he was a native of the Town of Kianah in the District of Temourah in the Kingdom of Massina. He said his parents were farmers and were possessed of considerable property. In 1785, when he was fourteen years of age, he was captured and sold into slavery.

During Tom's lifetime there were a number of Negro slaves on the plantations along the Georgia coast who were Mohammedans. One of the best known of these was Bilalli of Sapelo Island. His owner, Thomas Spalding of Sapelo made him the head man of the Sapelo Plantation. This Bilalli of Sapelo could read and write Arabic and a manuscript which he wrote in that language is preserved in the Georgia State Library in Atlanta. Though these men kept their faith and were strict Mohammedans, their children were Christians which further shows the tactics of the white ruling class in not providing unity in Black families.

15. This picture of Charles Wilson is probably the last of the old basket makers one could have seen practicing his trade on the Islands.

His baskets were beautifully made and no shoddy piece of work ever came from his hand. To make his baskets Charles used the leaf stem of the cabbage palmetto, or sabal palm. He split these leaf stems and worked them to a uniform width and thickness with a pocket knife. As he wove these pieces into baskets he turned the outer surface of the stem to the outside so as to give the baskets a highly polished finish. This is still carried on in East and West Africa today.

On the table is a rice "fanner," made of light weight grasses and used to fan the rice to separate the chaff from the grain.

In the background is the house where Charles lived almost half a century. He built this house. The original shingle roof had rotted and Charles had patched the roof with tarred paper, layer after layer piled one on top of the other.

16. This is a photograph of Ben Sullivan who comes of a family that can trace its ancestry back to a definite spot in Africa, being one of the very few Black families in this country who can do this.

Old Tom - or, to use his African name, Sali-bul-Ali, had a son who was called Bilalli. After the emancipation of the African slaves, Bilalli adopted the family name of Sullivan and his numerous descendants now living on St. Simons own their homes and operate their businesses or follow some trade or profession with the same good judgment and attention to duty which characterized their grandfather, old Tom. Many of the descendants, like the ones pictured here, possess the same physical characteristics described as belonging to old Tom.

17. This is a photograph of Charles Wilson who did all of his cooking out-of-doors. It is told that he never made a fire in his house for he was afraid it might burn down. He rigged up a fire bucket and across the top placed pieces of green wood or bricks and some iron bars to hold his pot or frying pan. A piece of tin formed a screen to keep the wind from blowing the fire.

He used a "Dutch oven" for baking bread or roasting potatoes but said that a hot cake cooked in the frying pan was as good a bread as any and that potatoes roasted in the ashes were better than any other.

He always had a garden from which he got his vegetables.

18. Charles Wilson and his Pipe - Another slide of Charles Wilson, but this one is with his pipe. There is an interesting story behind his pipe, for it is said that when Charles went out in the woods to gather palmetto leaves for making his baskets, he always lost his pipe, so he never bothered with a "boughten" pipe, but made his own. He did this by gathering the tuberous root of the briar (*Smilax lanceolata* or Florida Smilax), dried it and hollowed out the bowl and bored the hole of the stem. If one asked what he used for a stem, he would say, "chicken leg bone make a good pipe stem."

Charles always went to the woods to get the material for his pipe at which time he discovered remedies to cure any ailment. Around the door of his little cabin were various herbs, barks and berries, which he had gathered and hung to dry. He would make them into tea and had a definite use for each.

The tea was good for sore throat, and the berries of the sawed palmetto would cure a cold in the head, while sassafras tea was a good Spring tonic and would thin your blood for the hot weather of Summer.

Mr. Wilson would also grow other plants which he believed had medicinal value. For example, the leaves of the castor oil bean (*Palma Christi*) made a poultice that would cool the fever and the beans could be pressed for the oil. If one wanted to open up his head if they had a bad cold then he would put a handful of mullein leaves in a tea pot of hot water and breathe the steam from the spout.

Mr. Wilson's directions for the preparation of one of his best remedies gives full instructions in some details but neglects quantities: Take a handful of tea he called "life everlasting," "blade and root," break it up and put it in the bottom of the pot. Sift some oak ashes and put these ashes in a cloth bag, tie the bag and put it in the pot on top of the mullein leaves. Then take a handful of snake root (you want more mullein leaves than snake root) and put it in the pot. Next, chop some "fat light wood" (heart of long-leaf yellow pine) into splinters and add to the other things in the pot, cover all this with water and boil "at a simmer" half a day. Strain and drink this tea. Charles said this would cure the flu, "crick" in the neck, cold on the chest, or fever!

19. This is a photograph of Charles Wilson and his equipment used to heat horseshoes. One should notice the rudimentary equipment in use and notice what the lack of education to the slaves produced.
20. This is a photograph of Dan Hopkins who was born on Cumberland Island about ten years before the war broke out. He became a deck-hand, and worked his way up to the position of engineer on the various steamers that made regular trips from Brunswick to Darien and to St. Simons, Jekyll and Cumberland Islands. He worked on the Egmont, City of Brunswick, Hessie, Attaquin, Emmeline and Atlantic.
21. This is a slide of Rufus McDonald who lived in the Pennick section of Glynn County in a house that had belonged to his wife who had been dead many years. When talking about the house he referred to it as "her's is proper," meaning that it was not his house but would go to the children of his wife by a previous marriage.

Notice near the kitchen door is the hoe and the mop, also the wooden tub in the picture held the supply of water within easy reach of the kitchen,

and there is a water dipper and a bar of Octagon soap nearby.

Also notice that Rufus looked a little like the picture of "Uncle Remus" with a child. One could say he might have been Uncle Remus to this child for he did tell the boy the old stories which many Africans brought from Africa and which were handed down from generation to generation. Joel Chandler Harris preserved the folk tales of the Middle Georgia Negro while here on the coast where the dialect is entirely different, these old African tales were collected and published about a quarter of a century after the war by Georgia's eminent historian, Charles Colcock Jones, Jr., under the title, Negro Myths from the Georgia Coast.

22. This picture of Ella Pinkney who has been recorded to have lived 100 years. She had developed a better-than-thou attitude as a house servant, which happened to most slaves who were elevated and made to believe they were better than the field slaves.

Among the slaves there was a definite caste system, headed by the house servants - the butler, cook, maids, and children's nurses - and the artisans - the carpenter, blacksmith, seamstress, and nurse for the sick - who looked down on the "field hands." Many of these Afro-Americans were of Senegalese stock who had a strong Arabic strain in their ancestry and were the easiest to train as house servants and craftsman.

23. This photograph is the front porch of Ella Pinkney's home. Notice the wood for the fireplace, also the wash-tub.

The brush broom with which Ella swept her yard was lying on the banister. The slaves always sweep their yards and never allow grass to grow in any part of them. It is thought because they keep grass out of their fields they want none of it in their front yards.

The arrangement of the flowers in their front yards followed the pattern of the plantation garden, though on a greatly reduced scale. The walks and designs for small flower beds were outlined with sea shells. These designs were small circles or diamond-shaped beds balanced on either side of the walk which led from the gate to the front steps.

In these circles or diamond-shaped beds were the cape jessamine, ribbon cane, moss or cabbage roses, japonicas, crepe myrtle, oleander, hydrangea, spieria, spider lilly and other flowers. The beds and walks were bordered with violets, hearts'-ease, snow drop, jonquil, and narcissus, and everywhere was clean white sand to be swept with the brush broom.

The slaves homes were built a foot or two off the ground and rested on wooden blocks or brick pillars. This allowed circulation of air under the house which was insurance against termites, besides providing a storage place for many odds and ends!

24. This is a picture of Charles Alexander who was born at Butler Point on St. Simons Island the first year of "the War." Since he was born before the emancipation of the Negro, he always said he was born a slave even though he knew nothing of slavery. One of his brothers bore the name of their old master, being named Pierce Butler Alexander, and Charles had a grandson with the same name; however, they wrote it as they spoke it, "Pace Butler Alexander." You can see how many Afro-American names got changed through different sounds and spellings.

His brother, John Ellison Alexander, worked out a unique method of keeping up with the days of the week. He nailed seven nails in a row and moved a looped wire from nail to nail for each new day. When he reached the last nail in the row the looped wire was then moved back to the first nail and a new week was started.

25. This is a photograph of an old mill that had been used by four generations of Charles Alexander's family to grind corn into meal and grits. He explained, however, that he did not use it any more for now he bought his meal and grits at the store.

This mill was made of two round stones about two feet in diameter and four inches thick. The lower, or nether, stone was fixed in the box which housed the mill, while the upper stone, known as the "runner," was turned on the nether stone.

The inside surfaces of these stones were cut with grooves or "furrows." In such mill stones the pattern of these furrows varied greatly but always the furrows were arranged so that they threw the ground grain out into the box from which it was collected.

The smooth surface of the stones between the furrows was known as the "land."

The grain to be ground was poured into the "eye" or hole in the center of the runner, while the oblong depression in the middle and around the eye of this upper stone, or runner, was called the "bosom" and was made to hold the "frog," which held the two stones apart and made it possible to turn the runner on the nether stone.

A long pole, which went through a hole in the horizontal timber above the mill and rested in a socket near the outside edge of the runner, was used to turn the stone. Two people, standing on opposite sides of the mill, grasped the pole and turned the runner.

Here, Charles is showing the inner surface of the runner, the furrows of which make a pleasing design.

26. This is a photograph of Charles Alexander who hitched his oxen cart to show things are still as they used to be.

Though Charles used a yoke to hitch up his ox, he "drove" with plow lines as reins instead of guiding his ox with the "gee" and "haw" commonly used for such animals. The small wheels put the cart close to the ground and made it easy for Charles to crawl into the cart for his slow ride down the road.

27. Tyrah Wilson was a house servant. Trained as a seamstress, Tyrah was in charge of the sewing room and of a group of women who worked under her direction and whose task it was to make the clothes for the other slaves of the plantation.

Old plantation record books are filled with individual entries that tell of the purchases of supplies for this department, such as ten pounds of thread, one hundred needles, and hundreds of yards of Osnaburg, grey cloth, Kersey, and linsey woolsey, as well as homespun, linen drill, and bleached shirting.

This old picture shows the correct dress of a house servant of the plantation. The gingham dress consists of a shirt waist with long sleeves and high neck finished with a collar, while the skirt is ankle-length and made of several widths of cloth gathered to the waist band.

The white apron, with two big pockets, covers the front and reaches almost to the bottom of the skirt. In these pockets, no doubt, Tyrah carries the keys to her work rooms since she would be responsible for the materials kept there. Keys were considered a badge of authority and the person who carried them was a trusted servant.

28. This is a photograph of Morris Polite who lived to be 80 years old on the Hafwyl Plantation through three generations of one family of masters.

Morris' family still live up to the reputation of their ancestor and who took the name "Polite" after the emancipation of the Afro-American. Morris' grandfather, who adopted the name, was noted for his politeness. Of him it was said, "He always had his hat in his hand and was bowing and scrapping."

Morris' features show his descent from those African groups that were easily induced into being house servants - never as field hands.

29. This is a picture of a typical back porch of a Black family during the 1900's.

Notice the milk cans are hung within easy reach for their trip to the barn, wash tubs are placed at a good height, and chairs await the worker who has time for resting. On the shelf at the end of the porch sits a large pot, the lid hanging nearby. The wheelbarrow stands where its load of wood was discharged and the cat sleeps contentedly in the patch of sunshine.

Through the open door of the kitchen can be seen the kitchen cabinet, while the electric refrigerator stands just beyond. The absence of a pump or a bucket of water tells you that this house uses water from an artesian well, which is piped into the kitchen.

30. This is a picture of Sibby Kelly who is known as a "granny woman," or midwife, who lived in a Black settlement known as Petersville, about fifteen miles from Brunswick.

Sibby served her people well. It is believed that she brought more babies into the world than any white doctor who lived in Glynn County.

She would never talk about the "birth beads" and the use of a knife or other sharp instrument which was put on the floor under the bed in the belief that it would cut the pains. Those were her secrets and she guarded them jealously.

She still kept the old ways of her mother country, Africa. Notice the method of tying up her head - a piece of white cloth folded smoothly above the forehead and tied in the back with the ends hanging down on the back of the neck was the proper method and she stuck to it.

31. This is a picture of Liverpool Hazzard who was the last of the Butler slaves. The Pierce Butler holdings in this section were Hampton or Butler Point, the Sea Island cotton plantations at the north end of St.

Simons Island; Butler Island, the rice plantation in the delta of the Altamaha River; and Hammersmith, a tract on the mainland. At the height of their prosperity these plantations were people with almost a thousand slaves.

Born in 1828, Liverpool lived until 1938. One hundred and ten years is a long time to live! Yet his mind was clear to the last and he was a most valuable source of information on the life of another era. Furthermore, he was able to be up and around and to enjoy life.

When he was 107 years old, an enterprising Georgian built a fence around him and charged admission to his home. However, Liverpool stipulated that his friends, white and black, should not be charged for seeing him. Though he lived three years longer, the age painted on the fence in figures a yard high was never changed; on the fence he remained 107 years old.

During the Civil War, Liverpool was the cook for a company of Confederate soldiers commanded by Capt. William Miles Hazzard and stationed at Camp Walker, on the mainland in Glynn County. Though he was a Butler man and proud of it, after the war he took the name Hazzard for, as he said, that was the last white man who was his boss while he was a slave.

It is said that Liverpool was delighted in telling of his experiences during the war. The soldiers of the company which he had served were his special interest. He maintained contact with these men, their children, and grandchildren, feeling almost as if he, too, had been a Confederate soldier.

32. This is a photograph of Liverpool Hazzard's Ox and Trough. Typical of those used in this section for many generations, such a trough was made of oak or long-leaf yellow pine and hollowed out with tools and by burning. Since it was made of durable materials, it would last a lifetime, or even be passed down from one generation to another.
33. This is an imported photograph. It is one that is known as Jane, who was raised on a rice plantation and was what was known as a "Geechee" from the Ogeechee River which was noted for its rice plantations. In South Carolina, she would have been called a "gullah" from the African tribe, Angola.

These terms were used to designate African slaves who spoke a very poor grade of English. Living on these large rice plantations, they saw very

little of white people since the plantation master and his family, in an effort to escape malaria fever, left the plantation in summer. The African slave with his immunity to malarial, could live in an area that would have meant death to the white man. Because of this lack of contact with white people, these rice-field Africans developed a jargon all their own which bore little resemblance to the English language and which, to a stranger, is like a foreign language.

It is recorded that Jane supervised the work of the children who were tying chickens to send them to market. She made the children count aloud so they would be certain to tie THREE chickens - not TWO, nor FOUR - in each bundle. This is what they said, "Dis'n un; dis'n narru; dis'n tied pun top ur tarruh. Now, dem foots all tie tergurrah!" Translated, this would mean, "This is one; this is another; this one that's tied on top is the other. Now, their feet are all tied together!"

It is further recorded that Jane was a McIntosh County woman and lived her last years in Darien just across the road from Liverpool Hazard. When people went to see Liverpool - and paid admission for the privilege of seeing a man who was more than a hundred years old - Jane would meet them and fuss because they did not pay to see her for she claimed to be as old as Liverpool.

The Afro-American Burial Practices: The next few slides are of the early Afro-American burying grounds. The graves are outlined with various collected artifacts. In some cases there is a board at the head and another at the foot of the grave, with these articles placed along the ground between these two boards.

The articles on the graves include every kind of container or utensil - sea shells, salt and pepper shakers, pickle bottles, shaving mugs, moustache cups, piggy banks, the interior mechanism of a radio, alarm clocks, lamps, automobile head lights, electric light bulbs, flash lights, combs, cold cream jars,

plates, cups, saucers, ash trays, milk bottles, and chamber pots. Everything on a slave's grave is broken. To the slave this is symbolic. Life is broken; the vessel is broken. It appears that the slave is always trying to speak out as to his plight; it is just that eventually their voices were tired and these were the results.

No doubt many of the articles used to decorate these graves had been broken accidentally and were then brought to the grave, but some of them are broken deliberately. In fact, this is standard procedure at a funeral. After the grave is filled and the earth shaped into a neat mound, the flowers are placed on the grave. If any of these are in a vase or other container, this container with its flowers is knocked against a stump, or some other object, and a hole broken in the bottom of the vessel before the vase and flowers can be placed on the grave. The same treatment is given a potted plant, the bottom of the pot being broken before the pot with its growing plant is placed on the grave.

Years ago the Afro-American put these broken articles on all their graves; but, today, one finds them only in isolated communities far removed from the influence of the white man's culture. To seek them out, one must leave the paved roads and search in remote areas where the Afro-American still keeps alive his African culture and practices those customs handed down from generation to generation.

34. This first picture is the grave of Jackie Coogan. Usually the graves follow the same general pattern, with only certain items attractive to the African slave and left on the grave. Perhaps even articles which had been owned by the dead are left behind, and yet, sometimes there are things that one would not think of being on a grave. For example, observe the grave of Jackie Coogan in the role that made him famous when he played with Charlie Chaplin in The Kid. About fifteen inches high and made of bisque this figure withstood the ravages of the weather for many years.

Jackie Coogan stands near a shaving mug marked in gold paint with the number "6" and amid a collection of vases and jars of every description. Behind him lies a papier-mache cross decorated with a wreath and all around there are such things as dishes, pine cones, the remains of a wreath from a florist shop, and a wooden ladder-like arrangement which was used to hold the floral offerings at the funeral.

Also, the Jackie Coogan statue was broken and had to be pushed into the earth so that it could stand up.

Some of the African slaves believed that these broken articles will keep the "ha'nts" from walking on the grave; to the slave this was important, for he felt that the dead should be allowed to rest in peace undisturbed by these evil spirits.

The pieces of broken glass one sees lying in the sand and exposed to the weather undergo a chemical change and take on beautiful amethyst tints. However, the slaves believe this change in the color of the glass comes about because of its having been on the grave. This is a story of what transpires with the denial of education to the Afro-American.

35. This is a picture of the same grave of Jackie Coogan but only some years later. If you would look closely you can see that a crockeryware piggy-bank has been placed on the grave. This indicates that after a period of years people must add to the graves from time to time.

Again, this crockeryware piggy-bank is on the same grave which at one time was decorated with the bisque figurine of Jackie Coogan that crumbled after some years. Now, with his long eyelashes and turned up nose, piggy stands in Jackie's place!

Many other practices which are tied in with their African inheritance were continued by the Afro-American. For instance, they would not sweep the floors while a corpse was in the house. Neither would they wear clothes that belonged to a dead person, for that person might come back in search of his apparel.

Also, if a ha'nt did come back and try to catch you, it was a good plan to pour whiskey on the ground. The ghost would stop to drink the whiskey and you could get away safely.

Further, there was the belief that if a broom was across the door it would keep the ha'nt from coming through the door, because every straw in the broom would have to be counted. A sieve or wire screen served the same purpose for the number of holes in the sieve or screen must be determined and in the meantime you could get to safety.

The old slaves were greatly concerned with having good luck. So concerned that they studiously avoided bad luck and carefully cultivated those things that brought good luck. One of these good luck items was rice, and it was said that when one moved into a new house, a few grains of rice were thrown on the floor in each and every corner of the house for good luck.

36. This is a picture of a grave site near that of Jackie Coogan statue. The figure on the grave is supposed to be Superman, dressed in some sort of garment that looked like a yellow unionsuit, with a red scarf draped over his elbows in much the same fashion that women wear stoles.

Superman was not able to stand alone and so he was leaning against a wooden cross which had been decorated with large crepe paper flowers. The weather through the years seemed to have crumbled Superman!

Each Afro-American settlement had its own burial ground, following the practice of the Plantation Era when each plantation had a burying ground for its slaves. Many generations of the old slave families of this area have been buried in these old slave burying grounds and they continue to bury their dead in these same old cemeteries. The belief is strong among the Negroes that your body must lie with those of your ancestors. Sometimes this meant that a husband and wife were buried in different cemeteries, the woman being buried by her parents in one burying ground while the husband was laid with his family in another. Even today when the descendants of the early Afro-American in these areas die elsewhere their bodies are brought back from great distances that they may rest with their own people.

In these old Negro graveyards one never sees shrubbery planted to beautify the area or fresh flowers kept on the grave, as is the custom in white burying grounds. However, the Afro-American always carried flowers to the funeral and placed them on the new made grave.

37. If one would go to the Baptist Church in the Trade Hill section of Liberty County, Georgia, there is a typical Black peoples burying ground where the graves are decorated with all sorts of broken articles. Adjoining this regulation burying ground there is a small plot fenced off as the private graveyard of the Bowens family as seen in this slide.

Enclosed within a wire fence so as to set it apart from the large cemetery, this family plot contains some of the most interesting arrangements made of wood, of iron, or of brick and cement. The man who constructed these arrangements found odd shaped pieces of wood and put them together to create these original designs. Indeed, it would seem that he might be credited with having inaugurated the fad for driftwood arrangements. Also in the slide, far to the right, is a modernistic design of a bird, or perhaps, it is intended to represent an animal. On the left several pieces of wood have been joined together to hold up the sign board on which are carved the names of some of the persons buried in the enclosure. The piece of wood in front of the sign board holds two tin buckets - one on either end - in which at one time flowers may have been growing.

These pieces stand in a row on the edge of this family plot and on the side next to the public road. This may have been done so that they would be seen, or it has been suggested, that it may have been an effort to protect the graves from the evil spirits that might come from this open road. No matter what the purpose may have been in this, the fact remains that they are unique!

38. Near the graves of the two previous mentioned sites that had statues of Jackie Coogan and Superman was this doll's head with the bluest of blue eyes. The body of the doll was missing and the bisque head had already begun to show the effect of wind and weather, but the blue of the eyes had not dimmed as the head of the doll leaned against the headstone amid the mass of broken articles which marked the grave.

The African slaves had many superstitions about the dead. At funerals they often pass before the coffin and pause to look on the corpse, perhaps saying a few words to it, and laying a hand on the body; for, if you do not lay your hand on the corpse to tell it goodbye, it will "ha'nt" you! Even small children and babies are held up to view the remains, the parent taking the child's hand and placing it on the dead body so that the child will not be tormented by the "ha'nt."

Since there was a strong belief that the spirit of the dead hovers over the body until the body goes into the ground, they want to be sure they have

made their peace with this spirit so that it will not come back and bother them.

At funerals the Afro-Americans sing the deeply religious songs of their people and at no time do these songs prove more impressive than the funeral songs, "I Want to Die With A Staff In My Hand," "Low Down the Chariot and Let Me Ride," and "My Soul Be At Rest!"

During the Plantation Era funerals were sometimes held at night, the slaves marching to the burying ground carrying torches of "pine knots" to light their path. Gathering around the grave, they held their torches until after the funeral, when they threw them behind them. In these burying grounds were many of these pine knots lying all over the ground, for no slave would ever move them.

39. In this slide you see this post, which is the central marker of the Bowen's Family Burial Plot is unique. The head on top represents pure voodoo, while the letters carved a few inches below spell B O W E N S.

Among the African slaves and their descendents in this area the belief in "conjur" or voodoo, is strong and conjur doctors, witch doctors or voodoo men, as they are sometimes called, still practice their profession. They claim to have a remedy for any and every ailment. With the use of certain ingredients a conjur doctor sets himself up to cure any disease or condition and, what is more important, he professes to be able not only to CAUSE but also to CURE any sickness. He will fix a concoction that will cause a person to get sick even though that individual is many miles away. When automobiles became an everyday thing, people would travel hundreds of miles to secure the services and purchase the wares of these practitioners. If the conjur has taken effect and the person is already sick and it is desired to remove the cause of this sickness, it is necessary to take the sick person to the voodoo man so that he can practice his magic.

Though many of the items used in making voodoo remedies consist of roots of various flowers and shrubs (and for this reason these men and women are sometimes called "root doctors"), there are other items which have to be purchased from a drug store. These include brimstone (burnt sulphur in stocks), alum, cream of tartar, Epsom salts, Rochelle salts, saltpeter, potassium iodide, sema and manna, slippery elm bark, and gum guaiac.

40. It is important to note that the graves in the Bowens' Family Burial Plot are well built of brick and cement. The tombstones are of cement with the inscription made and decorations applied while the cement was still damp. In this slide you see a tombstone on the grave of Rachel Bowens-Pap. At the top there is the imprint of a hand embedded in the palm of which is a piece of looking glass.

The inscription is difficult to decipher. On the top line is RACHE, the E written backward, and the L is on the next line and upside down, to spell RACHEL. Next comes BOW, though the W was not finished, and on the next line ENS to finish BOWENS. A hyphen follows and PA with another P on the next line to spell PAP. Next, 1937 with A on one line and on the next line GE to spell AGE while the 54 completes the inscription. This is very interesting.

41. This slide is of the grave of the Reverend Aaron Bowens. The entire grave is covered with brick and cement to form a slab in the middle of which a toilet bowl has been installed.

Just what it means, why it was put there, no one seems to know, but it is very unique and something to look into.

PROCEDURES FOR THE TRANSPLANTED AFRICAN CULTURE

This is an important part of the curriculum for it reinforces the entire notion of lost and destroyed African culture. It reinforces the position of who we are, insofar as our cultural linkage that makes us what we are today.

The curriculum user must arrange for the following materials to be set up: Classroom with electrical outlets, tape recorder, slide projector, record changer.

This portion of the curriculum is the follow-up in support of what was presented to the students earlier. The slides should be shown with the supporting narration. The students should be allowed to study the slide set-up on an individual or group basis in order to advance their familiarity with the facts. This traditional curriculum process is not new; but with encouragement the students can be taught multi-media presentations of their own that reflect their feelings about what is being discussed and restored by these slide recordings. Naturally, the same situation can be accomplished by writing essays.

Elicitors: The student should pick from these slides what he believes is transplanted African culture. "What is your feeling of the intended implications of this vast amount of material?"

Perceived Purpose: What if you could see remnants of Africa found in America during the twentieth century sharecropper life? What implications

would this have for you? How important is it to know of slave carvings found in the South?

Lead Organizers: We will look at the last remnants of Africa found in the twentieth century. Let's look at the faces of early slaves who lived into the twentieth century and retain their African heritage. Let's look at the early burial patterns of the early twentieth century Afro-Americans.

STUDENT ACTIVITIES

TRANSPLANTED AFRICAN CULTURE

The student will observe and study the following statements independently after hearing the teacher's presentation of this same material. This curriculum is for impressing upon you, the student, the importance of knowing this information.

There are tracings of African origin present in the United States. These survivals are hard to find today and, those found and recorded in the early thirties and forties have since slowly disappeared or been destroyed. The dances of the Afro-American slave and his songs that were sung in African dialect are about gone. Some African songs managed to get translated from the African words to English by Dr. Lorenzo D. Turner. Since then little has been preserved. These recordings came about the same time (1935) that Black educators began teaching Black students that the term African was not synonymous with barbarism but that Africa had a past and culture of its own. Unfortunately, the Afro-American's culture and history have been ignored, destroyed, etc. The Afro-American always ended up where the white men went - South, West - always to break ground first and toil the soil at the master's command. Only a few experiences have been recaptured and restored by a couple of writers and they were Orrin Sage Wightman, Lydia Parrish, and maybe a few others who

have recorded successfully characteristics of the African's culture being brought to America. Unfortunately, most of these recordings were done by whites; Black people recorded their history only in their heads and told it orally rather than written. Consequently, when they died, so did their history. The following set of slides is a reinterpretation of the survival of African tradition in the United States and was most recently found in the thirties and forties localized on the Georgia South Sea Islands. It should be understood that much of what you will see in the slides probably would be unobservable today; but according to the recording of Lydia Parrish in her publication Slave Songs of the Georgia Sea Island (1965), these slides are a living record of what one would have been able to observe and participate in if they had lived during this time. The Georgia South Sea Islands and places around the Southern coast of Florida, inland Mississippi, and Louisiana remain the only rare remnants of Afro-American culture of the old ways.

1. After the teacher's presentation of the following slides, the student will take the responsibility and look at them and study the accompanying narration. The first set of slides 1 - 12 will represent one set of emphasis which is the early reminiscence of African culture. The second set of slides represents a pictorial story and narration of the lives of the Black people who lived before and after the Civil War and who remained in the southern coastal areas of the United States. In some cases they have continued the same way of life. These pictures were recorded and photographed and set in print by Orrin Sage Wightman and Margaret Davis Gate, for Frederica Association, St. Simons Island, Ga., 1955.

THE AFRO-AMERICAN IMAGE IN WHITE PRODUCED LITERATURE

When one looks at the literary image of the Afro-American as it was treated by white American authors, one will find that white American literature has been full of anti-Black prejudices on various levels. The usual backdrop curtain that allowed this portrayal of white chauvinism was the white Christian church using its glorious emphasis of white connotating good, and Black connotating evil. This white ivory tower introspective and masochistic depiction of the Black image always showed the Black slave as "savage" or "child-like." The white literary artists have been the primary legislators in producing a climate for establishing the ever present usage of pejorative language that communicates the above image of Black people throughout the world.

Looking back to early man, one can see a possibility that the darkness of night was an apprehensive period in early man's life, but hardly enough to make night synonymous with evil. In the earliest known civilization the Egyptian life centered around the Pharaoh and literary recordings of their religion. The Egyptians were a multi-racial society who communicated the Black goddess of fertility, a symbol of earthly goodness and fruitfulness; this was far from being evil and bad. The Greek Homer also used color in a similar way, but was not racial in his application. However, language continued to indicate white as being good and black as bad. The creations of these myths of bad and good were not linked to race but to color. Civilization was not built

on white ownership of black slaves either. During Ethiopian, Egyptian, Greek and Roman times there was no black slave caste, no economic situation to justify black or white as good or bad or any other racial connotations. There was no system of exploitation by race to justify, rationalize, or connect "evil" to the Black race. Plato and Aristotle indicate in their writings that any slaves taken during their time were slaves in captivity but were allowed to practice their craft or trade as craftsmen in the arts of iron, silver and gold production. Coincidental to this is the believe the the status quo at that time seemed to be maintained as a result of a caste class preordained by Mt. Olympian Gods thus creating slaves who were white people without citizenship in the republic and who were born in their native land to be slaves.

Then came the theories of human personality, body style, and genetics to justify economic exploitation. However, in the 1440's the Portuguese opened up the modern slave trade and made history by pushing the theory of converting the heathens and grabbing the land and resources. During this time the world experienced the question of which is more important, body or soul? People in 1453 witnessed the fall of Constantinople. The claim of the Roman church that they themselves were to be the universal church was threatened and the ecumenical movement tried to substain the spirit of the church. No racism was indicated at this time and Black people appeared all over in the 1450's. During the ecumenical movement, the period between the 8th and 15th centuries, when the Moorish Kingdom extended through Spain and Portugal, there was no racism present in the literature. Also in this period, at least one Black

Moorish king reigned. However from 1570 on racism appears based on race and color. In 1562 Jon Hawkins' work of Jesus about a ship undertaking a small venture had a coat of arms on the ship that had a black head in chains as a symbol of an important financial enterprise. Black people during Shakespeare's writing of Othello found themselves - in London - banned by Queen Elizabeth for competing with yeomen for jobs. Slavery soon erupted amid the background of old morality and mystery plays of the 13th and 14th century when we see the biblical literature becoming the basis of rational support of life in the western literary world. One can see this in John Milton's work of the fight between good angels and bad angels.

Color became a strong metaphor very intimately combined with many religious meanings. This helped lead the way for the devil always ending up black. The flagellation of Christ has one blackman and he is alongside a very ugly whiteman as they participate in the whipping which furthers and strengthens the idea that blackness is inherently evil. The point to remember is that the enslavement of Black people was not just an incident - it revolutionized the white culture. When in the 15th century Black slaves came in the tens of thousands to Europe, the Europeans needed a theory to rationalize their existence. The religious themes underwent exploitation themselves by justifying inferiority of the slaves. The black skin became the mark of it. Africa was opened to be bled as feelings of guilt led to more theories of rationalization because of the notion of Black being inferior. Spain had witnessed one hundred Black slave revolts on land in the 15th century and slavery had flourished in

that part of the world for one hundred and fifty years. In 1607 the North American continent experienced the development of Jamestown and in 1620 Plymouth Rock. In 1619 the first Black slaves were brought to the United States mainland and settled in Virginia. By 1630 Black slaves were in New England. This entire period of development emerged through a literary time of a conditioned style of rationalization on a system of theoretical white superiority through white literary plays and folk-lore, etc. White settlers immediately transferred their white superiority to the "Red Indians" and enslaved them. One of the early Puritan authors, Cotton Mather, wrote influential documents that told that white Puritans' duty was to convert the pagan Indians. It was further exemplified through white writings that Black people were the children of the evil. It could easily be said that Shakespeare's Othello might have been seen in 1604-05 in London. This production of Othello as a great noble tragic figure could be said to be a maverick in prevalent racism and part of the continuing protest against Black inferiority. No Blackman ever played the role of Othello until Ira Aldridge and Paul Roberson did - in Europe.

On the other hand when one examines white literature of the colonies there never appears to be literary works of Black authors. One has to go to the traditional African oral recordings. Research appears to show nothing in the 17th and 18th centuries but a few things (poems) by Phyllis Wheatly and a few other works. However, growing efforts of whites to make slavery permanent

by legislation, sermons, and other literary pieces to encourage the acceptance of slavery and Black inferiority became prominent. Further efforts to justify slavery were the persuasive arguments on the issue of slavery as an economic resource which provided for the production of tobacco, cotton, and sugar. Equally worthy of mentioning is the literary effort of the abolitionists' documents produced by white Quakers. For example, in 1746 John Welman in the Quaker Journal wrote explosive literary pieces condemning and demanding the abolishing of slavery. Now what appears to be one of the first important anti-slavery work "The Selling of Joseph," was done in the 1700's. Then there was the familiar work of James F. Cooper 1830-50. One of his famous novels was The Last of the Mohicans and it was, as were most of his writings about the frontier's red and white relationship, very debasing, the central figure being the noble Indian who always dies - a steady loser (noble tragic endings). Cooper was effective through the literary pieces he wrote. He had a steady buildup of stereotypes that had a more powerful effect on the Indians than the United States troops who went in and dissipated the Indians. He created the climate for dissipation. His audience was vast. He became the chief spreader of stereotypes. Mark Twain, another herald who was a famous white American author also was around. He wrote Pudd'n Head Wilson, Huckleberry Finn, and many others, depicting a menial stereotype of Black people. With the coming of the Civil War and the hanging of John Brown in 1859, Dion Bouciault was writing melodramas (love stories) such as The Octaroon. This is a story where the Octaroon falls in love

with a white boy - love finally cannot be consummated so in the end the Octoroon dies. This image of nobility is similar to that of Cooper when he wrote about the Indians.

Also, accompanying the miscegenation novel Pudd'n Head Wilson, were novels such as Uncle Tom's Cabin by Harriet B. Stowe, Herman Melville's Benito Cereno, George Washington Cable's Grandis seams, etc. These literary works of white authors, when analyzed in regards to how the Black image was treated, can be seen as contributing factors that laid the ground work in the American system to aid in keeping the Afro-American population in social and economic caste order, thus preventing any changes in the social and economic order of whites.

THE AFRO-AMERICAN IMAGE IN WHITE PRODUCED LITERATURE

1. To get a sufficient background on the knowledge of the Black image in white literature by white authors, the teacher must prepare himself through the studies listed below:

- a. Afro-American Image in White Produced Literature
- b. Puddin' Head Wilson, Mark Twain, Bantam Books, New York, pp. 143.

Teacher will have students read this also.
Students will come to class prepared to discuss the book.

- c. Style of Mark Twain's writings of the Afro-American image.

An important point to remember is that slaves had troubles of which the white masters knew nothing (all whites for that matter). However, the writing style of Twain stereotypes the Afro-American slave as the laughing, jolly, "Tom," and "Black Mammy." The jolliness is really a kind of mask, and there must be a conscious effort to qualify the mask. Twain doesn't really understand the mass of Black people.

Pudd'n Head Wilson is a novel of miscegenation and amalgamation before 1863 and this interaction was usually sexual. It is an American tragedy in which the two main characters marry and leave the States. Both of his characters appear to the naked eye - white. Is Twain consistent, true to his characters, consistent with them? The book is a long story. Twain didn't

display enough psychology about people in the book. The plot lacks psychology of people and the characters are hard to believe. The character, Tom, was a bad seed and grew into the rotten bastard he is. How does Twain treat Roxanna? The real crime in slavery is committed by whites and his characters are shown in a criminal role as a result, especially the children who are put in superior possession and grow up to be criminal characters. Also lacking is a description of the white society that Twain knew. Is Twain trying to indict the slave system or the corruption of white people. The important color image is indicated in the character of Roxanna who represents the stereotype of the goodness of white blood and the evil black. This is indicated in Tom's resentment of being part Black, and if Twain's effort was to tell a story of mixing the races than the reality of what happens in society itself on the mixing of the races was not there. Tom is there as the product but that's all. The white boy is a slave - and meek - and starts off evil to begin with, but the environment is not there, so the evil has no effect. Tom is the main character and the most powerful, and as part of Twain's idea of switching twins so much, the novel is lopsided with limited information on the environmental system. Roxanna is the most believable person in the book. The character of Roxanna is full bodied and has living vigor. Roxanna is different from most stereotype mammy figures in that she has variety in her different situations. However, the idea that Roxanna sends her own son down the river to the worst kind of slavery is unnatural. When one sifts through this kind of literature it is evident that the white writer neither involves himself in the daily

routine of Black people nor knows enough about them to go beyond a particular stereotype.

2. At this point the teacher will instruct the students to read Herman Melville's novel Benito Cereno, found in A Benito Cereno A Handbook, ed. Seymour L. Gross, Wadsworth Publishing Co., 1965, pp. 1-70.

3. In this same source the teacher should instruct the students to read the true account of Amasa Delano who commanded the American ship Perseverance and who boarded Don Benito Cereno's ship Tryal crushing a revolt. The complete report of the revolt as told by Amasa Delano and Don Benito Cereno can be found in "A Narrative of Voyages and Travels in the Northern and Southern Hemispheres," (Chapter XVIII).

Benito Cereno is a narrative story of a Spanish mutiny conducted by a group of Black slaves who in the 1800's rebelled and took over Don Benito Cereno's ship Tryal in an attempt to escape and return to their mother country, Senegal, Africa. Melville bases his story on the narrative report of Amasa Delano who recaptured the ship killing several Black slaves and bringing the rest to shore for trial. Melville manipulates Delano's account and creates a story depicting the captain as sickly, weak, and old, hardly fit for captaining a ship, and because of this, Babo was able to mobilize and direct the slave revolt.

Melville's Benito Cereno was written in a style depicting the Black man as stupid, faithful to his master, lover of bright colors, possessor of a peculiar gentleness fitting to be a good body servant. Melville is an author

of a piece of writing that depended on the acceptability of the material comprising the tale he published, and he definitely was knowledgeable of the split between whites on the issue of slavery. Melville carried on the tradition of white writers such as James Fenimore Cooper who wrote about how the Indians in their own habitat fighting frontiersmen who would always give away their attack position by cracking a twig. Consequently, the Indian, in his own stamping ground, is defeated. Melville adopted the same strategy in that Babo and his fellow freedom seekers always seemed to make similar mistakes which allowed Captain Amaso Delaro to become familiar with the revolt and acquire full control through Melville's hands.

However, there is that Babo who was a strong, clever leader of the slaves seeking freedom on the Spanish ship. What should be investigated is how Melville used the narrations of voyages of the ship. What was his use of the source - meaning your interpretation of the novel?

4. The teacher should instruct the students to read "Black Mutiny on the Amistad" by Sidney Kaplan, Massachusetts Review, 10th Anniversary Volume, Black and White in American Culture, University of Massachusetts Press, 1969.

This is a narrative report of a Black slave revolt written by a 20th century white author. This author writes this article at a time when it is fashionable to articulate the beauty of Black people and their strengths. The open rebellion of Black people and their call for knowledge of their past produce a climate that makes it possible for white authors to present a different attitude but

still that attitude is synonymous to the attitude of white authors of the 1800's that one could have witness during the movement of the white abolitionists.

The teacher should instruct the student to compare the treatment of Melville's Black image with that of Kaplan's as they make use of their sources on two different slave revolts.

5. The teacher will conduct a discussion to allow each student to establish his own opinions of how he feels the selected white treated the Black image.

6. The teacher should instruct the students to read Herman Melville's novel, Moby Dick, published in 1851.

Points of Interest

Herman Melville was born into a well-to-do family that went bankrupt. He never went to college, but the whaling ships were his Harvard and Yale. Fugitive slaves from the South often escaped and joined the whaling industry in their quest for freedom. In New Bedford, Massachusetts, the whaling capital of the world, one could find some of every race interacting in the city. New Bedford was the home of most militant abolitionists. Most whaling ships found there were of an international society and a likely place for freedom. In a whaling crew of 20, one could see 3-8 Blackmen among the whalers. Blackmen made up 30% of the whaling industry which at this time was the second leading national industry. History indicates that Paul Cuff had his own whaler with an all Black crew. He was so successful that he eventually took people to Sierra Leone to start a Black colony. Herman Melville was quite active in these

surroundings and therefore had to have a lot of contact with Black whalers who were ex-slaves or runaways as well as Cape Verdian whalers. During these great years of the 1800 whaling boom a Black man named Louis Temple, a machinist and maker of whaling gear, invented a new type of harpoon that revolutionized the whaling industry. This new harpoon was called the "Temple Toggle Harpoon," (1840). Up until this time one would harpoon a whale and there was a good chance that the harpoon would fall out. However, the "Temple Toggle Harpoon" was so unique that when thrown into a whale it would open up into a "T" inside the whale and make it increasingly difficult for the whale to escape or lose the harpoon. This, among other things, was all known to Herman Melville at the time of this writing. The important aspect of this treatment is to observe Melville's skill in his portrayal of the dark skinned characters. This book was turned out fast. Melville is writing about color (colored people) Queequeg, Tashtyo, Daggoo, Malayan, Fleece and Pip. He is also writing about people and their relationship to each other and their environment. The center of concern of most English learning centers is the philosophical and theological problems of this book. However, what is important in this work for us is the whole meaning of the color black, and how Melville toyed with it in the text of Moby Dick. One can cite the traditional usage and metaphorical value of the use of colors by white authors - white indicating good, virtue, etc., and Black indicating bad, savage, etc. in this text of Melville's. The big question

to the teacher is "Why should the question of color be written as such? What harm can this sort of judgment do with reference to people? It is a tremendous jolt to the consciousness even though Moby Dick was white. This written interpretation challenges the mores and theological ideas of agnostics, nationalists, etc. Melville extends himself in his writing (which one may find difficult reading) challenging the traditions and mores of why we should worship this Christian God. White English professors who interpret his work suggest that he is questioning and challenging this known God in order to get answers to the questions that have plagued the white man continuously over the last few centuries since the reign of the Christian doctrine over the western world.

The philosophical issue that the Christian world tried to deal with ranged from virtue-reward to crime, punishment, and the whole question of a glorification of nature in America by white authors. It could be said that up to this time many white American authors skirted naively and optimistically the problems of the white man and slaves. A simple false sort of thing emphasized by English instructors alludes to the possibility of one's being able to see Melville's confronting nature - diseases, catastrophies, violent animals, etc. Therefore, traditional English instructors emphasize Melville's approach from a point of nature, god, etc. as opposed to the color depiction and the overt white racism in the novel that has helped to mold the continuous master but thoughtful white of today. Consequently, these traditional instructors emphasize the points of how Melville didn't accept nature in the same way as did a Christian of

western thought. Instead of accepting nature as the western Christian did, Melville pointed to nature as one would brake into the domain of Christianity and shake his harpoon at it - the Leviathan. Melville uses the white whale by identifying it with that of the whiteness of his God. The whole question of the white whale becomes important, always to the white professor, and this becomes the issue discussed. The invaluable literary visions of cosmos of the heavens and the very raising of the questions that challenge God, whiteness, virtue, comfort, angels, flawlessness, purity, etc., are all found in the text of Moby Dick. The whiteness of the whale, its rising in all of its horror attest to this questioning. This explanatory approach is not to suggest to the teacher to ignore the above, but to put it into a proper context and bring out the emphasis of the whole question of color that is also raised in the novel.

The teacher should direct her attention closely to the descriptions that Melville uses such as the following: (These can be seen in writing in Alfred Kayin's edited version of Moby Dick, Houghton Mifflin Co., Boston).

Chapter IV - The Counterpane

The anchor speaking: . . . Think I, Queequeg when the circumstances, this is a very civilized overture; but the truth is, these savages have an innate sense of delicacy, say what you will; it is marvelous how essentially polite they are. I pay this particular compliment to Queequeg, because he trusted me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilette motions. . .

Chapter VI - The Street

If I had been astonished at first catching a glimpse of so outlandish an individual as Queequeg circulating among the polite society of a civilized town, that astonishment soon departed upon taking my first daylight stroll through the streets.

Queequeg was a native of Kokovoko, an island far away to the west and south. It is not down in any map. True places never are. When a new hatched savage running wild about his native woodlands in a grass clout, followed by the nibbling goats, as if he were a green sappling; even then, in Queequeg's ambitious soul, lurked a strong desire to see something more of Christendom than a speciman whaler or two. His father was a High Chief, a King, his uncle a High Priest; and on the maternal side he boasted aunts who were the wives of unconquerable warriors. There was excellent blood in his veins - royal stuff; though sadly vitiated, I fear by the cannibal propensity he nourished in his untutored youth . . . Queequeg was the son of a king, and Queequeg budged not. Struck by his desperate dauntlessness, and his wild desire to visit Christendom, the captain at last relented, and told him he might make himself at home. But this fine young savage - this sea Prince of Wales, never saw the captain's cabin . . .

Chapter XXV II - Knights and Squires

Now these three mates - Starbuck, Stubb and Flask, were momentous men. They it was who by universal prescription commanded three of the Pequod's boats as headsmen. In that grand order of battle in which Captain Ahab would probably marshal his forces to descend on the whales, these three headsmen were as captains of companies. . . . First of all was Queequeg, whom Starbuck, the chief mate, had selected for his squire. But Queequeg is already known. Next was Tashtigo, an unmixed Indian from Gay Head, the most westerly promontory of Martha's Vineyard, where there still exists the last remnant of a village of red men . . . Daggoo, a gigantic coal-black negro-savage, with a lion-line tread - an Ahasuerus to behold. . . Daggoo retained all his barbaric virtues, and erect as a giraffe, moved about the decks in all the pomp of six feet five in his socks. There was a corporal humility in looking up at him; and a white man standing before him seemed a white flag come beg truce of a fortress As for the residue of the Pequod's company, be it said, that at the present day not one in two of the many thousand men before the

most employed in the American whale fishery, are American born, though pretty nearly all the officers are . . . but islanders seem to make the best whalemens. They were nearly all islanders in the Pequod, isolators too, I call such, not acknowledging the common continent of men . . . Black Little Pip - he never did - oh, no! he went before. Poor Alabama boy! On the grim Pequod's forcastle, ye shall ere long see him, beating his tambourine; prelude of the eternal time. . .

Chapter XXXIV - The Cabin Table

It is noon; and Dough-Boy, the steward, thrusting his pale loaf-of-bread face from the cabin scuttle, announces dinner to his lord and master; who, sitting in the leequarter boat, has just been taking an observation of the sun. . .

The large issue that one can continue to raise is Melville's treatment of the characteristics of the color of the Blackmen in the crew. All of the Blackmen were clever as well as the most skillful in the whaling industry. However, Black crewmen are always portrayed as second mates to white officers giving no definite recognition of the wares of Blacks. Even Pip - a Black cabin boy who is beautiful and intelligent is given the same responsibility as the white cabin boy, Dough-Face, who is stupid and ugly. One can assert that characterizing Pip and his qualifications would warrant a position above a cabin boy whose level is beneath his intelligence. This interesting issue of discussion is that all of these character images have been translated into many tongues in the world. In reading Moby Dick taking the Black image that Melville portrays and comparing it with the image of Black people in the world today, one can see how this same image has been communicated to all people as they relate to Black

people. The very same image that Melville cites is translated into the major languages and perpetuates the legislated behavior of how to interact with whites. Black people are kept in these very same positions. This work is a sample of the many similar works by white authors who have written about the Black image.

The teacher will instruct the students to investigate Melville's treatment of the Black image and to discuss the above mentioned issues in class for individual interpretation awareness and hopefully a realization of the issues.

Traditional English instructors believe that Melville is continually frustrated in his understanding of God and the instructors to raise the whole question of the validity of religion as the priority theme for students to deal with. The central theme for this curriculum will be the white's treatment of the Afro-American image. Even though one finds perverted confusion and unclear theological and social statements interwoven throughout the work this is only of minor value to know.

The teacher should probe the student to discuss the following points:

1. How does Melville use color of a man's skin to relate to human beings?
2. How does one connect color as a symbol in Melville's work, and how does he use color as it applies to the race question? of *Midnight*? Of *Forecastle*? etc.
3. Only a limited discussion of why Melville chose a white whale.

It is thought that this white whale plays an important part in

relationship to the whiteness of the traditional (white man's) God.

4. Instruct the student to note closely why the Black cabin boy Pip is characterized as being driven crazy by the inhumanity of the surroundings. Have them check this out closely!

PROCEDURES FOR COMMUNICATING THE AFRO-AMERICAN
IMAGE IN WHITE PRODUCED LITERATURE

The only conditions laid down in this section of the curriculum are to follow the objectives and, where necessary, lead the students into getting into the literature. The student should understand that it is important to follow through with this curriculum because of its relevant underlying implications of the myths created by whites and translated into many languages as their works passed into many hands of the peoples of the world.

In order to get the students into the use of these works, the curriculum user may make statements similar to the following:

Let's look into the treatment of the Black image by white authors
(lead organizer).

What are the real ramifications of a people's image when the same people continue to read white definitions that guide them into the knowledge of who they are?

Do you believe that white stereotyped the Black image?

How important is Puddin' Head Wilson to the American scene?

What kind of characterization of the Afro-American did Melville and Twain as white American authors produce?

Working closely with the objectives you will easily be able to apply them to the students.

STUDENT ACTIVITIES

AFRO-AMERICAN IMAGE IN WHITE PRODUCED LITERATURE

1. Given the following essay and information the student will read the essay "Afro-American Image in White Produced Literature."
2. Given the listed book the student will take the responsibility and read Puddin' Head Wilson by Mark Twain, Bantam Books, New York, and be prepared to come to class for a discussion of the book.

The student will take the responsibility and study the style of Mark Twain's writings of the Afro-American image. An important point the student should remember is that slaves had troubles of which the white masters knew nothing (all whites for that matter). However, the writing style of Twain was to stereotype the Afro-American slave as laughing, jolly, etc., and of a "Tom" and "Black Mammy." The jolliness is really a kind of mask, and there must be a conscious effort to qualify the mask. Twain doesn't really understand the mass of Black people. Puddin' Head Wilson, a novel of mescegenation and amalgamation before 1863 was usually sexual. It is an American tragedy in which the two main characters marry and leave the States. Both of his characters appear to the naked eye - white. The big question is, "Is Twain consistent, true to his characters, consistent with them?" The book is a long story. However, the student takes the following opinion and determines if he concurs. Twain didn't display enough psychology about people in the book. The

plot lacks psychology of people and the characters are hard to believe. The character Tom was a bad seed and grew into the rotten bastard he is. However, one will ask, "How does Twain treat Roxanna?" Of the other points that the student should consider one is the real crime in slavery is committed by whites and Twain's characters are shown in a criminal role as a result, especially the children who are put in superior possession and grow up to be criminal characters. Also lacking is a description of the white society that Twain knew. Therefore, one should ask the question, Is Twain trying to indict the slave system or the corruption of white people? The important color image is the second point that Twain attempts to deal with, and he indicated it in the character of Roxanna who represents the stereotyped personality where anything good is white and anything evil is black. This is indicated when one observes Twain's depiction of Tom's resentment of being part Black. If Twain's effort was to tell a story of mixing the races then the society itself was not there. Tom is there as the product but that's all. The white boy is a slave. He is meek and starts off evil, but the environment is not there and his evil has no effect. Tom is the main character and the most powerful, and as part of Twain's idea of switching twins so much, the novel is lopsided, with limited information on the environmental system. Roxanna is the most believable person in the book. Her character is full bodied and it has living vigor. Roxanna is different from most stereotype mammy figures in that she has variety in her different situations. However, the

idea that Roxanna sends her own son down the river to the worst kind of slavery is unnatural. Therefore, when one sifts through this kind of literature it is evident that the white writer neither involves Black people himself in the daily routine nor knows enough about them to go beyond a particular stereotype. At this point the student will engage in an analysis of the book and forge his own opinion of Twain's treatment of the Afro-American image.

Given the following information the student should take the responsibility and read Herman Melville's novel Benito Cereno, found in A Benito Cereno A Handbook, ed. Seymour L. Gross, Wadsworth Publishing Co., 1965.

In this same source the student must read the true account of Amasa Delano who commanded the American ship Perserverance and who boarded Don Benito Cereno's ship Tryal crushing the revolt. The complete report of the revolt as told by Amasa Delano and Don Benito Cereno can be found in "A Narrative of Voyages and Travels, in the Northern and Southern Hemispheres," Chapter XVIII, by Amasa Delano in A Benito Cereno A Handbook.

Benito Cereno is a narrative story of a Spanish mutiny conducted by a group of Black slaves who in the 1800's rebelled and took over Don Benito Cereno's ship Tryal in an attempt to escape and return to their mother country, Senegal, Africa. Melville bases his story on the narrative report of Amasa Delano who recaptured the ship killing several Black slaves and bringing the rest to shore for trial. Melville manipulates Delano's account and creates a

story depicting the captain as a sickly, weak, old man hardly fit for captaining a ship, and because of this, Babo was able to mobilize and direct the slave revolt.

The consideration that the students must recognize is that Melville's Benito Cereno was written in a style depicting the Black man as stupid, faithful to his master, lover of bright colors, possessor of a peculiar gentleness fitting him to be a good body servant. Melville is an author of a piece of writing that depended on the acceptability of the material comprising the tale he published, and he definitely was knowledgeable of the split between whites on the issue of slavery. Melville carried on the tradition of white writers such as James Fenimore Cooper who wrote about the Indians in their own habitat fighting frontiersmen who would always give away their attack position by cracking a twig. Consequently the Indian in his own stamping ground is defeated. The teacher will point out to you that Melville adopted the same strategy in that Babo and his fellow freedom seekers always seemed to make similar mistakes thereby allowing Captain Amaso Delano to become familiar with the revolt and acquire full control through Lemville's hands.

However, there is one issue that Twain depicts and that is Babo, who was a strong, clever leader of the slaves seeking freedom on the Spanish ship. On the other hand, what should be investigated is how Melville used the narrations of voyages of the ship. The student should be able to determine why Melville used the narration of the voyage of the ship - meaning your interpretation of the novel.

Given the cited information the student will take the responsibility and read "Black Mutiny on the Amistad" by Sidney Kaplan, Massachusetts Review, 10th Anniversary Volume, Black and White in American Culture, University of Massachusetts Press, 1969.

This is a narrative report of a Black slave revolt written by a 20th century white author. This author writes this article at a time when it is fashionable to articulate the beauty of Black people and their strengths. The open rebellion of Black people and their call for knowledge of their past produces a climate that makes it possible for white authors to write a different attitude but however, synonymous with that of the 1800's that witness the white abolitionists.

The student will after completion of this reading, will begin to compare the treatment of Melville's Black image with that of Kaplan's as they make use of their sources on two different slave revolts.

The student will work with the teacher as they conduct a discussion to allow each student to establish his own opinions of how one feels the selected white writers treat the Black image.

Given the following statement the student will read Herman Melville's novel, Moby Dick, published in 1851.

Points of Interest: The students should consider along with the teacher, the major issues as described in the following passage:

Herman Melville was born into a well-to-do family that went bankrupt. He never went to college, but the whaling ships were his Harvard and Yale.

Fugitive slaves from the south often escaped and joined the whaling industry in their quest for freedom. In New Bedford, Massachusetts, the whaling capital of the world, one could find some of every race interacting in that city. New Bedford was the home of most militant abolitionists. Most whaling ships found there were of an international society and a likely place for freedom. In a whaling crew of 20, one could see 3-8 blackmen among the whalers. Blackmen made up 30% of the whaling industry which at this time was the second leading national industry. History indicates that Paul Cuff had his own whaler with an all Black crew. He was so successful that he eventually took people to Sierra Leone to start a Black colony. Herman Melville was quite active in these surroundings and therefore had to have a lot of contact with Black whalers who were ex-slaves or runaways as well as Cape Verdian whalers. During these great years of the 1800 whaling boom a Black man named Louis Temple, a machinist and maker of whaling gear, invented a new type of harpoon that revolutionized the whaling industry. This new harpoon was called the "Temple Toggle Harpoon" (1840). Up until this time one would harpoon a whale and there was a good chance that the harpoon would fall out. However, the "Temple Toggle Harpoon" was so clever that when thrown into a whale it would open up into a "T" inside the whale and make it increasingly difficult for the whale to escape or lose the harpoon. This, among other things, was all known to Melville at the time of this writing. The important aspect of this treatment is to observe Melville's skill in his portrayal of the dark skinned characters.

This book was turned out fast. Melville was writing about color (colored people) Queequeg, Tashtyo, Daggoo, Malayan, Fleece and Pip. He is also writing about people and their relationship to each other and their environment. The center of concern of most English learning centers is the philosophical and theological problems of this book. However, what is important in this work for us is the whole meaning of the color black and how Melville toyed with it in the text of Moby Dick. One can cite the traditional usage and metaphorical value of the use of colors by white authors - white indicating good, virtue, etc. and Black indicating bad, savage, etc. in this text of Melville's. The big question to the teacher and the student is "Why should the question of color be written as such?" What harm can this sort of judgment do with reference to people - a tremendous jolt to the consciousness. One thing for sure, this written interpretation challenges the mores and theological ideas of agnostics, nationalists, etc. Melville extends himself in his writing (which one may find difficult reading) challenging the traditions and mores of why we should worship this Christian God. White English professors who interpret his work suggest that he is questioning and challenging this known God in order to get answers to the questions that have plagued the white man continuously over the last few centuries since the reign of the Christian doctrine over the western world.

The philosophical issue that the Christian world tried to deal with ranged from virtue-reward to crime, punishment, and the whole question of a glorification of nature in America by white authors. It could be said that up to this time

many white American authors skirted naively and optimistically the problems of the white man and slaves. A simple false sort of thing emphasized by English instructors alludes to the possibility of one's being able to see Melville's confronting nature - diseases, catastrophies, violent animals, etc. Therefore, traditional English instructors emphasize Melville's approach from a point of nature, god, etc. as opposed to the color depiction and the overt white racism in the novel that has helped to mold the continuous master but thoughtful whites of today. Consequently, these traditional instructors emphasize the points of how Melville didn't accept nature in the same way as did a Christian of western thought. Instead of accepting nature as the western Christian did, Melville pointed to nature as one who would break into the domain of Christianity and shake his harpoon at it - the Leviathan. Melville uses the white whale by identifying it with that of the whiteness of his God. The whole question of the white whale becomes important always to the white professor, and this becomes the issue discussed. The invaluable literary visions of cosmos of the heavens and the very raising of the questions that challenge God, whiteness, virtue, comfort, angels, flawlessness, purity, etc., are all found in the text of Moby Dick. The whiteness of the whale, its rising in all of its horror attested to this questioning. This explanatory approach is not to suggest to the student to ignore the above, but to put it into a proper context and bring out the emphasis of the whole question of color that is also raised in the novel.

The student should direct his attention closely to the description that Melville uses, such as the following: (These can be seen in the writing in Alfred Kayln's edited version of Moby Dick, Houghton Mifflin Co., Boston.)

The student should analyze these descriptions of the Black image and state his opinions.

Chapter IV - The Counterpane

The author speaking: . . . Think I, Queequeg when the circumstances, this is a very civilized overture; but the truth is, these savages have an innate sense of delicacy, say what you will; it is marvelous how essentially polite they are. I pay this particular compliment to Queequeg, because he trusted me with so much civility and consideration, while I was guilty of great rudeness; staring at him from the bed, and watching all his toilette motions. . .

Chapter VI - The Street

It I had been astonished at first catching a glimpse of so outlandish an individual as Queequeg circulating among the polite society of a civilized town, that astonishment soon departed upon taking my first daylight stroll through the streets of New Bedford.

Queequeg was a native of Kokovoko, an island far away to the west and south. It is not down in any map, true places never are. When a new hatched savage running wild about his native woodlands in a grass clout, followed by the nibbling goats, as if he were a green sappling; even then, in Queequeg's ambitious soul lurked a strong desire to see something more of Christendom than a specimen whaler or two. His father was a High Chief, a King, his uncle a High Priest; and on the maternal side he boasted aunts who were the wives of unconquerable warriors. There was excellent blood in his veins - royal stuff; though sadly vitiated, I fear, by the cannibal propensity he nourished in his untutored youth . . . Queequeg was the son of a king, and Queequeg budged not. Struck by his desperate dauntlessness, and his wild desire to visit Christendom, the captain at last relented, and told him he might make himself at home. But this fine young savage - this sea Prince of Wales, never saw the captain's cabin . . .

Chapter XXVII - Knights and Squires

Now these three mates - Starbuck, Subb, and Flask, were momentous men. They it was who by universal prescription commanded three of the Pequod's boats as headsmen. In that grand order of battle in which captain Ahab would probably marshal his forces to descend on the whales, these three headsmen were as captains of companies . . . First of all was Queequeg, whom Starbuck, the chief mate, had selected for his squire. But Queequeg is already known. Next was Tashtigo, an unmixed Indian from Gay Head, the most westerly promontory of Martha's Vineyard, where there still exists the last remnant of a village of red men, . . . Daggoo, a gigantic coal-black negro-savage, with a lion-line tread - an Ahasuerus to behold. Daggoo retained all his barbaric virtues, and erect as a giraffe, moved about the decks in all the pomp of six feet five in his socks. There was a corporal humility in looking up at him; and a white man standing before him seemed a white flag come beg truce of a fortress. . . . As for the residue of the Pequod's company, be it said, that at the present day not one in two of the many thousand men before the mast employed in the American whale fishery, are American born, though pretty nearly all the officers are . . . but islanders seem to make the best whalemens. They were nearly all islanders in the Pequod, isolators too, I call such, not acknowledging the common continent of men. . . Black Little Pip - he never did - oh, no" he went before. Poor Alabama boy! On the grim Pequod's fore-castle, ye shall ere long see him, beating his tambourine; prelusive of the eternal time. . .

Chapter XXXIV - The Cabin Table

It is noon; and Dough-Boy, the steward, thrusting his pale loaf-of-bread face from the cabin scuttle, announces dinner to his lord and master; who sitting in the lee-quarter-boat, has just been taking an observation of the sun.

In your completion of these readings you should be able to decide if the large issue was important in the descriptions of the characters. Also, why were the dark skinned images always second mates to white officers? Why did Pip

a Black cabin boy, beautiful and intelligent have the same responsibility as the white cabin boy Dough-Face who is stupid and ugly? This interesting issue of discussion is that all of these character images have been translated into languages of many tongues in the world. This work is a sample of the many similar works by white authors who have written about the Black image.

The student will investigate Melville's treatment of the Black image and discuss the above mentioned issues in class for individual interpretation awareness and hopefully a realization of the issues.

Given the aforementioned statements the student will discuss with the teacher the following questions:

1. How does Melville use color of a man's skin to relate to human beings?
2. How does one connect color as a symbol in Melville's work, and how does he use color as it applies to the race question? Of *Midnight*? of *Forecastle*? etc.
3. Why did Melville chose a white whale? It is thought that this white whale plays an important part in his relationship to the whiteness of the traditional (white man's) God.
Is this true in your opinion?
4. Note closely why the Black cabin boy Pip, is characterized as being driven crazy by the inhumanity of the surroundings.
Check this out closely!

BLACK WRITERS AND THEIR TREATMENT OF BLACK LITERATURE

As early as 1738 white folks were talking of two Black poets: Phyllis Wheatly and Jupiter Hannon, both who imitated European neo-classic traditions of a formalized highly structured type - the heroic couplet produced through "white cultural terrorism." Wheatly wrote a poem praising George Washington. This literary expression was highly differentiated from the earlier existing spiritual tradition. This style produced a dicotomy in the Black community using white imitations on one hand and slang dialect on the other.

The next body of Black writing was the slave narratives produced in a period dominated by white cultural imperialism. The background of these narratives were written by Blacks through journals edited by Josiah Henson. The slave narratives were literal polemics against slavery. They were political polemics (abolitionists rhetoric) and rhetoric of the white literary public such as: brotherhood of man, father of God, moral objections, atrocity, miscegenation and frequent appeals to Christian morality. In 1828 David Walker's Appeal was produced. This was Walker's effort to lead a new phase of the fight by aiming the political literature directly at the Black community. David Walker's Appeal was probably received and read by Nat Turner. It has been suggested that this particular work inspired Nat Turner in his 1831 rebellion in a quest for freedom. The body of literature that developed at this time (slavery) truly represents the Black language of metaphors, imagery and allegory. The period of intense

but a large of Black men and women saw produced in 1858 the first Black novel on the Western scene in the United States entitled Clotel of the President's Daughter, a book common to the abolitionist tradition. Also written during this time was History of the Black Man In the American Revolution, which was a history of Black militants. Contrasted with the literary works of Blacks was that of the white abolitionists with latent racist Black images. The central figures in the abolitionist novels conveying this latent racism were Black characters who were almost near white (mulattos, octaroons), and quite frankly these white writers such as George Washington Cable simply ignored the mass of cultural resources of the Black community.

Within this country's literary growth then and now has loomed the all-encompassing cloud of white cultural imperialism that during slavery and now continues to augment the Uncle Tom - Aunt Jemima stereotype; the angry "Negro" killing, raping, etc. type. The crazy "Negro" stereotype and many others have never been put away, and these fantasies continue to exist today. A Black literary artist of the University of Massachusetts defines white imperialism as the "act of continuing the crazy-negro stereotype" as above. Further systemic distortions of the social process of Black men and women may be noticed in the United States. In 1877 William Owens from Louisiana wrote Folklore of the Southern Negro, an account depicting Black culture as the act of being simple, picturesque and a wierd practice. In 1880 Joel Chandler Harris put together Uncle Remus, a raw exploitation of Black people's

culture, organizing songs and data of Africans from Dahomey, Ashanti, Senegal, Nigeria, and maybe a few other places. As one can see, these were a few of the examples of cultural terrorism exhibited by white people in the United States. To this collection of non-flattery, Charles C. Jones in 1892 added Afro-American folklore.

Consequently, with the turn of 1884 and the emphasis on Christendom one truly witnesses the beginning of protest literature among the ranks of Black people. Black people began to assert their humanity. Black people started referring to themselves as Africans, and one was able to see the coming of the era of nationalism against a prevailing mythical wall called "integration." Works by Delany and Coffee, Gernet, Douglas, and several others mark the significant attitudes of this period.

Dr. Martin Delany and Captain Coffee went to Africa to survey the land and establish a Black nation. This was done on their own money. In 1859 after Browne's book, Black wrote the Huts of America. This book was concerned with the slave quarters and was part of an early form of Marxism in this country. Historians have called this one of the earliest examples of militant feeling in America. This book was an address to field laborers. Part of the philosophy called for an arm-to-arm and organized all Black movement. Between 1860 and 1910 a series of Black novelists presented writings of Black middle class heroes establishing a class-based literature of a very Victorian style - consistantly questioning the acceptance of white superiority. Whites practiced

curse terrorism over the whole country and created the myth of integration to help stop the rise of Black people by calling them a congress of apes and monkeys during the reconstruction times of the South. Chestnut, Dunbar, and Webb produced literature steadily to the background of DuBois and others in their political actions of the "Niagara Movement" which went on later to become established as the National Association for the Advancement of Colored People (NAACP). The literature of this time centered on racial identity and the Black middle class as non-participants in the white culture, but adjunct to it describing them as a non-functional member of the Black community.

After the post World War I era a significant development took place called "The Black Renaissance" (1919-29), and this era witnessed the second large wave of Black migration from the South to the North. In the background of this Black Renaissance the country was experiencing such writers as Faulkner, Fitzgerald and Hemingway who were articulating the philosophy of the "Roaring Twenties" a revolt against dull Protestant culture. This revolt was the first inkling of the forerunning international set that later established its headquarters at Greenwich Village, New York, "the center for all middle class whites." What one could witness during these times was Black culture in the form of the Black dance exhibiting itself as an uninhibited form of expression, and a certain aspect of this Black culture became fashionable. Whites tried and, in most cases, successfully produced books about Black people describing them as "low life" minstrel man-like qualities or just plain derogative glorification

of Black cultural life. However, Black authors vainly produced slave narrative with white literary style and proper discrete Christian moral rhetoric - with remarked contrast to today's authors. Of these Black writers were Claude McKay, Hope to Harlem, Langston Hughes, the greatest of the literary artists of his time who adopted the style of representing Black life nostalgically and exotically, and Countee Cullen, Sterling Brown and many others.

This entire period shackled Black writers into strict styles for white approval. Complete commercialization of Black culture took place. This whole period is indicative evidence of white cultural terrorism, the nature of whites creating impositions on Black literary styles, a total vulgarization of Black literature to please white people. This continued until 1929, the start of the Depression. Capitalism came under attack and periods of social fermentation started sprouting, and the white Anglo Saxon Protestant (WASP) took charge and began redefining what literature had been. Immigrant literary interests and Black literary interests came into conflict, and communist-socialists, left-oriented people, leftists Black intellectuals tripped with white interest in Black literature underwent a transformation. Literature openly became a weapon in the struggle, and protagonist novels of the working class people came into conflict with capitalism. Soon came expressive Black writers colored with marxist rhetoric as we moved through the thirty years of tremendous improvement of identifying self and on into the sixties and the Black writing of today.

BLACK WRITERS AND THE TREATMENT OF BLACK LITERATURE

1. The teacher will see to it that each student has a copy of the student activities.

2. The teacher will become familiar with the aforewritten essay and will establish a flow of information within the described general direction of Black literature and communicate this to the students. The teacher will give the following interpretation to the students for their consideration (this usually can be done in a discussion during the reading of a book):

It is important to reiterate that about 1440 slavery began and the Portuguese traders took Black Africans from the Guinea coast; many questions arose about slavery and Christianity. Of these were: (1) Is slavery Christian? (2) If a slave were converted and baptized, does this make him bodily free? (3) Was it Christian to bring Black slaves from the Black mother country of Africa to another country.

The Catholic church had to deal with these problems to ease the conscience of the traders. At the same time the western world was to see and participate in the 16th century Protestant Reformation. Phillis Wheatly during this period was taken from Africa and adopted by a childless family of Boston. During this period she received intensive education. She was considered to be a child of genius and at the age of eleven she mastered Latin. In 1770, she became the second poetess to publish a book of poems (Ann Bradshaw was the first).

Publishers are said to doubt such beautiful work was done by a Black child. The Wheatly's (slave masters name) had to get a sort of petition to clarify that Phyllis had authored the poems. Few of Phyllis' poems identify her as a Black woman. However, she became internationally known and was used for exhibition purposes at anti-slavery meetings (sounds familiar to today's movement among whites and Blacks).

Phyllis Wheatly wrote like most poets of her time (mostly like Edgar Allan Poe). In a few poems she calls on Black people such as those mentioned below:

- a. Terence the Black poetic muse.
- b. Scepio Moorehead - A pinater in Boston. Miss Wheatly identified him and herself as artists, and as Black people.
- c. She wrote an address to Harvard students saying that they were lucky while she struggled for her education.

Also in her poems she writes, "I am being brought from Africa to Ameriea," when referring to Africa as a pagan land. Phyllis was brainwashed very early in her life (and a pretty thorough job was done as it has been on some Blacks today). Of another poem she writes, "remember Christians, slaves as Black as Cain can be refined and join the angelic train."

3. The teacher will instruct the students to select from their libraries works of Phyllis Wheatly and read about her style.

4. The teacher now asks the students if Phyllis Wheatly was being sarcastic in the above quote, or was it a symbol of an Uncle Tom? Black

capitalist? Or just what was it an expression of?

Cain was not Black in color, but in spirit. The use of the adjective refined is genteel or educational? Or cleaned and purified like sugar? In any case, one can feel that she assumes an apologetic tone suggesting that Blacks are eventually going to be refined. Further, the teacher instructs the students to read some early Black writers to get the feel of what descriptions Blacks themselves used to mimic successful images or white approved images (the Blacks who could read well were in the minority of the Black masses). It appears that Blacks geared their writing to the white audience.

5. The teacher will read and instruct the students to read from Lay My Burden Down by B. A. Botkin, University of Chicago Press, 1945.

This particular work is a deposition of a natural cultural environment of the period of iron shackles and the whip which laid the climate of the first production of Black writers. It is rare that one could see a Black writer break out of this background and write on his own of his own - this is not seen until the present 60's and 70's. This work is of slave narratives, origins of the oral tradition of Afro-American literature. These narratives range in content from fragmentary, short, incomplete statements and recitals to good standard English and a clever dialect of the consciousness, spontaneity, emotionalism and the imaginative and dramatic life of the times of slavery. These narratives have captured the expressions and experiences of the Black folklore of slavery.

6. The special selections that the teacher will instruct the students to read is "Fooling Master and Catching John," pp. 3-9. Also, "How Come," pp. 13-15.

7. The teacher will consider that possibly the explanations of the slaves can be interpreted as an art of survival that eventually led the slaves to comfort, less whipping, and perhaps a lightened work load.

8. The teacher will encourage the students to find how they interpret these narratives in written form. This is the literature of oppressed people that is told through an interviewer who later interprets the language in written form.

9. The teacher will have the students read of the fables told by Blacks of the past that were used in some cases as political essays of the 1960 civil rights movement.

10. It is established that the students will know what a fable is. Fables are brief tales in either prose or verse, told to point out a moral or folkway. The characters are most frequently animals, but they need not be. The subject matter usually has to do with supernatural and unusual incidents. These fables are stories and are much like the stories called "folktales." Of the ones that students should read is Uncle Remus works acquired from the Black community. Important to the tales of this literary body of folklore was an excellent expression of allegory and in a clear disguised meaning. This form of literary work is a direct carryover from the Yoruba and Ashanti folktales from Africa. What has managed to survive is usually in three cycles: (1) Brier Rabbit (2) Tortoise and the Hare and (3) High John the Conqueror.

11. The teacher will instruct the students to read from Julius Lester's book, Black Folktales. The student will read 'High John the Conqueror,' (pp. 93) which is a narrative of a slave allegedly a historical figure. The articulations in this account are written in the vernacular understood by the community. Also, students should read the folktale 'Keep on Stepping' in Black Folk Tales by Julius Lester, Richard W. Baron, New York, 1969.

Black cultural expression is most vividly introduced in the times of most Black people from the Black belt (Alabama, Georgia, Mississippi, Arkansas, Louisiana and Virginia).

12. The teacher will instruct the students to read slave narratives in order to liberate the consciousness of the Black "SOUL" and render citations to Black folks' literature. Students will enjoy reading these narratives and should bear in mind that, even though what is described is no longer in existence, these narratives demonstrate the cultural prescriptions that contribute to the uniqueness of Black people today.

Further, one must bear in mind that these narratives lack the fine distinctions of the various dialects known among the Black slaves. However, in these the phonetic spelling has been changed for smoother reading while still hopefully preserving the idioms and expressive descriptive passages of the slaves as they were recorded.

13. The teacher will read and instruct the students to read the following handouts of slave narrative excerpts.

A MAN IN A MAN

I am too old to preach now, and I spend my time in sweet contemplation and peaceful meditation on the wondrous works of God.

I was a slave when converted. Before that I used to swear a great deal and do many things which caused my master to whip me a lot. At times I would go to hear preaching among the slaves, not to be converted, however, but mainly to hear the moaning and hear the preacher quote the scriptures. Often, while at work, I tried to go through the motions and intonations of the preacher. I was pretty good at heart but considered a devil by those around me.

Son, you have asked me to speak of God. Who is God? God is a spirit and seeks only those to worship him who will worship in spirit and truth. What do I mean? I mean, son, that all the reading in the world will not help you. Unless God opens up your understanding and reveals his mighty works to you, you are dead. God has promised to those who serve him, eternal life. Thus if you are dead you have no part with him. We judge a tree by the fruit it bears. A good tree cannot bring forth corrupt fruit. We must get right on the inside before we can get right on the outside, and we only reach this stage when God, through his mercy, has compassion on us and frees our souls from hell - for we are conceived in iniquity and born in sin.

How can we find God? God has a chosen people. He has always had a chosen people, and he calls whomsoever he wills. Any child who has been born of the spirit knows it, for he has felt God's power, tasted his love, and seen the travel of his own soul. God chastises his children for their disobedience. This body of ours is but a temple, and like any other house it is nothing without occupants.

There is a man in a man. The soul is the medium between God and man. God speaks to us through our conscience, and the reasoning is so loud that we seem to hear a voice. But if God gave us the power of speech, can he not talk? If a soul calls on God, having no other earthly hope, will God not reveal himself to such a one? Is he asleep? Is he not merciful, and is he not long-suffering? He is a true God, working all things after the counsel of his own will. We must trust him for our journey and thank him for our daily bread and for our spared lives.

God looked down through the scope of time and saw every generation, even down to this day. Then God conceived the idea of making man. He stooped down and took a handful of clay. But the earth mourned, and God made a contract

with the earth saying, "Weep not, for lo! I will repay every atom." Thus, when we die, our bodies go back to Mother Earth and the soul to the God that giveth. Those who have been born of the spirit will be welcomed back into the house of God, but those who have not been killed dead and made alive again in Christ Jesus, who have not been dug up and rooted and grounded and buried in the Lord, they will have their portion in outer darkness. This must be so, for not one iota of sin can enter that haven of rest.

There is a real heaven and hell. The hell is the devil and his angels. They are evil spirits and are ever present with us to tempt and try us. They are at war with the heavenly host and seek to dissuade those who would serve God.

I AM BLESSED BUT YOU ARE DAMNED

One day while in the field plowing I heard a voice. I jumped because I thought it was my master coming to scold and whip me for plowing up some more corn. I looked but saw no one. Again the voice called, "Morte! Morte!" With this I stopped, dropped the plow, and started running, but the voice kept on speaking to me saying, "Fear not, my little one, for behold! I come to bring you a message of truth.

Everything got dark, and I was unable to stand any longer. I began to feel sick, and there was a great roaring. I tried to cry and move but was unable to do either. I looked up and saw that I was in a new world. There were plants and animals, and all, even the water where I stooped down to drink, began to cry out, "I am blessed but you are damned" I am blessed but you are damned!" With this I began to pray, and a voice on the inside began to cry, "Mercy,! Marcy! Mercy!"

As I prayed an angel came and touched me, and I looked new. I looked at my hands and they were new; I looked at my feet and they were new. I looked and saw my old body suspended over a burning pit by a small web like a spider web. I again prayed, and there came a soft voice saying, "My little one, I have loved you with an everlasting love. You are this day made alive and freed from hell. You are a chosen vessel unto the lord. Be upright before me, and I will guide you unto all truth. My grace is sufficient for you. Go, and I am with you. Preach the gospel, and I will preach with you. You are henceforth the salt of the earth.

I then began to shout and clap my hands. All the time, a voice on the inside was crying, "I am so glad! I am so glad!" About this time an angel appeared before me and said with a loud voice, "Praise God! Praise God!" I looked to the east, and there was a large throne lifted high up, and thereon sat one, even God. He looked neither to the right nor to the left. I was afraid and fell on my face. When I was still a long way off I heard a voice from God saying, "My little one, be not afraid, for lo! many wondrous works will I perform through thee. Go in peace, and lo! I am with you always." All this he said but opened not his mouth while speaking. Then all those about the throne shouted and said, "Amen."

I then came to myself again and shouted and rejoiced. After so long a time I recovered my real senses and realized that I had been plowing and that the horse had run off with the plow and dragged down much of the corn. I was afraid and began to pray, for I knew the master would whip me most unmercifully when he found that I had plowed up the corn.

About this time my master came down the field. I became very bold and answered him when he called me. He asked me very roughly how I came to plow up the corn, and where the horse and plow were, and why I had got along so slowly. I told him that I had been talking with God Almighty, and it was God who had plowed up the corn. He looked at me very strangely, and suddenly I feel for shouting, and I shouted and began to preach. The words seemed to flow from my lips. When I had finished I had a deep feeling of satisfaction and no longer dreaded the whipping I knew I would get. My master looked at me and seemed to tremble. He told me to catch the horse and come on with him to the barn. I went to get the horse, stumbling down the corn rows. Here again I became weak and began to be afraid for the whipping. After I had gone some distance down the rows, I became dazed and again fell to the ground. In a vision I saw a great mound and, beside it or at the base of it, stood the angel Gabriel. And a voice said to me, "Behold your sins are as a great mountain. But they shall be rolled away. Go in peace, fearing no man, for lo! I have cut loose your stammering tongue and unstopped your deaf ears. A witness shalt thou be, and thou shalt speak to multitudes, and they shall hear. My word has gone forth, and it is power. Be strong, and lo! I am with you even until the world shall end. Amen."

I looked, and the angel Gabriel lifted his hand, and my sins, that had stood as a mountain, began to roll away. I saw them as they rolled over into a great pit. They fell to the bottom, and there was a great noise. I saw old Satan with a host of his angels hop from the pit, and there they began to stick out their tongues at me and make motions as if to lay hands on me and drag me back into the pit. I cried out, "Save me! Save me, Lord!" And like a flash there gathered around me a host of angels, even a great number with their backs to me and their faces to the outer world. Then stepped one in the direction of the pit. Old Satan and his angels, growling with anger and trembling with fear, hopped back into the pit. Finally again there came a voice unto me saying, "Go in peace and fear not, for lo! I will throw around you a strong arm of protection. Neither shall your oppressors be able to confound you. I will make your enemies feed you and those who despise you take you in. Rejoice and be exceedingly glad, for I have saved you through grace by faith, not of yourself but as a gift of God. Be strong and fear not. Amen!"

I rose from the ground shouting and praising God. Within me there was a crying, "Holy! Holy! Holy is the Lord!"

I must have been in this trance for more than an hour. I went on to the barn and found my master there waiting for me. Again I began to tell him of

my experience. I do not recall what he did to me afterwards. I felt burdened down and that preaching was my only relief. When I had finished I felt a great love in my heart that made me feel like stooping and kissing the very ground. My master sat watching and listening to me, and then he began to cry. He turned from me and said in a broken voice, "Morte, I believe you are a preacher. From now on you can preach to the people here on my place in the old shed by the creek. But tomorrow morning, Sunday, I want you to preach to my family and neighbors. So put on your best clothes and be in front of the big house early in the morning, about nine o'clock."

I was so happy that I did not know what to do. I thanked my master and then God, for I felt that he was with me. Throughout the night I went from cabin to cabin, rejoicing and spreading the news.

The next morning at the time appointed I stood up on two planks in front of the porch of the big house and, without a Bible or anything, I began to preach to my master and the people. My thoughts came so fast that I could hardly speak fast enough. My soul caught on fire, and soon I had them all in tears. I told them that God had a chosen people and that he had raised me up as an example of his matchless love. I told them that they must be born again and that their souls must be freed from the shackles of hell.

Ever since that day I have been preaching the gospel and am not a bit tired. I can tell anyone about God in the darkest hour of midnight, for it is written on my heart. Amen.

Following the production of the slave narrative is a body of literature that effectively brings out the qualities and skills of the Black writers. This is exemplified in the work of Richard Wright entitled Uncle Tom's Children. Wright himself is a strong writer born in 1908 in Natchez, Mississippi. Richard Wright was involved with the left as a member of the Communist Party. When the communist philosophy emphasized that capitalism was the basis of racism, consequently, one could assume that this appealed to Wright and many other Blacks. Wright was very aggressive as a Black writer. During his membership with the Communist Party he and other Blacks pushed for the Black Belt (Alabama, Georgia, Mississippi, Arkansas, Texas and Virginia) to be an autonomous Black republic. Wright's writings reflected this aim, and one would find that Wright much more intellectual than intuitive or naturalistic. His entire structure and insight were within the context of a Marxist framework with all the awareness of oppressive forces with some kind of action stories that would end up on an upbeat. However, when Brother Wright left the party, he began to write books dealing with experience of the Black community without political structures. He also fostered works of an existentialistic style. Brother Wright's existential-antirationalistic notions of moral action were artificial, for he quickly performs well after leaving the party and produces the completion of his short book Uncle Tom's Children. In this particular work one sees his attempt to portray a universal governed confrontation of art and

emotionalism - nothing rational and emphasis on chance and random happenings (you dig). In this work he historically points out a series of chances in life and his last two stories are a departure from this little conflict. Ironical as it may seem we see in this work a literary sense that is presenting the experience of Black people as perceived through Black people, and he just demonstrates typical Black resistance that is seen all over the country. It is important to see how Brother Wright demonstrates his characteristic struggling as individuals as similar to a mirror reflecting himself. However, after Wright joins the Communist Party he completes his last two stories, which represent the struggles of a group effort and no longer an individual one.

14. The teacher will instruct the students to read Uncle Tom's Children by Richard Wright.

15. The teacher will read and instruct the students to read the essay on "Natural Black Beauty" by Joe Goncalves after she has handed it out to them.

NATURAL BLACK BEAUTY

This is an essay on natural beauty, natural Black beauty. Natural is the word. When we look towards nature for beauty, the thing that moves us most is the way nature complements itself. One rose on a rose bush complements not imitates - complements the other roses on the bush. The leaves and branches complement the rose. One flower petal amens another, and all the petals complement the flower. Yank some petals off and you have a mess, trim some petals down and you have a joke. When you destroy a forest, you destroy a natural beauty. Each breed of duck has a natural color - and a physical scheme that complements itself - all animals do. Natural beauty includes drift and counterdrift warp - in time and space - and other things which make an essay in themselves. When ducks fly, when fish swim, they go together, complementing themselves in their medium.

As for our natural beauty: Our lips complement our noses, our noses "go with" our eyes and they all bless our skin which is Black. If your face does not complement itself, you are in a degree of trouble. When we try to change the natural beauty we are, we are left with a junkpile of broken promises, amens that never got there; it is as strange a thing as a rose that tries to be a violet. A rose is a rose, and it would (if it could) prevent itself by trying to be something else. Frogs are beautiful; they have their own natural beauty. Most of us prevent our own beauty, we destroy it. We straighten our hair into an ugliness on top of our greasy heads. We bleach our skin, slash our lips and noses and destroy our natural beauty, because we want to be something else, and we are.

One Arab historian reported long ago: "The vanquished always seek to imitate their victors in their dress, insignia, belief and other customs and usages. This is because men are always inclined to attribute perfection to those who have defeated and subjugated them. . . should this belief persist long, it will change into a profound conviction and it will lead to the adoption of all the tenets of the victors and the imitation of all their characteristics." The ugly duckling was truly an ugly duck, and he was a naturally beautiful swan.

We are not a found-faced people. The real geometry of our faces, the natural geometry in terms of art is found, among other places in African sculpture - our natural architecture, our natural rhythm. The African artist was able to define, point out, elaborate, and add to our natural beauty. Go look. Then you can change your face, if you want to, into something that adds to your natural beauty.

We cannot talk about projecting our own image until we find out what our natural image is. There is no question here of white standards of beauty. White culture projects itself as a standard of beauty; every culture does this, except ours, Black Americans. Naturally the art and languages of non-Black people compliment non-Black people. It is their culture. Some Black people complain about this. (Are we really caught in a protest ethic? We protect everything, even our own natural beauty. We don't like our natural beautiful selves.) We have more foul words to describe Black people than they do.

There is no question here of inward beauty versus outward beauty. You are either beautiful or you are not. "Beauty begins when you lift your chin up," someone said. That's almost true, but it takes a revolution to lift a slave's chin up. When you understand the beauty that you are - everywhere - then you can be beauty, walk beauty, create beauty, spread beauty to your brothers and sisters - as much as a slave can.

Slaves look silly strutting in furs. Natural beauty is order, like nature orders, world building world; it means itself, blesses - complements and compliments itself, natural beauty is our natural rhythm, the rhythm of dance and ecstasy, the brain rhythm that built the pyramids, the walls of Zimbabwe, the Taj Mahal. Rhythm is order and it demands order.

"Soul," Ron Karenga tells us, is more than just going the funky-butt. Soul includes building pyramids.

Beauty demands order, and it says, "Be what love is, I am beauty," That's when you get spirit, and spirit has its own rhythm.

Unnatural beauty, artificial beauty, has its roots in the TERROR, the fear or distrust of nature. Whites tend to be terrified of nature and their reaction is to murder, lay waste, wipe out any natural thing. After a while they get sophisticated and call it "harnessing" nature. But the end is to kill any natural thing - to recreate life into Frankensteins, or to put plastic cows into a field to eliminate natural cows. That's the tendency. Having a fence around (Harnessing) a cow is not enough. Not for whites. To grow, to expand, to take to be the whole of life. To control. To destroy anything not "useful." Even an octopus wants only so much. Whites, to say the least, tend to be out of tune with nature. So are most of us.

But the fact remains that we cannot say we are Black and beautiful. We cannot even say we are Black but beautiful.

For beauty comes with freedom. Slaves and dead people have no beauty. Beauty comes in the free walks of a woman, in the way she turns. Freedom begins in the mind, but only a foot thinks it runs its entire course there. Beauty is for free people. A slave is beautiful when the master says it is. We are ugly. We have no freedom. We walk in creaks by the time we are twenty - broken promises. We smile strange struggling smiles that never get there. We are encased in a crappy culture of non-black peoples who want the whole world as slaves (harnessed niggers, at first. An untapped creative natural resource, now.) They want us to be ugly and we will be (dead, too) unless we move. Beauty is when we come together and do great things together. (Who ever heard of a rabbit looking for a liberal wolf? Or, if that metaphor seems too strong, whoever heard of a wood duck looking for a liberal drake duck. It makes no sense. It makes no sense when you are dealing with the craftiest, most vicious dog on earth.)

In our peculiar position, slavery, "individuals" belong in the race and for the race. We must affirm ourselves - each other. Affirm the kingdom of heaven within us. That kingdom that squeaks through, makes itself almost manifest, in our music, dance, art - our culture. (The white man has given us ideology and crumbs, and we fight each other over both of the things. That is fact, not answer.)

Our beauty (our true, full beauty) will come with our natural freedom, which will come from our long-sought and so necessary unit. [Black Arts, 1970.]

[Author: Joe Goncalves, born in Boston, Massachusetts in 1937; now living in San Francisco. Goncalves presently is Editor of the Journal of Black Poetry and Poetry Editor for Black Dialogue.]

17. The teacher should instruct the students to read the essay, "The Crisis in Black Culture" by Askia Muhammad Toure (See Appendix III).

Askia Muhammad Toure is a revolutionary activist, poet, historian and graphic artist. He presently is an associate editor of Black Dialogue magazine, and he is editor-at-large for the Journal of Black Poetry.

18. The teacher should instruct the students to read the essay, "Black Music - New Black Revolutionary Art," by Milford Graves, (page following).

19. The teacher will instruct the students to read David Walker's Appeal by David Walker; Invisible Man by Ralph Ellison, and two books of his own choosing.

PROCEDURES FOR DELIVERING THE TREATMENT OF
BLACK WRITERS AND BLACK LITERATURE

The Afro-American writer has introduced a variety of literary works, from the beginning of time to the present era. The curriculum user at this point understands that the Blackman has produced as many oral works as written ones, of which all explain the vision of the world, the experience, and problems unique to the Black man of African origin. Even though the above statement is true many will ask, "Why don't we prefer negro literature, or why do we specify the race? Has anyone ever spoken of white literature or yellow literature?" No, but if everything you communicate is white in all media minus the "melting pot" concept there is no need to say white literature, so eventually everyone automatically will be "Dick and Jane." Chinese literature is culturally yellow - no need to say it. Therefore, we must understand what the name "Afro-American" leads us to because it is by no means an attempt to take in all Blacks, only the American Black of African descent. Puerto Ricans are Black but culturally they are dominated by the Spanish remnants. Africans are Black but there are North Africans who could be allusively united, but contrary to this they also are culturally tied to the 'created Arab world,' etc. The curriculum user must bear in mind that Afro-American is interchangeable with Black American, even though the term "Afro-American" is more precise. Afro-American gives a geographical indication which also brings out the important cultural reference of what Black people are talking

about. Afro-American does not include the Black people of South America, Puerto Rico, Malaysia, New Guinea, Martinique, but it culturally includes the Blacks of Africa who have over the centuries developed a very particular civilization that is recognized out of all others.

Therefore, we consider Afro-American literature as a manifestation and an integral part of the African civilization. Even when this literature is produced in a culturally different setting (Anglo-Saxon in the U.S.) it manages well to preserve its original flavor. This flavor is even more obvious and sensitive in its poetic chants and music. The one important issue that should be highlighted is that this is a part of African literature. This is said because African literature does not stop south of the Sahara; on the contrary, it covers all the corners of the world where Black communities are established, at the mercy of a historic treacherous movement that took by force more than 100,000,000 men to Europe and transported them over large portions of the world as slaves on sugar, rice and cotton plantations. The echo of Black voices gives to the mother continent its cultural tribute that is heard in the United States, Cuba, Haiti, Canada, Guinea, Brazil, etc. It is heard in every way of human expression (song, dance, poetry, theater) as the genius of African culture flourishes.

The curriculum user will spiritually adopt the facts that any literature is a manifestation of a culture. Not until the appearance of books by the Black

writers was any expression of Black culture made or was Afro-American literature spoken of. This literary expression could be done only when Blacks began to capture their own Black conscience in the sad atmosphere of their situation. However, the students must realize that this consciousness is expressed in the works of Black writers, especially in the preferred themes: analysis of the various sufferings that the race endures, the powerful (titanic) revolt that the race prepares against its executioners, the vision of a future and ideal world where racism, exploitation of man by man would be banished, and the return finally to the cultural sources of mother Africa- the mythical continent.

The birth of written Black literature was done in suffering, and this is felt in the works of W. E. B. DuBois who started this panorama. Of this comes that small part of Black literature but yet big Afro-American literature, like all others, grew out of constraints of the strange combat that led a whole race for the conquest of its liberty.

Afro-American literature carries the traces of this combat. A definite portrayal and depiction of Americans of African descent that are of their living, seeing, understanding, acting in our environment; our unique way of thinking, expressing themselves, speaking, sculpturing, telling stories, reading and writing poetry, making music, dealing in politics; in short, a complete cultural characteristic.

The curriculum user can best utilize these ideas by following the objectives and requiring the students to do likewise. The objectives in this

section (Black Writers and the Treatment of Black Literature) are procedurally complete, but the following may help:

Lead organizers: Students attempting to study the Black writer should be sure to consider two facets of Afro-American development that is reflected in the writers:

1. The position of the early Black writers who mimicked the whites and produced only what they wanted.
2. The position of the Black writer who sought liberation and his own definitions - the writers of protest (Black Protest by Joanne Grant, Fawcett Publications, Inc., 1968; The Black Power Revolt, by Floyd B. Barbour, Macmillan Co., 1968).
3. Black writers should be studied intently because they write out of their own condition, their own predicament.

Elicitors:

1. Why do you think Blacks mimicked whites in their publications?
2. In the folk tale "Keep on Steppin'" why do you think old Joe should name himself?
3. Cite in an essay what natural beauty is.

Perceived purposes:

1. What is our real past?
2. What cultural identity, sense of purpose or direction do you receive in this section?

STUDENT ACTIVITIES

TREATMENT OF BLACK WRITERS AND BLACK LITERATURE

1. The student will accept the responsibility to become familiar with the aforewritten essay that establishes a flow of information within the described general direction of Black literature; and the student will make an effort to discuss the direction of Black literature with the other students in a discussion group.

2. The students will read from the works of Phyllis Wheatly, (see the works of Phyllis Wheatly in the library).

3. The student will seek out for himself and read some early Black writers to get the feel of what descriptions Blacks themselves used to mimic successful images or white approved images (the Black who could read well were in the minority of the Black masses). It appears that Blacks geared their writing to the white audience.

4. The student will accept the instructor's guidance and read from Lay My Burden Down by B. A. Botkin, University of Chicago Press, 1945.

This particular work is a deposition of a natural cultural environment of the period of iron shackles and the whip which laid the climate of the first production of Black writers. It is rare that one could see a Black writer break out of this background and write on his own of his own - this is not seen until the present 60's and 70's. This work is of slave narratives, origins of the

oral tradition of Afro-American literature. These narratives range in content from fragmentary, short, incomplete statements and recitals to good standard English to a clever dialect of the consciousness with spontaneity, emotionalism and the imaginative and dramatic life of the times of slavery. These narratives have captured the expressions and experiences of the Black folklore of slavery.

5. The students will read the special selections from Lay My Burden Down, "Fooling Master and Catching John," pp. 3-9, also "How Come," pp. 13-15.

6. The student will probably consider that possibly the explanations of the slaves can be interpreted as an art of survival that eventually led the slaves to comfort, or less whipping, and maybe not very hard work.

7. The students will begin to deal with themselves and try to find how they interpret these narratives in written form. This is the literature of oppressed people that is told through an interviewer who later interprets the language in written form.

8. The students should make themselves read the fables told by Blacks of the past and what were used in some cases as a political essay of the 1960 Civil Rights movement.

9. The students will find out at this point what a fable is. Fables are brief tales of either prose or verse, told to point out a moral or folkway. The

characters are most frequently animals, but they need not be. The subject matter usually has to do with supernatural and unusual incidents. These fables are stories and are much like the stories called "folktales." Of the ones that the students will read is Uncle Remus, works acquired from the Black community. Important to the tales of this literary body of folklore was an excellent expression of allegory in a clear disguised meaning. This form of literary work is a direct carryover from the Yoruba, and Ashanti folktales from Africa and what had managed to survive and usually exists in three cycles: (1) "Brier Rabbit," (2) "Tortoise and the Hare," (3) "High John the Conqueror."

10. Given the teacher's instructions the students will take the responsibility and read from Julius Lester's book Black Folktales. The students will read "High John the Conqueror," which is a narrative of a slave who allegedly was a historical figure. The articulations are in the vernacular understood by the community. Also, students should read the folktale, "Keep on Steppin'," (Lester, Richard W. Baron, New York, 1969).

Black cultural expression is most vividly introduced during the times when most Black people were from the Black Belt (Alabama, Georgia, Mississippi, Arkansas, Louisiana and Virginia).

11. The students will also read the distributed slave narratives "A Man In A Man," and "I Am Blessed But You Are Damned," in order to liberate the consciousness of the Black "SOUL" and render citations to Black folks'

literature. Students will enjoy reading these narratives and should bear in mind that even though what is described is no longer in existence, these narratives demonstrate the cultural prescriptions that contribute to the uniqueness of Black people today. Further, one must bear in mind that these narratives lack the fine distinctions of the various dialects known among the Black slaves. However, in these the phonetic spelling has been changed for smoother reading while still hopefully preserving the idioms and expressive descriptive passages of the slaves as they were recorded.

Following the production of the slave narrative is a body of literature that effectively brings out the qualities and skills of the Black writers. An example of this is the work of Richard Wright entitled Uncle Tom's Children. Wright himself is a strong writer, born in 1908 in Natchez, Mississippi. Wright was involved with the left as a member of the Communist Party. When the communist philosophy was emphasizing that capitalism was the basis of racism, consequently, one could see that this appealed to Wright and many other Blacks; there appeared an element of freedom. Wright was very aggressive as a Black writer. During his membership with the Communist Party he and other Blacks pushed for the Black Belt (Alabama, Georgia, Mississippi, Arkansas, Texas and Virginia) to be autonomous Black republic. Wright's writings reflected this and one would find Wright much more intellectual than with an intuitive - naturalistic style. His entire structure and insight was within the context of a Marxist framework with all the awareness of oppressive forces with some

kind of action stories that would end up on an upbeat. However, when Brother Wright left the party, he began to write books dealing with experiences of the Black community without political structures. He also fostered works of an existentialistic style. Brother Wright's existential-antirationalism notions of moral action were artificial for he quickly began to perform well after leaving the party and produced the completion of his short book Uncle Tom's Children. In this particular work one sees his attempt to portray a universal governed confrontation of art and emotionalism toward racism in the context of Black people in the United States. No rational emphasis on change and random happenings existed (you dig). In this work he historically points out a series of changes in life and his last two stories are a departure from this little conflict. Ironical as it may seem we see in this work a literary sense that he is presenting the experience of Black people as perceived through Black people, and he demonstrates typical Black resistance that is seen all over the country. It is important to see how Brother Wright demonstrates his character in a style of struggling as individuals and similar to a mirror reflecting himself and how he views his own life. However, after Mr. Wright joins with the communist party and he began to fix in his mind that Black peoples' struggle is in unity, he finished his last two stories. These last two stories represent the struggles of a group effort of individuals in seeking escape from their troubles in life. No longer did he depict his characters struggling as individuals, no, he appears to have identified with the communist philosophy and his stories show a community effort.

13. The student will read of the modern works of Black artists which speak of a positive creative theory and is the guiding light of the modern Black social order.

14. The students will read the essay on "Natural Black Beauty" by Joe Goncalves (the page following).

15. Further, the student will take the responsibility and read the essay, "The Crisis in Black Culture," by Askia Muhammad Toure (See Appendix III).

Askia Mihammad Toure is a revolutionary activist, poet, historian and graphic artist. He presently is an associate editor of Black Dialogue magazine and he is editor-at-large for the Journal of Black Poetry.

NATURAL BLACK BEAUTY

This is an essay on natural beauty, natural Black beauty. Natural is the word. When we look towards nature for beauty, the thing that moves us most is the way nature complements itself. One rose on a rose bush complements - not imitates, complements the other roses on that bush. The leaves and branches complement the rose. One flower petal amens another, and all the petals complement the flower. Yank some petals off and you have a mess, trim some petals down and you have a joke. When you destroy a forest, you destroy a natural beauty. Each breed of duck has a natural color - and physical-scheme and complements itself - all animals do. Natural beauty includes drift and counterdrift warp - in time and space - and other things which make an essay in themselves. When ducks fly, when fish swim, they go together, complimenting themselves in their medium.

As for our natural beauty: Our lips compliment our noses, our noses "go with" our eyes and they all bless our skin which is Black. If your face does not compliment itself, you are in a degree of trouble. When we try to change the natural beauty we are, we are left with a junkpile of broken promises, amens that never got there; it is as strange a thing as a rose that tries to be a violet. A rose is a rose, and it would (if it could) prevent itself by trying to be something else. Frogs are beautiful they have their own natural beauty. Chinese women should (and some do) make it a point to emphasize (shade) the slant of their eyes, for that is their natural beauty. Most of us prevent our own beauty, we destroy it. We straighten our hair into an ugliness on top of our greasy heads. We bleach our skin, slash our lips and noses and destroy our natural beauty, because we want to be something else, and we are.

One Arab reported long ago: "the vanquished always seek to imitate their victors in their dress, insignia, belief, and other customs and usages. This is because men are always inclined to attribute perfection to those who have defeated and subjugated them. . . should this belief persist long, it will change into a profound conviction and it will lead to the adoption of all the tenets of the victors and the imitation of all their characteristics." The ugly duckling was truly an ugly duck, and he was a naturally beautiful swan.

We are not a round-faced people. The real geometry of our faces, the natural geometry in terms of art is found, among other places, in African sculpture. Our natural architecture, our natural rhythm. The African artist was able to define, point out, elaborate, and add to our natural beauty. Go look. Then you can change your face, if you want to, into something that adds to your natural beauty.

We cannot talk about projecting our own image until we find out what our natural image is. There is no question here of white standards of beauty. While culture projects itself as a standard of beauty, every culture does this, except us, Black Americans. Naturally the art and languages of non-black people compliment (and compliment) non-black people. It is their culture. Some Black people complain about this. (Are we really caught in a protest ethic? - We protest everything, even our own natural beauty. We don't like our natural beautiful selves.) We have more foul words to describe Black people than they do.

There is no question here of inward beauty versus outward beauty. You are either beautiful or you are not. "Beauty begins when you lift your chin up," someone said. That's almost true, but it takes a revolution to lift a slave's chin up. When you understand the beauty that you are - everywhere - then you can be a thing beauty, create beauty, spread beauty to your brothers and sisters - as much as a slave can.

Slaves look silly strutting in furs. Natural beauty is order, like nature orders, world building world; it means itself, blesses - compliments and compliments itself, natural beauty is our natural rhythm, and rhythm of dance and ecstasy, the brain rhythm that built the pyramids, the walls of Zimbabwe, the Taj Mahal. Rhythm is order and it demands order.

"Soul," Ron Karenga tells us "is more than just doing the funky-butt. Soul includes building pyramids."

Beauty demands order, and it says, "Be what love is, I am beauty." That's when you get spirit, and spirit has its own rhythm.

Unnatural beauty, artificial beauty, has its roots in the TERROR, the fear or distrust of nature. Whites tend to be terrified of nature and their reactions is to murder, lay waste, wipe out any natural thing. After a while they get sophisticated and call it "harnessing" nature. But the end is to kill any natural thing - to recreate life into Frenkensteins, or to put plastic cows in a field to eliminate natural cows. That's the tendency. Having a fence around (harnessing) a cow is not enough. Not for whites. To grow, to expand to take to be the whole of life. To control. To destroy anything not "useful." Even an octopus wants only so much. Whites, to say the least, tend to be out of tune with nature. So are most of us.

But the fact remains that we cannot say we are Black and beautiful. We cannot even say we are Black but beautiful.

For beauty comes with freedom. Slaves and dead people have no beauty. Beauty comes in the free walks of a woman, in the way she turns. Freedom begins in the mind, but only a foot thinks it runs its entire course there. Beauty is for free people. A slave is beautiful when the master says it is. We are ugly. We have no freedom. We walk in creaks by the time we are twenty - broken promises. We smile strange struggling smiles that never get there. We are encased in a crappy culture of non-black peoples who want the whole world as slaves (harnessed niggers, at first. An untapped creative natural resource, now.) They want us to be ugly and we will be (dead, too) unless we move. Beauty is when we come together and do great things together. (Who ever heard of a rabbit looking for a liberal wolf? Or, if that metaphor seems too strong, whoever heard of a wood duck looking for a liberal drake duck. It makes no sense. It makes no sense when you are dealing with the craftiest, most vicious dog on earth.)

In our peculiar position, slavery, "individuals" belong in the race and for the race. We must affirm ourselves - each other. Affirm the kingdom of heaven within us. That kingdom that squeaks through, makes itself almost manifest, in our music, dance, art - our culture. (The white man has given us ideology and crumbs and we fight each other over both of these things. That is fact, now answer.)

Our beauty (our true, full beauty) will come with our natural freedom, which will come from our long-sought and so necessary unit. [Black Arts, 1970.]

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AFRO-AMERICAN PAINTERS

Ever since Black people were stolen from the mother continent and marketed throughout the world they carried with them a history (the first history) that could neither be destroyed nor excluded - but excluded it was. Of this history Black people continued to use their hands. They continued to work cleverly in the art field of painting, sculpturing, etc., which they did while in the mother country. Many of them tried vainly to practice their culture openly while in shackles when they were taken from their homeland. However, because Black people were known in America and throughout the world as slaves anything that they would produce was reduced to savagery, brutality, distastes, etc. It has always been the thought that slaves could never produce anything of worth towards the existing culture; to admit that they could would endanger the slave system and upset the economic order of the society. This is not to say that there weren't people who didn't believe this and worked hard to liberate the efforts of Black people; but, in any case, these were only a few. Basically the Black artist had to struggle to engage in his creative pursuits. (This does not suggest that for these reasons our uniqueness prevails, nor is this why our work is so good). The greatness of Black people has always been present. Only until this century has enough been said to cause it to start to saturate the consciousness of the world. The following work is so significant to the American culture and yet so unique that eventually

this was bound to happen. No one can continue to lie forever without being caught in his own untruth. Today this work is too important to you, the Afro-American, because he is continuing the process of studying the past and future as you further reevaluate your experience in this country and the world.

The work that follows is in no way a total documentation of the artistic contributions of Black people in this country. Much of the art work of these Black painters is present because they were in the right place at the right time and their work was able to be preserved or recorded. This is especially true of the work done by Black painters of today. However, because there are so many painters we need many more collectors to preserve their work.

AFRO-AMERICAN PAINTERS

1. The teacher now reads the aforementioned statement of Afro-American painters. He will use these slides in a discussion with the students about the art work of the Afro-American painters.
2. The teacher at this point sets up a resource room of these slides for the students to study further independently.
3. The teacher will encourage the students to go beyond these slides and start collecting slides of their own of the modern contemporary Afro-American painters of today as well as the past.
4. The teacher is sure to point out that much of the first set of slides is the side of the Black man that was trying to mimic the white standards of the field. This was done just as it happened with Black poetic and literary works. Black people wanted their work as well as themselves to be accepted. Therefore, they created what the whites dictated as an acceptable style or just plain "good" (white). It is not until only today that Black artists massively define their own standards of beauty and "good" art work.

The following set of slides is a collection compiled by Carroll Greene, Jr., a curator of Afro-American art collections at the Frederick Douglass Institute in Washington, D. C.

Although Joshua Johnston (1765-1830) of Baltimore was not the first Afro-American artist, he is still the best documented one; even many details about Johnson's life are obscure. We know that he was listed in the Baltimore directory of 1817 among the "Free Householders of Color." Unlike other early Afro-American artists whose names are known but have left few identifiable works, Johnston's extant works permit an adequate survey of his paintings. Johnston specialized in portrait painting in and around Baltimore.

Slide 1 - Benjamin Franklin Yoe & Son (Courtesy of the Museum of Early Southern Decorative Arts, Winston-Salem, N. C.). From this slide and the one which follows we see that Johnston was clearly in the American Primitive tradition of painting. The structure of his faces, the shaping and pose of the hands, the side-angled positioning of his subjects and his fondness and skill in depicting finery in apparel are attributes of this early artist's work evident in both slides.

Slide 2 - A Little Girl (Frederick Douglass Institute, Washington, D. C.)

Slide 3 - Approaching Storm (Miller Collection - Frederick Douglass Institute) Edward M. Bannister of Providence (1828-1901) achieved considerable recognition as a regional landscape painter. His paintings relate him to the American Barbizon-influenced painters. Beginning his career as a portrait painter in Boston, one of Bannister's landscape paintings won a gold medal at the Philadelphia Centennial of 1876. Subsequently, he became one of three founding members of the Providence Art Club. "The Approaching Storm" is one of Bannister's finest works. When he introduced figures in his landscapes they almost always were placed in the center of his canvas. Tranquility is a striking Bannister trait. The symbolic struggle of man attempting to protect himself against nature as shown here departs from Bannister's usual serene moods. Bannister has an uncanny love of nature and the picturesque - sunsets, dawns, the seaside, cattle and country cottages. His style is usually simple and straight-forward. Unlike many of his contemporaries, Bannister did not study in Europe.

Slide 4 - Forever Free (Courtesy Galerie Osten-Kaschey, Ltd., New York) by Edmonia Lewis (1843-1890). Miss Lewis, a petite brown-skinned woman of Afro-American and Indian extraction, has the distinction of being the first Afro-American woman sculptor. She created many neo-classical portraits and figures related to her dual heritage. This four foot work carved in white marble and dated Rome, 1867, is Miss Lewis' celebration of the abolition of slavery in the United States. An idealized Negro man and woman are shown at the moment of release from the shackles of bondage. Edmonia Lewis joined the American art colony in Rome while in her early twenties where she was warmly regarded as an exotic figure. Henry Tuckerman, a prominent 19th century American art historian wrote of her as being ". . . unquestionably the most interesting representative of our country in Europe." Miss Lewis had many friends among

prominent American abolitionists, among whom she found her most avid supporters. She created portrait heads of such figures as Longfellow, John Brown, Emerson, and Col. Robert Gould Shaw, the leader of the earliest black combat regiments formed during the Civil War.

Slide 5 - Blue Hole, Little Miami River (Cincinnati Art Museum) by Robert S. Duncanson of Cincinnati (1817-1872). The picture is among the finer landscapes produced in America of his time. A man of romantic nature, Duncanson relished his travels to Italy and Scotland. His Italy was the Italy of the Romantic English poets and his Scotland that seen through the eyes of Sir Walter Scott. An Anti-Slavery League Award allowed Duncanson to travel abroad. While in England, he was hosted by Alfred Lord Tennyson and received the patronage of the Duchess of Sutherland and the Duchess of Essex. Duncanson was fortunate in America to receive the patronage of prominent Cincinnati and Detroit individuals and families. Nicholas Longworth of Cincinnati engaged Duncanson to paint mural panels in his classic-styled home (now the Taft Museum). Although Lord Tennyson reportedly remarked favorably on a Duncanson painting, Duncanson's best work seems to have been produced in America. In addition to his landscapes, his portraits were executed competently and received with favor.

Slide 6 - Moses in the Bullrushes (Frederick Douglass Institute) by Henry Ossawa Tanner (1859-1937). Henry Ossawa Tanner was born in 1859 in Pittsburgh, Pennsylvania. He studied at the Pennsylvania Academy of the Fine Arts with Thomas Eakins and in Paris at the Academie Julien with Jean Paul Laurens and Benjamin Constant. The son of a prominent bishop of the A. M. E. Church (African Methodist Episcopal), Tanner developed an uncommon empathy towards biblical subjects. He travelled to the Holy Land and North Africa. In France he became an exponent of the 'flight to religion' school of painters. Tanner began to achieve international fame soon after he had won a gold medal at the Paris Salon in 1897. Impressionistic influences lightened Tanner's palette considerably. However, he is famous for a distinctive palette of subdued colors. Especially notable are his exceptional use of blue-green and brown tones. This slide of a 1921 version of "Moses in the Bullrushes" shows one of Tanner's lighter palettes. His precision and mystical vision are also revealed here.

Slide 7 - Gateway, Tangier (Frederick Douglass Institute). One can see here a good example of Tanner's heavy impasto glazed surfaces. Another one of his trademarks can be noted from the robed figure passing through the Moorish doorway. Merely with brush strokes he indicates not only the form of the figure but also reveals its movement. Except for visits to his family and attendance at meetings of the National Academy of Design, Tanner remained in France where his paintings were selected by leading museums and collectors there and in the United States. Tanner had become an important artist of international stature.

Awarded the Legion of Honor in France, he was elected to the National Academy of Design in America, the first Afro-American artist to become a full member. Tanner remained aloof from the abstract revolution in art that had overcome so many of his fellow artists.

Tanner's extraordinary success had a tremendous impact on Afro-American artists who, in America, largely remained aloof from the mainstream of American art. They were not members of the cliques of white American artists who were forging a revolution in American art. For example, the famous Armory Show of 1913 did not include a single black artist.

THE NEW NEGRO MOVEMENT (The Negro Renaissance)

Most 19th century black artists had avoided Negro subject matter for fear of being summarily dismissed by both white critics and the white art buying public. The general attitude towards Negro subject matter was that it was not appropriate for serious artistic consideration. This attitude prevailed despite the fact that some leading white American artists such as Robert Henri and Winslow Homer forsook the earlier stereotypes and dealt successfully with Negro subject matter in a realistic and dignified manner. The black artists of the 19th century, in the main, felt the necessity to prove to themselves and the white art establishment that black Americans could be artists just like other Americans. Hence, only a handful of works dealing with Afro-American life exist.

African influences on European art became noticeable around the turn of the century. These influences were belatedly felt by white American artists and even later by black American artists. Many Afro-American artists had long felt the need for some sort of racial expression in art. Realism had helped some of the black artists to come forward with art works which were close to the Afro-American life style.

Following World War I a new racial pride and interest in Negro history developed. The black press had reported with striking zeal the heroic performances of black American troops on European soil. For example, the entire 369th Regiment was awarded the Croix de Guerre by the French Government for its exceptional services to the Allied cause. Forward-looking black leaders urged Afro-Americans to study their history. Increasingly, black Americans determined to be themselves, and to help make the American promise of equality a reality. The noted scholar-aesthete Dr. Alain L. Locke, himself an Afro-American, urged his black

compatriots to look to the ancestral arts of Africa for their inspiration. Dr. Locke's influence was felt not only because of his knowledge of Africa's effect on Western Art, but he also was generous in sharing with black artists an extensive personal collection of original African art objects. Through his prodigious efforts many black writers and artists began to appreciate their link with the cultural heritage of Africa.

Among the black masses, Marcus Garvey held sway with his promotion of black business enterprises, black pride, and the proposed founding of a new Black Republic in Africa. The intellectuals, artists, and black middle class would have nothing to do with Garvey. However, this ferment among the black masses also had its cultural aspects and for the first time in American history substantial numbers of Afro-Americans were motivated by group pride. The experience of slavery in America, they recognized, had forged unnatural alienations between Africans and Afro-Americans.

By the mid-1920's a substantial number of Afro-American artists had arisen. They joined the composers and musicians, the writers and scholars in creating the New Negro Movement and thereby documenting the creative potential of Black America. The spirit of the times was summarized by the poet of the people, Langston Hughes, in a Whitmanesque declaration:

"We younger Negro artists intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temple on the top of the mountain free within ourselves."

Slide 8 - Alta Douglas by Aaron Douglas (1899 -). (Barnet Aden Gallery, Washington, D. C.) This sensitively executed painting of an Afro-American woman and civic leader is typical of the early paintings of this pioneer artist of the New Negro Movement.

Slide 9 - Parisian Scene by Archibald Motley (1891 -). (Schomburg Collection, New York Public Library). It captures with exceptional competence and charm much of the mood and feeling of the period. It is also indicative of this artist's second preoccupation with urban life as he knew it in both Paris and in America.

Slide 10 - Little Boy by Hale Woodruff (1900 -). (Barnett Aden Gallery). It reveals not only this artist's interest in the Negro personality but his strong tendency toward design.

Slide 11 - The Singing Slave by Richmond Barthe (1901 -). (Schomburg Collection). Barthe emerged as the pre-eminent Afro-American sculptor of this period. He created portrait busts and sculptures in the realist tradition. Although universal in his interest, Barthe also sculptured leading black American figures including Dr. George Washington Carver, Langston Hughes and a bust of Booker T. Washington which is in the Hall of Fame.

Slide 12 - On A Cuban Bus by James Porter (1905 -). (Collection of the Artist). James Porter's drawings and paintings of Negro faces during the Negro Renaissance were masterful creations. Although this is a later work, it reflects this artist's abiding interest in people and their activities. We note that the skillful use of the linear aspects and the subtle use of color combine to force the eye to the face of the dominant Negro figure.

Slide 13 - Speracedes, France by Lois Mailou Jones (1905 -) (Brooklyn Museum). Initially captivated by the French landscape, she subsequently fell in love with Haiti -- that Africa in the New World that has traditionally held a special fascination for many Afro-American artists.

Slide 14 - Gamin by Augusta Savage (1900 -). Miss Savage was an important sculptor and teacher in the Harlem community during the 20's and 30's. Her work was widely exhibited throughout the United States. Miss Savage was a sculptor of the people she knew and taught. In the early 1930's with foundation aid she founded 'The Savage Studio of Arts & Crafts' in Harlem. She became the first director of the Harlem Community Art Center. This popular portrait is of a young boy who has become an outstanding newspaperman on a leading New York daily.

Slide 15 - Haitian Man by William Edouard Scott (1884 -). (Schomburg Collection). This indicates this artist's sensitive concern for the individuality of the black subject. A recipient of many awards and prizes, Scott studied in this country and in France. Among his many teachers was Henry O. Tanner. Scott was also a muralist. Some of his best known murals are in the Midwest and at the 135th Street YMCA in New York. Various other works are owned by the Haitian and Argentine governments.

Slide 16 - Alonzo Aden by Laura Wheeler Waring (1887-1948), again reveals the strong desire to portray the seemingly infinite variety of the Afro-American personality; in this instance that of a leading promoter of art in the Nation's capital.

Slide 17 - The Servant by Edwin A. Harleston (1889-1934) reflects Harleston's fervent desire to express in his painting the 'beauty and dignity' of dark-skinned Americans. The subjects were invariably the 'salt of the earth' human beings,

usually domestic servants whom he saw as possessors of great compassion and tenderness.

Slide 18 - Young Man In A Vest by William H. Johnson (1901 -). Johnson's career as an artist began in the 1920's. He started as an academic oriented painter. Later he lived in France, Denmark and Norway. While in Scandinavia, he became interested in Expressionism. This slide is from his third period after his return to the United States on the eve of World War II. Johnson endows his naive style herewith a highly sophisticated outlook incorporating many expressionistic elements. As Langston Hughes was the poet of the Afro-American people, Johnson sought to become their painter. He was fascinated by the Afro-American life style and history which he saw through fresh eyes upon his return to America.

Slide 19 - On A John Brown Flight by William H. Johnson (1901 -). Johnson uses his simple, direct folk idiom to dramatize a popular historical figure among Afro-Americans. We note his deft handling of the problem of space and perspective. One day, perhaps soon, William H. Johnson will be afforded that place in American art that his talent justly deserves.

Expansion of the New Negro Movement was effectively curtailed by the abrupt and cataclysmic Depression beginning in 1929 and lasting until the beginning of World War II. Through the Federal Arts Project many black as well as white artists were allowed to receive further training and work as teachers and artists. The Federal Government had come to their rescue and large numbers of black and white American artists found themselves working side by side for the first time. Many of the most prominent Afro-American artists today came to public attention during the 1930's and 1940's.

Slide 20 - Choir Girls by William Edmonson (1882 -). Edmonson was a self-taught stone-cutter who lived in Tennessee. He created many graveyard memorials. His work displays an unusual command of the materials. From this example one can note the quaint charm and personality which characterizes his work. He was brought to the attention of the Museum of Modern Art during the late 30's. It presented his sculptures in an exhibition of self-taught artists. His few works were enthusiastically received and purchased by museums and collectors.

Slide 21 - Flowers with Red Chair by Horace Pippin (1888-1946). Pippin was a self-taught painter who was seriously wounded in World War I. Although his right arm was permanently disabled, he began to paint and continued to produce pictures for the rest of his life. He was forced to paint with his right hand propped up by his left. Pippin's feeling for composition, handling of color and sense of the dramatic places him in the company of the finest self-taught painters of the western World.

Slide 22 - John Brown Going To His Hanging by Horace Pippin. In this picture the artist explores this popular figure and his doom with amazing sensitivity and feeling. We note his sense of the dramatic as well as the pathetic expression on the face of the black woman who finds the event too sorrowful to watch.

Slide 23 - The Yellow Hat by Norman Lewis (1910 -). (Collection of the artist) A highly skilled painter, Lewis developed a lasting interest in figure studies and abstract painting. This example from 1936 shows in its simplified geometric forms that the artist has successfully incorporated the principles of Cubism into a personal style.

Slide 24 - Processional by Norman Lewis. Processional was painted in the early 60's when a group of black artists disciplining themselves through the use of black and white compositional elements attempted each in his own way to relate his work to the human rights struggle in America. It was the time of the massive protest marches and sit-ins of America's black people which the artist has abstracted here in a frieze-like manner.

Slide 25 - Black Man, Black Woman - USA by Charles Alston (1907 -) (Collection of the artist). Alston is a tremendously diversified artist. His interest in figure and abstract painting has been consistent through the years. The cubistic influence is a recurrent one in his work. The modeling of the figures suggests the sculpture which he also produces with equal facility. Alston's concern with aesthetic problems of space and color combine to more effectively convey the social content themes about which much of his work revolves. He too, is an artist much concerned with human dignity and much of his best art reflects this concern in subtle aesthetic terms.

Slide 26 - Young Boy by Ernest Crichlow (1914 -). (Pronounced Chrislow) Depiction of the Afro-American personality and social content have been the firm basis of Crichlow's work. This young boy seems keen and ready for the quest of life. The three dimensional quality of the face and successful modeling of the head enhance this figure.

Slide 27 - They Were Poor by Jacob Lawrence (1917 -). This picture is the tenth in his famous Migration of the Negro series of sixty panels which brought him wide critical acclaim in 1941. Lawrence has had a life-long addiction for design and color, especially the primary colors. He employs water based paints in simple, direct approaches. His skillful manipulation of this media plus the striking impression of starkly simple design elements combine to give his work an effect which is eminently appropriate for the subject he explores. The Migration of the Negro series depicts the conditions in the South which caused the Negro exodus to the North on the eve of World War II and the living conditions

which Negroes faced in the Northern industrial centers once they arrived there.

Slide 28 - Praying Ministers by Jacob Lawrence. Painted during the 1960's, it affords us further insight into this prominent artist's work. We see that he is not only a master at more complex design and color, but also, that although the design is complex, it inevitably adds to the story-telling quality of this picture. Note how the rabbi, with his decorative prayer shawl, is both an element of the composition and an important part of the narrative.

Lawrence was taken to Harlem as an adolescent. He came in contact with the older artists of the New Negro Movement who instilled in him a love of history which is second only to his love and concern for the living.

Slide 29 - Mother and Child by Elixabeth Catlett (1915 -). Miss Catlett has captured a heroic and monumental quality in her Mother and Child, universal theme, and a traditional favorite of Afro-American artists. Solemnity and desperation have usually characterized the Afro-American Mother and Child theme. It is almost never idealized or sentimentalized. However in this piece through the kicking foot of the child, the artist injects an intentional note of whimsy.

Slide 30 - The Clown by Charles Sebree (1914 -). Sebree's work often possesses a medieval European quality characterized by its sculptural rigidity and restrained use of color.

Slide 31 - Field Workers by Ellis Wilson (1899 -). This artist's love of the ordinary people is illustrated by this scene. A visit to one of the South Carolina islands inspired this colorful work. Color is the key to Ellis Wilson who became captivated by the Haitian land and people.

Slide 32 - Boy On The Roof by Hughie Lee-Smith (1915 -). A typical Lee-Smith painting has a surrealist touch that has been warmly humanized. He is a master at capturing the mood of loneliness and quiet desperation characteristic of life for many in this industrial technological age. This painting seems poetic in its suggestion of anguish and quiet dignity.

Slide 33 - Mysteries by Romare Bearden (1914 -). This achieves universality through the use of the materials he knows and understands best - the Afro-American life style. A competent painter, Bearden in more recent years has developed the collage to suit his purposes. He goes deeper than dealing with the mere life style of a people; he delves into the psyche of his people coming up with fragments, fully understandable to those who can attest to their authenticity.

A life-long advocate of using one's background and heritage to create the new, Bearden's men, women and children implicitly reflect the condition of oppressed people everywhere. He does not lack humor; on the contrary he often injects humor and yet he is in no sense a preacher.

Slide 34 - Birmingham Totem by Charles White (1918 -). Through the medium of charcoal and Chinese ink, Charles White has achieved the level of painting. His inspiration rests squarely on Afro-American life. In this drawing we note the human figure atop dynamited timber as he employs his plumb line suggesting his search for justice.

Slide 35 - Topic by Alma Thomas (1894 -). Miss Thomas began painting in the 1950's. She has mastered the principles of abstract painting and takes inspiration from the flowers and trees that which she cherishes the year round. Her palette sings with the voices of spring and summer-luxuriant, happy and colorful. She gives form to the colors which frequently take on a mosaic-like quality.

Slide 36 - The Gorge by Richard Mayhew (1924 -). Mayhew is a masterful, colorist and landscape painter. The Gorge is one of the finest examples of his works. Although only minimal and abstracted references to the forms and colors of nature are given in this painting it is capable of evoking in the viewer a panorama that has reality yet eludes definition. This contributes to its illusive mystical quality.

Slide 37 - Design #5 by Larry Erskin Thomas (1918 -). Thomas is a versatile artist who is equally comfortable with historical subjects or colorful geometric designs such as we see in this slide.

Slide 38 - Crisis of the 60's by Carroll Sockwell (1943 -). This young artist shows considerable competence in his use of color and composition in the abstract expressionist metier, which has successfully been used here to convey a sense of tension.

Slide 39 - Die by Faith Ringgold, a young woman painter. Miss Ringgold is unsparing in sharing her vision of the violence of our times. And yet she reveals her optimism about the future by presenting the two children crouched together terrified but untouched by blood.

Slide 40 - The Other Side of Paisley by Bernie Casey (Photo Courtesy Ankrum Gallery, Los Angeles). Casey has been described as a lyrical abstract painter. He delights in the use of explosive color and abstract forms to convey his particular vision of the world. In addition, he is star flank-back for the Los Angeles Rams football team.

The second set of slides is a collection done by Samella S. Lewis and Ruth G. Waddy. A few are added by the writer.

Slide 1. Black is Beautiful by Lucille D. Roberts. An affirmation of the beauty of the blackman, with identity and dignity. The artist in a break away from the impersonal direction of purely intellectual art expression.

Slide 2 - African Symbol of Wisdom - oil.

Slide 3 - Fetish Form, 1968 - oil.

Slide 4 - Across the Hudson - oil.

Slide 5 - Fetish Form - oil.

Slide 6 - Arthur Carraway.

The above five slides are all of works by Arthur Carraway and are an indication of physical expression of art through African forms.

Slide 7 - Native Son, 1967.

Slide 8 - Odetta, 1967.

Slide 9 - Blues People, 1967.

These three slides by Phillip Lindsay Mason are Work of "the man". Black, beautiful (enigmatic) man, loud colors, new and old things, circles, rings, and self-artistic feeling enriched in the known culture of Black people.

Slide 10 - Lithograph, Zebra Series by Margo Humphrey.

Artistic expression of the many symbols of the past and present from the environment that many people forget. Presented in contemporary idealism. Most of her work is of this form.

Slide 11 - Social Readjustment - oil.

Slide 12 - From A Great Past

Slide 13 - The Brown Painting - oil.

The above works by Raymond Howell show art expression of roundness - sculpturation of black cultural, both past and present.

Slide 14 - The Jewell of Gemini - drawing by Betye Saar. Art of mystic graphic impression giving to the imagination room for exploring the mystery of human destiny.

Slide 15 - Three Black Sisters by Henry Brownless. The artist quest for liberating black culture into reknown recognition of Black people - vivid real expression.

Slide 16 - Land of the Free, 1967 by Dana C. Chandler, Jr.

Tremendous use of talent in showing the black emotions of an oppressed people. This painting depicts Uncle Sam with his foot on a Black man's head. And the foot print shows how our strivings are suppressed. The path that we are taking is in blood.

Revolutionary black expressionism. Directions toward a third world concept in black art. Political and education artistic presentations in vivid colors, raw, earthy. Work of Black assertion of one's feelings that speaks with emotions about the past, present and future.

Slide 17 - Land of the Free #2.

Artist's interpretation of Black people who are imprisoned by American democracy; however, now we have discovered once again that Black is beautiful, and all civilization comes from us, we can expect greater repression. This major work is strong representation of today, happening with Black people who speak out.

Slide 18 - Nigger . . . You are a four hundred year prisoner.

This is a major work that shows expresionistically the true impression of the emotionalism that is felt by Black people. Black people who feel they are not free and that there is constant persecution of all our heroes - this is work by a black artist who wants black to never forget that we have been and are now being lynched, raped and brutalized. The only progress we made is the progress we died for.

Slide 19 - House Arrest (Imamu Ameer Baraka (LeRoi Jones)).

Ameer Baraka in jail is a symbolic expression of America's way of dealing with Blackness. The colors of the flag are red, yellow, and blue, for the way America deals with black heroes.

Slide 20 - Death of Uncle Tom, 1968.

The artist's expression of statements to the fact that the old stereotyped Uncle Tom is dying. We will continue to fight violently if necessary for all that is owed to us by birth, Black is Beautiful.

Slide 21 - Moses Brings the World To His People, 1967.

Again Black is Beautiful and this work shows the pride of Black America in its own power and genius. The artist here is showing that any Black American who survives to the age of 21, and still retains their manhood and pride must be geniuses because America tries to destroy all our heroes and all our men.

Slide 22 - Unnamed.

Slide 23 - Self portrait - acrylic

Slide 24 - Bird With Dead Mate - acrylic

The above three works by Ben Hayard paints the frustrations and anxieties inherent in being Black today. The dual expression of creative art showing the personal vision and aesthetic awareness of one who dies on his work. A tremendous awareness of the forms that can bring substance to the art object.

Slide 25 - Construction, 1968 - mixed media

Slide 26 - Construction - mixed media

Slide 27 - Dark Refuge

Slide 28 - Construction, 1968, mixed media

Slide 29 - Construction

Slide 30 - Construction, mixed media

In a vain attempt Marie E. Johnson portrays common humanity which unites all mankind. Black art representation of its own roots, beauty, poignancy, and human in the souls of Black people. This artist says what most Black artists try to say that we are a people who protest, pray, curse and preach, sing, moan, grunt and scream, laugh, cry, live and love. This artist attempts to produce a portrait of a people; the reservoir of images unlimited.

Slide 31 - Yes, LeRoi - oil.

Slide 32 - Unnamed Double Image

These two works by David P. Bradford shows the artist's attempt to paint Black art by first unlearning all that they were taught that art should be, but maintain very high, standards for Black art. Black art is painting a Black woman with a rag on her head. Use of the brush or paint instrument with rhythm freedom and excitement of a John Coltrane solo as well as make a statement to its viewer. Presents Black people as they are. Paint Black people the world over as they are close to nature and the natural process of nature as we are. Art that tell Black people of their experiences for Black people.

Double images that state a problem and give a solution at the same time.

Liberating the inner beauty and strength of Black Americans and glorify those Black people who have contributed so much to our people.

Slide 33 - The Boys - Collage

Slide 34 - Malcolm Spoke - oil.

Painting by Royce L. Vaughn is an experience in honesty, translating the totality of life's experience and perception. Peaceful imagination is sought for in this artist's work.

Slide 35 - Awareness.

Slide 36 - Monumental Man 1968 - oil.

Artist Wes Hall too is magnifying life in a visual way, below the surface of beautiful objects and expose the real inner beauty. He illustrates in a zoom-in and camera revealing manner.

Slide 37 - Riot: USA, 1968 - oil

William Curtis - work in the major direction of most relevant Black artist's of today. His brush moves in the direction of social awareness and group consciousness in a combined effort with creative vision in a personal manner. This artist wants to communicate to the masses a realistic approach of a using symbolism as a key to identity. An attempt to present the arts in the boldest terms the events emotions, frustrations, and general moods of the Black movement.

Slide 38 - America the Beautiful - Body print

Slide 39 - American Hang-Up - Body print

Both of these works by David Hammons are an artistic social documentation of what one feels as being Black in this country.

Slide 40 - No Way Out.

Slide 41 - Going My Way.

Yvonne Cole Mu paints with sensational brush movement and a three-dimensional sculptural quality. Her subject has substance of a documentary nature commenting on human pathos and man's lost identity.

Slide 42 - The Fence, 1969 - Linocut

Slide 43 - The Key, 1969 - Linocut

Ruth G. Waddy paints of line and color and of social awareness. Subjects are social, emotional and subtlety.

PROCEDURES FOR AFRO-AMERICAN PAINTERS
CURRICULUM

Behaviorally the major intent is to help the student to understand the results of the Black painters' struggle in his creative pursuit of his culture.

The procedure will consist of an hour slide presentation with discussion of each painter cited in the accompanying narration.

Instructional materials needed: 2 slide projectors; 2 screens; blackboard; classroom that can be darkened.

Tapes of African and Afro-American music should be played during the presentation.

Read the essay on Afro-American painters and follow the objectives closely.

Establish a resource center room for the students to study independently what Black painters produced.

Lead organizers: Our problem has been not being familiar with the variety of style by the major producing painters.

Let's examine the role Afro-American art played in its cultural context (social control, personal adornment, etc.).

Elicitors: In the following slide write down what your first reactions are to each, individually.

What is your attitude the second time you have looked at these slides?

NOTE: Show the slides without narration and the second time with narration, you should detect a change in attitude among the students.

Perceived purposes: Why did Black artists point out the psychological notion that they were painting for art's sake.

Is the Black artist of today painting in protest just to be different?

STUDENT ACTIVITIES
AFRO-AMERICAN PAINTERS

1. The student will read the essay handed out on Afro-American Painters. The students will take the responsibility and go to the resource area to study the slides of the works of the Afro-American painters. The students will then enter into a group discussion about these works.

2. The students will take the responsibility to go beyond these slides and start collecting slides of their own of the modern contemporary Afro-American painters of today as well as the past.

3. The student, aware of the fact that many of the first set of slides are a part of the Black man trying to mimic the white standards of the field. This was done just as it happened with Black poetic and literary works. Black people wanted their work as well as themselves to be accepted. Therefore, they created that which the whites dictated was an acceptable style or just plain "good" (white). It is not until only today that Black painters massively define their own standards of beauty and "good" art work.

The following set of slides is a collection that was compiled by Carroll Greene, Jr., a curator of Afro-American art collections at the Frederick Douglass Institute in Washington, D.C. The slides demonstrate this mimicking process.

BLACK MUSIC - AN AFRO AMERICAN ART

Black music is the spirit of the Afro-American. Music is the soul and life of the Afro-American. In order to understand this Afro-American art one must consider the musical analysis of Alain Locke in which he has divided Black music into three strands: Folk, popular and classical. Folk music has been cited by Dr. Locke as music of very little formal training. It is seen as the spirit of all musical forces which provide individual and group emotion of a creative nature. What the Afro-American has introduced in folk music is an emotional creation reflective of the forces that were the direct results of the days of suffering and spiritual compensation in intense religious emotion and sadness. These experiences have also increased the development of the spirituals.

The popular musical strand is that which is produced for the masses and the masses pocketbooks. It is the most popular to listen to, such as rock and roll, rhythm, and blues, and rock rhythms.

On the other hand, the strictly formal or classical type of music is that which is formally composed or "properly styled." Even the classical style of music is of a folk musical derivation. Also, there is a style of music that is produced by the Afro-American as they attempted to assimilate and participate in the general mainstream of the cosmopolitan classical musical scene.

Consequently, the Afro-American musical art is of vast variety and colossal achievements. There is the great dialect of the musical spirituals and Afro-American folk classics. Then there is the astonishing dialect and coordination of popular music: ragtime, jazz, classical jazz, rhythn 'n' blues, rock 'n' roll, all a part of the transition of the universal speech of formal art music.

The music of the Afro-American has been studied by various sources, but of these Alain Locke has analyzed this musical art and broken it down into seven periods. These periods can be cited thusly:

1. Before 1830 - The "Age of Plantation Shout" and "Breakdown" dominated the African Reminiscences and survivals.
2. 1830 - 1850 - The age of the sorrow-songs: The classic folk period: the great spirituals and the folk ballads.
3. 1859 - 1875 - The first age of minstrelsy: Stephen Foster and the sentimental ballad.
4. 1875 - 1895 - The second age of minstrelsy. Farce and bufoonery - the "buck and wing" and "the Coon song," the "folk blues."
5. 1895 - 1918 - The age of ragtime: vaudeville and musical comedy.
6. 1918 - 1926 - The jazz age: The stomp, the artificial blues and dance comedy.

7. 1926 on - The age of classical jazz; with the dawn of classical "negro" music, (Locke, 1936).

After this period America was to witness the Afro-American creation of the age of rock 'n' roll and jazz rhythms and latin jazz. This same period bore rhythm 'n' blues and rhythm rock.

Actually, it is the Afro-American people who have kept the soul in the country. The musical genius of the Afro-American is interwoven into the spirit and cultural fabric of America. In James Weldon Johnson's The Book of American Negro Poetry, Harcourt, Brace, 1922, with its preface on the Afro-American cultural genius, he expresses that these creations by the Afro-American can be summed up under four heads of creations and development. Of these he says: "the first two are the Uncle Remus stories collected by Joel Chandler Harris and the 'spirituals' or slave songs to which the Fisk Jubilee singers made the public and the musicians of both the United States and Europe listen. The Uncle Remus stories constitute the greatest body of folk lore that America has produced, and the spirituals the greatest body of folk song," (Johnson, 1922).

The other two creations are the cakewalk and ragtime. We do not need to go very far back to remember when cakewalking was the rage in the United States, Europe and South America. Society in this country and royalty abroad spent time in practicing the intricate steps. Paris pronounced it the "poetry of motion." The popularity of the cakewalk passed away but its influence remained.

The influence can be seen today on any American stage wherever there is dancing.

The influence which the Black man has exercised on the art of dancing in this country has been almost absolute. For generations the "buck and wing" and the stoptime dances, which are strictly Afro-American, have been familiar to American theater audiences. A few years ago the public discovered the "turkey trot," and "eagle rock," "ballin' the jack," and several other varieties that started the modern dance craze. The dances were quickly followed by the "tango," a dance originated by the Black people of Cuba and later transplanted to South America.

By the same token, the Afro-American exerted a tremendous influence on the their dance scene in the Western World. This was done with the Afro-American rhythm. This same rhythm has led to a simultaneous, instinctive mastery of rhythm, pitch, and harmony in the Afro-American music as well.

In Dr. Alain Locke's analysis of Black music he cites its beginning as being a result of the plantation era dominated by African reminiscence and the survival of the transplanted African moods and musical spirit. The shout dance, buzzard lope, the work songs, spirituals, and accompanying folk music were the productions of that era. The folk music was that which was pure and is the original form used by the people themselves. However, when folk musical elements are stereotyped and artificially imitated we have popular music with a flavor such as "Yankee Doodle" or "Old Folks At Home" and other songs of a

similar nature. Also folk music has been misrepresented and blended with the technique of formal music, allowing it no longer to reflect the original folk or sentimental ballad, but to become a concert arrangement of a spiritual or a symphony based on folk themes. During the early classic folk period the spiritual expression of original characteristics developed out of conditions of suffering, exploitation, and outrageous behavior unbecoming of civilization. During this period the spirituals developed and remained. They lived through overt contempt and covert subversion by slaveowners. In many cases these spirituals were recorded but basically they were passed on through the traditional motherland trait of oral history. This original music and song were passed on and evolved from hymns in church worship, as well as the songs used in the fields.

Even though they were slave songs, in effort to give them "negro" respectability, they were introduced to the contemporary stage as "jubilees." Documentation of the "jubilees" can be found in the publications of Pike's "Story of the Jubilee Singers," and also Professor Work's "Folk Songs of the American Negro."

Spirituals grew out of slavery and were composed as a folk composition or a group production, spontaneously composed as a choral expression of religious feeling or a feeling of emotional expression with vivid sound effects and tonality. Beautiful improvisations or themes familiar to the participants who were singing the spirituals were developed. Many variations and interpolations make each song a new creation each time one is sung. Each style was original. These

spirituals represent a slave generation that ranged from 1845 - 1865 when they were sung at their heights.

Then came the Blues and the Work songs. This particular song style developed out of the tribulations of the hard work, and unhappy experiences of the African slaves coupled with the spirit of the spirituals. This particular musical style is also called by some secular or non-religious folk music of the indigenous origin. This very music is what has influenced the once popular music of ragtime and jazz. This style is also original and possesses the most unique expression of Afro-American emotion, life, folkwit, and musical inventiveness ever on the scene - Folk poetry and folk music - direct improvisations such as:

Ef you don' believe
Ah'm leavin',
Jes count de days Ah'm gone. . .

The folk songs that were of the blues or the work days also can be called work songs, such as "John Henry." Later the actual blues song styles were created as a one man expression of the feelings of his life or the life of people he knows.

One important issue that has been treated by Alain Locke in his book The Negro and His Music, Associates in Negro Folk Education, Washington, D. C. , 1936, is the regional breakdown of Afro-American folk music. Dr. Locke has divided the folk songs of the Afro-American into six zones or provinces and stated that each had its own characteristic flavor and musical idiom as follows:

1. Virginia and the Upper South
Melodic - earliest to gain favor - heavily influenced by Irish and English folk ballads and dances - the school that finally gave us Jim Bland and "Carry Me Back To Ole Virginny."
2. The Creole South
Also a mixed tradition - melodic - influenced by Spanish, French and Cuban idioms - "lullaby" and Negro version of French folk ballad typical. Examples: "Petite Ma'mselle", "M'sieu Banjo."
3. The Seaboard Lower South
A more racy strain of folk balladry - product of the Carolinas and Georgia - realistic, less sentimental - road songs - pickin' songs - shouts - game songs - blues - ballads. Examples: "John Henry," "Casey Jones."
4. The Mississippi Strain
Levee and Delta music - racy - sentimental - the tap-root of jazz - "Joe Turner," "Memphis Blues," "St. Louis" and "Gulf Coast Blues."
5. The Southwest
The Kansas, Oklahoma, Missouri strain - heavy influence of the cow-boy and Western ballad style - "St. James Infirmary Blues." Negroid, not pure Negro - parallel versions.
6. The Mountain Music
Parallel Negro versions of Hill Ballads - Kentucky and Virginia Highlands - Negroid "Frankie and Johnnie," "Careless Love."

Dr. Locke continues to indicate in this same section that the first four are the most important, and the fact that the "Upper South influenced the music of the first and second age of the minstrelsy as well as for the most part, gave birth to most of the spirituals." He also notes that jazz sprang from the Mississippi strain. The folk work songs "John Henry" and "Joe Turner" have been cited as

the oldest survivals by many sources. This type of song was done usually by one person as a solo with a banjo or guitar accompaniment. Most people are familiar with the following stanzas:

John Henry said to his captain,
Well a man ain't nothing but a man
And before I'll let your steam-drill beat me down,
I'll die wid' my hammer in my hand,
I'll die wid' my hammer in my hand. (Locke, 1936)

but the stanzas of Joe Turner are not as familiar:

You'll never miss the water till de well runs dry,
Never miss the water till the well runs dry,
An' never miss Joe Turner 'till he says good-bye.

Sweet babe, I'm goin' to leave you, the time ain't long,
No, the time ain't long,
If you don't believe I'm leavin', count de days I'm gone.
(Lock, 1936)

The folk originals, the work songs, love ballads, the slow dialect and the stomps, pats and drags within this great folk music make it old and lasting.

Following the folk strain of the worksong is the creative minstrelsy.

Minstrelsy was created on the slave plantations of the South. In James Weldon Johnson's book, Black Manhattan, Alfred Knopf, New York, 1930, one will find cited "every plantation had its talented band that could crack slave jokes and sing and dance to the accompaniment of the banjo and the 'bones' - the bones being the actual ribs of a sheep or another small animal, cut the proper length, scraped clean and bleached in the sun. When the planter wished to entertain his guests he needed only to call his troupe of Black minstrels. . . ." However,

being confined and shackled set definite bounds against spreading minstrelsy by Black people. Instead, white chauvenism and deceit brought a "counterfeit imitation" of minstrelsy to the stage with comic impersonations of "black-face" acts. Whites copied the tricks and improvisations of a caricature of the life of the Afro-American. Whites had so effectively molded this style on the stage that when Blacks tried to market their talent, they accepted this mold, even down to blackening their faces. Many white minstrels succeeded in exploiting the Black stereotype. Dan Emmett and the Virginia Minstrels, as an example, claimed Dixie as their own even though it belonged to the Afro-American creations originally known as "Dixie-Land: Ethiopian Walk Round" before it became "Confederate."

There were many other white imitators that lasted in these roles for twenty-five years, and despite this fact several famous minstrel groups arrived and began the "Minstrel Show." Of these, two are mentioned the most - "Lew Johnson's Plantation Minstrel Company" and the "Georgia Minstrels." Others were Billy Kersands, Sam Lucas, and James Bland, the creator of the famous "Carry Me Back to Ole Virginia."

After 1879 and on through 1895 the minstrel scene changed and we witnessed an era of slap-stick, caricature of the white stereotype depiction of "the Negro as an irresponsible happy-go-lucky, wide-grinning, bud-laughing, shuffling, banjo-picking, dancing sort of being." Even public media communicated distorted male image of Black people by white exploiters across the world. A

total cycle of relentless misrepresentation of the Black character which laid the basis for the American vogue of burlesque, vaudeville, and musical comedy in which Black people took part. One also sees this taking place as a carryover in all movies made by whites that had cause to portray Blacks in them.

This unfavorable concoction of exaggerated activities gave way to a much more diluted and modified form of minstrel acts, one of which was named ragtime. This Afro-American comedy began in 1891 with the "Creole Show," which later played a whole season in Chicago during the World's Fair in 1893. At this same time W. C. Handy was reported to have come to the World's Fair with the "Mahaly's Minstrels" from Memphis and Mississippi. It flooded America with the fusion of original self-created Afro-American comedy, dance and music. This period between 1895-1925 witnessed the first all Afro-American show to play on Broadway under the title of "Oriental America" at the Wallack's theater. Also the famous Afro-American John W. Isham presented "The Octoroons" displaying even greater Black talent and versatility. Bob Cole, one of the best musicians did wonders with ragtime. He wrote the score for the great musical success, "Clorindy, The Origin of the Cake Walk," with coordination of the lyrics of Paul Lawrence Dunbar. Naturally, whites had to come along as usual and imitate, destroy, or transcribe the syncopated swing and harmony of the genius of the Afro-American "reaggin" tunes. They even made the cake-walk a

fashionable dance for them - something we had felt a long time (similar to what happened to the twist). Do not misunderstand; what is being said here is just what Alain Locke said in the early and late thirties. Only he has recorded in greater detail the white process of sponging from the Afro-American skills while eliminating and shackling the Afro-American and his beautiful talent.

Then jazz, the embryo of ragtime music began in the feet of the Afro-American, and every instrument the Afro-American would pick up would communicate this irregular beat that had a universal appeal and expressiveness. This improvisation of rhythm and harmony, that probably emerged from the blues as Afro-Americans attempted to fill in the basic rhythms of the blues or ragtime music, is a method of playing music in a free and original style. The origin of jazz, indicated by the famous historian J. A. Rogers, grew out of the W. C. Handy era. W. C. Handy, the "father of the blues," worked and carried the blues as it spread in the United States from 1905 to 1912. Also of this era was Jasbo Brown who at an Afro-American cabaret in Chicago played the blues in a style never seen before. He would blow his own feelings, attitudinal interpretations, etc., while at times putting a hat or a tin can on the mouth of his trombone to make it "talk," and the audience would just go wild and shout, "More, Jasbo! More, Jas, More!" And then the name JAZZ began. Both Handy and the blues creators interplayed with blues. As they would make blues-notes their pauses soon became "jazz brakes" with the improvisation, rhythm,

and harmony of the players or "blues men." For more detailed information on jazz and how this was done one should read Alain Locke's work The Negro and His Music, The Associates of Negro Folk Education, Washington, D. C., 1936, as well as works of W. C. Handy.

As jazz evolved it split as a result of European musicians seizing upon this mixed musical process. One of the styles that came as a result of this split is known as "hot jazz" played mostly in Chicago, whereas the other was played in New York, Paris, London, and was a more cosmopolitan sound that stressed melody and flowing harmony known as "sweet jazz." Only later did the continental classical jazz evolve. Duke Ellington and Louis Armstrong brought about the swing music even elevating it higher. From the period 1926 to 1936 jazz became popularized and was taken to modern America, the big money, the Broadway music publishing district of jazz classics. Jazz began to waiver with the emergence of rhythm 'n' blues and rock 'n' roll causing jazz to emerge later as a very specific kind of music and for a specific kind of audience who were not of the masses but of an age of improvisational music. This new art began with a twentieth century set of artists. Some of these are John Coltrane, Charles Lloyd, Miles Davis, King Pleasure, Ella Fitzgerald, Thelmonious Monk, Cecil Taylor, McCoy Tyner, Les McCann, and many others.

The roots of jazz are deeply laid in the West African music of Africa, the Afro-American work song, hollers, work calls and street cries, ring shouts, moans, spirituals, gospel songs, sermons, and Creole songs, as well as the

New Orleans Brass bands and the Boogie Woogie. Jazz became the cream of American musical expression as jazz was played in smoke-filled night clubs, huge auditoriums, "cut-and-shoot" joints and plush salons. This was an art that appeared in the most unlikely places - the dimly lit rendezvous for young people. Jazz is the new, live, important American music that has been on the scene for decades still offering something for everyone.

Men like the powerful tenors of John Gilmore, Gene Ammons, Eddie (Lockjaw) Davis, Johnny Griffin, Dexter Gordon, Zoot Sims, Al Cohn, George Coleman and Roland Kirk; the bright trumpets of Art Farmer, Maynard Ferguson, Clark Terry and Kenny Dorham; the basses of Don Garrett and Bob Cranshaw, and the drums of Max Roach and Walter Perkins, Richard Abrams, Ahmad Jamal, and many others have paved the road of jazz. The many jazz musicians put their music into the national consciousness as the avant garde of aesthetic vision. There were the leaders of jazz such as Duke Ellington, Lester Young, Jimmy Rushing, the Troy Flord Orchestra, Bennie Moter Kansas City Orchestra, Charlie Parker, and many others who followed them, including John Lewis, Thelonious Monk and Sonny Rollin. Actually to capture all the contributions of these and many other jazz men would take scrolls and scrolls of paper and still one would have to listen to them for comparative understanding. No jazz critic in the world could record the real history of jazz. He may only make some worthy statements about its history and development, because the

musicians either produce their own work or reproduce their predecessors' discoveries, whichever experience they are seeking to express. This is only part of the picture of jazz, and there is plenty left to study.

Some jazz has influence and is closely related to the mainstream of rhythm 'n' blues and rock music that has evolved as the top listening music in the world today. There are Less McCann, Jack McDuff, Ramsey Lewis, Mongo Santamaria, and many others who score rocking success with jazz and jazz rhythm 'n' blues. This music has substained rhythm 'n' blues and rock music as dance music.

Interwoven into this musical cycle of jazz related to blues is Ray Charles, a great blues singer and a rare poet. He is the sum total of the reactions of the Afro-American and is fantastic in his time. Ray Charles represents the blues in the field and when his musical expression is sad his pleas are personal cries of a man in pain, and when it is angry it is anger of a multitude as he sings of real human values. He is a great blues singer on the scene and he uses no effects. He is a serious jazz artist. This document is not an attempt to analyze jazz nor completely to record the whole history of Black music, but it says enough to give one an understanding of this American art. It is important to realize the fabric of Afro-American music because it is built upon a history that allows for the development of soul music at its best as we know it today. And none know it better than the Afro-American youth.

The Afro-American style of rhythm has been consistent, and the Afro-American has had the ability to come up with fresh new sounds and approaches that have continually chalked up the Black's musical genius in the thirties and forties and now in the sixties and seventies. This study is told at its best in Rochelle Larkin's Soul Music, Lancer Books, New York.

BLACK MUSIC - AN AFRO-AMERICAN ART

The teacher will read the essay Black Music - An Afro-American Art.

The teacher will accept the responsibility of establishing a multi-media resource room (short of a center), and included in this room should be books on the music of the Afro-American.

The teacher will establish a selected collection of the music of the Afro-American of the following historical periods with the necessary references and records. This collection should be geared at establishing the task of identifying the roots of Afro-American music; consequently, the students must look at or listen to West African music such as:

African Coast Rhythms (Riverside 4001)
 Music of Liberia (Folkways P465)
 Baoule of the Ivory Coast (Folkways FE4476)
 (See appendix for others)

The students must look at Afro-American work songs such as:

Leadbelly: Black Betty (MU224 or Folkways FP241)
 Leadbelly: Take this hammer (ASCH 101, Folkways FP4
 or Capitol LC6597)
 Terry, Sanders, and Group: Pick A Bale of Cotton (Folkways
 FP28)

Afro-American Hollers, Work Calls and Street Cries such as:

Brown, Enoch: Complaint Call (Folkways P417)
 Thomas, Edna: Street Cries of New Orleans (English Columbia
 4196)
 Various: Street Cries of Charleston (Stinson SPS 13 & 14)

BLACK MUSIC - NEW BLACK REVOLUTIONARY ART

By Milford Graves

Black people! Beware - Because Black Culture is in the early stages of revolution. During this revolution black people will witness and benefit from one of the most important creative periods in black history. This will be a period in which all the black arts will once again unite. Dig the new black poets. Explosive. It's becoming obsolete to hear a black poet recite his poems in a dead non-musical way - no more non-tonal English (give time, iambs, hexameters from a western point of view). The new black poet sings. His rhythmic structure now moves via Soul Black Rhythm.

What is artistic dynamite? The unification of Black musicians and black poets. This unity will clearly motivate and direct black people towards total liberation. We are now seeing black painters combine colors with soul-black rhythm that causes the body to vibrate because of the objective truth these paintings contain. The new theater is using more revolutionary black human voice effects (check the New Lafayette Theater Company under the direction of Bob Macbeth) as well as strong black body movement by the actors and actresses. Recently Brother Don Pullen and myself composed music for Brother LeRoi Jones' "Home on the Range." It was powerful. New black theater with new black music. Dynamite! We also composed music for a play that Sister Barbara Ann Teer did for Malcolm X's memorial. Also Brother Larry Neal has sung some new black poetry with us, (The SRP Musicians - Joe Rigby, tenor sax; Art Williams, trumpet, also a poet; Hugh Glover, clarinet; Art Doyle, tenor sax; Milford Graves, drums).

The New Black Art. A Powerful black art. Black People! Black People! Beware. We are here. We are coming. Open your eyes and ears. A new revolutionary black united art is here to stay!

[Milford Graves is a musician and founder along with Joe Rigby, Art Williams, Hugh Glover, and Art Doyle of SRP, an organization of Black musicians in New York City.]

The teacher and the students should listen to Ring Shouts, Means, Spirituals, Gospel Songs and Sermons such as:

Congregation of Shilo Primitive Baptist Church: Prayer Meeting
(Folkways, P 418)
Moseley, Rev. W. M.: The Gambling Man (Columbia 14186D)
Music from the South, Vols. 2-10 (Folkways FA2651-FA-2659)
Fisk Jubilee Singers (Folkways FP72)
Jackson, Mahalia (Vogue LD067)
Hibler, Rose and Family: Move, Members, Move (Folkways P418)
Williams, Willie and Group: 'The New Buryin' Ground (LCAAFS 11)
Get On Board (Folkways FA 2028)

The students should be directed to look at the Creole music of Louisiana and other places.

Barbarin, Paul: Eh La-bas (London LTZK 15032)
Ma Chere Amie (Jazztone J-1205)
Creole Serenaders: Les Oignons (London HAU 2035)
Cajun Songs from Louisiana (Folkways FE 4438)
Creole Songs and Street Cries (Folkways FA 2202)

Also, the music that reflects today's jazz:

Jelly Roll Marton: Classic Jazz Piano (Riverside RLP 12-111)

The teacher will instruct the students to study the music of the Blues

Poetic Wheatstraw Hearse Man Blues/Bring Me Flowers While
I'm Living (Decca7886)

and Blues influences:

Murders' Home: Group work songs, hollers, penitentiary songs
(NIXA NJL 11) (English label)
Huddle Ledbetter (la.) Packin' Truck Blues/Honey, I'm All Out and
Down (Melotone M13326)
Ma Rainey Jelly Bean Blues/Countin' the Blues (Paramount 12238)
Bessie Smith: Nobody Knows You When You're Down and Out/
Backwater Blues (Columbia 3176)

And the music of Charlie Parker: Parker's Mood (Savoy)
Perhaps (Savoy) Normaduke (Savoy) Steeptechan (Savoy)
Merry-go-round (Savoy)

Also, listen to current jazz.

The teacher will instruct the students to study, listen and appreciate the rhythm 'n' blues.

The teacher will accept the responsibility of encouraging the students to listen to the spiritual tapes. (See description of student activities.)

Of importance to know:

Go Down Moses has 25 different stanzas that were used to communicate to the slaves directions for seeking freedom with the underground railroad.

A discussion should be on what the spirituals were. What and who they were for. Who sang them.

The teacher will instruct the students to bring to the listening room any music (of their taste) that they wish to hear, compare and play for the rest of the class.

The teacher will accept the responsibility and have the students either as a group or individually put together their presentation of what Black music means historically and culturally, or how the present Afro-Americans interpret Black music. These presentations must explain why.

The teacher will deal with the following issues with the students:

1. Does music contribute to culture?
2. Do you listen to or like music? Jazz? Rhythm 'n' Blues,
Blues? etc.

Students should list any current musical contributors to rhythm 'n' blues, rock 'n' roll, or jazz.

All students should listen to this music in a non-traditional setting or a favorite accompanying atmosphere where most of this art is practiced or observed. Usually, this would be a dimly lit room.

Important questions of the history of Afro-American music:

1. What is folk music? Popular? Classical?
2. Can one say that these types of music are racial or national basically?
3. What are the main historical stages of the Afro-American's music in the United States?
4. What contributions did the music of the Afro-American make to the musical scene in America?

The teacher will instruct the students to search out information on the following Afro-American pioneers and set up discussions that will get answers as to why these and other Black musicians were cut off from their participation and recognition in the formal structure of society.

The question to be dealt with is - "Is this happening today and to what

degree is it happening or not happening?" In other words, are today's Black artists being isolated from their promise and achievements? Cite the pros and cons.

These pioneers are as follows:

Chevalier St. Georges

Bridgetower

Edmund Dede

Joseph White

Louis Moreau Gottschalk

Elizabeth Taylor Greenfield

Anna and Emma Louise Hyers

Thomas Green Bethune

Chevalier St. Georges. He was a West Indian mulatto, born in the town of Basse-Terr, Guadeloupe. Education in Paris, and skilled in other fashionable arts, he became the music student of Gossee and wrote two concertos for violin and orchestra and numerous quartettes. Much of his music is preserved in manuscript in the Library of the Paris Conservatory, including a manuscript opera, "L'Amant Anonyme." Lawrence declares that "Gossee and Saint-Georges were the first French musicians to write string quartettes." St. Georges died in Paris in June, 1799.

Bridgetower. Another mulatto, George Augustus Bridgetower was born at Biola, Poland in 1779. He became one of the eminent violinists of his generation, after taking his degree of Bachelor of Music at Cambridge, England in 1811. Seven years before that he had played the first performance of the famous Fretzer Sonata, with the composer Beethoven at the piano in Vienna. Afterward there was an estrangement between the two men, who at that time were close friends and musical associates. A full account of Bridgetower may be found in Thayer's Life of Beethoven. He died in England in 1845.

Edmund Dede. Dede, a New Orleans Negro, born there in 1829, was able to enter the Paris Conservatory and graduated in 1857 with high rank as a violinist. He composed numerous orchestral works, of which the most ambitious was "Le Palmier Overture." Later he died at Bordeaux where he was conductor at the Municipal Opera and of the orchestra of L'Alcazar. This was also the era of the vogue in New Orleans of the famous musical family of the Lamberts, all pupils of a talented father, Richard Lambert. Lucien Lambert, one of the sons, was one of the outstanding composers of his time, when as a matter of fact America was producing almost no composers.

Joseph White. Born in Matanzas, Cuba, this Negro violinist was sent to Paris in 1855 on the advice of Gottschalk and became a prize virtuoso under Alard. He composed a violin concerto and numerous other concert pieces and in 1864 became professor of violin at the Paris Conservatory. He visited America in 1876, playing in Boston and New York with great success. He died in Paris in 1920.

Gottschalk. The story of Louis Moreau Gottschalk is graphically put in the words of Louis Antheil, the modernist composer. He says: "I should like at this moment to go into a lengthy song of praise of Louis Gottschalk, the first American composer to become known in Europe, whose work Chopin himself praised, and who had a considerable furor in his day, but who, because of our American habit of discounting our great men, has fallen into the limbo of forgotten genius. . . Gottschalk was a mulatto. In looking over his work

recently I was astonished to find a "Cubana" which was, without a shadow of a doubt, the celebrated "Peanut-Vendor" rumba, note for note! But it was written over three-quarters of a century ago and with what astonishing ingenuity and pianistic brilliance! Truly Europe must have been astonished and the salons through which Chopin walked electrified by this dark and slender American, who left his white gloves intentionally upon the piano (for the ladies afterwards to tear apart). " In spite of the florid salon style of musical taste in his day and of being the composer of the romantic "The Last Hope" and "The Dying Poet," Gottschalk must be credited with an appreciation of the native folk music of Louisiana, witness his other compositions - "Bamboula," "Negro Dance," "Le Bannanier," "The Banjo," "La Savane," and the aforementioned "Peanut Vendor Rumba."

Elizabeth Taylor Greenfield. Miss Greenfield, or as she was called the "Black Swan," was born in Natchez, Mississippi in 1809 and died in Philadelphia in 1876. The interval between was one of the sensational musical careers of the century. Taught by amateur teachers in Philadelphia, she made such a sensational impression in her concert debut in Buffalo in 1851 that she was immediately compared with the greatest soprano voices of the time - Sonntag, Patti, Parodi and Jenny Lind. Moreover it was a voice with a sensational compass of three and a quarter octaves, yet with pure soprano tones in the upper register. She toured the free states triumphantly for two years, and then left in 1853 for Europe and instruction under the famous teacher, Garcia, with a farewell audience in New York of four thousand persons. After a year, she made a series of appearances in England under distinguished patronage, including a command performance at Buckingham Palace, and returned to America for a concert career that only the turmoil of the Civil War broke into. Her later appearances were successful, but more and more she devoted herself to teaching. She had complete command of the standard concert repertory of her day.

The Hyers Sisters. Anna and Emma Louise Hyers, natives of California, after training under Professor Sank and Madame D'Ormy, made a sensational concert debut in Sacramento in April, 1867. Anna sang the high soprano parts; while Emma possessed a phenomenal voice accompanying mezzo-soprano and so low and deep a contralto that it was billed as "tenor." These were analyzed as true voice effects by competent musical authorities and not falsetto or trick effects. Beginning at Salt Lake City in 1871, they made a continental tour of the American music centers, culminating in tumultuous receptions in New York, New England and Canada. Their repertory was operatic for the most part, and they were counted among the great vocal artists of their generation.

"Blind Tom." Thomas Green Bethune, born blind in Columbus, Georgia, was a musical genius of another order. Entirely untaught, with a sense of absolute pitch and a prodigious sound memory, he became a musical phenomenon. But in spite of the rather circus atmosphere that his curious combination of blindness, illiteracy and musical genius provoked, he was, by the testimony of experts, a mast musician. He could play flawlessly any composition he heard played, usually on once hearing it, could improvise correctly and expressively, and is said to have had a repertory of several thousand pieces including difficult virtuoso piano music.

The teacher will instruct the students to read the entire works of Rochelle Larkin, Soul Music, Lance Books, New York, 1970, and discuss what is soul music. Who are its contributors?

PROCEDURES FOR AFRO-AMERICAN MUSIC, DANCE, DRAMA AND POETRY

The curriculum user should follow the behavioral objectives for dance and drama because they are procedurally contained.

As for the music and poetry (related to drama) it is of the oral tradition. The oral tradition of the Afro-American is derived from the lasting, ancient, more complete oral literature of Africa in the African languages. This tradition is ancient and more important because it was practiced for centuries and transmitted faithfully by generations of epic bards, whose memories are nothing more, in an oral civilization, than the archives of the society. The Afro-American's music and poetry are extensions of this ancient style because they have, as the ancient style has, all subjects: cosmic myth, adventure, ritual songs, epic poems, courtoisie, funeral spirit, war songs, fables, proverbs and riddles. The Afro-American's style that must be communicated will not be real unless it is a style of action, motion, or vividly exercising the Afro-Americans abundant and extensive life. This is seen through the Afro-American's unique ability to continuously share his gifts.

Consequently, the most important procedure to be carried out is to communicate to the students that the style of the Afro-American poet and musician is incomparable because he is livelier than all others and his liveliness is because his work is transmitted directly from the brain that invents it. It is

fierier and more energetic because it is recreated each time it is told or sung with the fire of inspiration.

It is true that this process (style) is more fragile and difficult to keep inventory on or even catalogued but it continues despite its losses.

STUDENT ACTIVITIES

BLACK MUSIC - AN AFRO-AMERICAN ART

The students will read the essay Black Music - An Afro-American Art.

The students will take note of the resource room prepared for musical study and seek out the prescribed references for the study of Black music.

The students will study the established collection on the music of the Afro-American and play the selected historical collection of records. Then be prepared to identify the roots of the Afro-American music as well as appreciate its current roots, namely, soul music.

The student will listen to and become knowledgeable of West African music such as:

African Coastal Rhythms (Riverside 4001)
 Music of Liberia (Folkways P 465)
 Baoule of the Ivory Coast (Folkways FE 4476)

After having read the aforementioned essay, you probably realize that this collection has been prepared to accompany your study and appreciation of Black music. Consequently, you should participate in a consistent effort to master the material that has been prepared for you.

The students will place on the record changer the historical Afro-American work songs such as:

Leadbelly: Black Betty (MU 224 or Folkways FO 241)
 Leadbelly: Take This Hammer (ASCH 101, Folkways FP 4 or
 Capital LC 6597)

BLACK MUSIC - NEW BLACK REVOLUTIONARY ART

Black people! Beware - Because Black Culture is in the early stages of revolution. During this revolution Black people will witness and benefit from one of the most important creative periods in Black history. This will be a period in which all the Black arts will once again unite. Dig the new Black poets. Explosive. It's becoming obsolete to hear a Black poet recite his poems in a dead non-musical way - no more non-tonal English (jive time iambics, hexameters from a western point of view). The new Black poet sings. His rhythmic structure now moves via Soul Black Rhythm.

What is artistic dynamite? The unification of Black musicians and Black poets. This unity will clearly motivate and direct Black people towards total liberation. We are now seeing Black painters combine colors with soul-Black rhythm that causes the body to vibrate because of the objective truth these paintings contain. The new theater is using more revolutionary Black human voice effects (check the New Lafayette Theater Company under the direction of Bob Macbeth) as well as strong Black body movement by the actors and actresses. Recently Brother Don Pullen and myself composed music for Brother LeRoï Jones' "Home on the Range." It was powerful. New Black theater with new Black music. Dynamite! We also composed music for a play that Sister Barbara Ann Teer did for Malcolm X's memorial. Also Brother Larry Neal has sung some new Black poetry with us (The SRP Musicians - Joe Rigby, tenor sax; Art Williams, Trumpet, also a poet; Hugh Glover, clarinet; Art Doyle; tenor sax, Milford Graves, drums).

The New Black Art. A Powerful Black Art. Black People! Black People! Beware. We are here. We are coming. Open your eyes and ears. A new revolutionary Black united art is here to stay!

(Milford Graves is a musician and founder, along with Joe Rigby, Art Williams, Hugh Glover, and Art Doyle of SRP, an organization of Black musicians in New York City.)

Terry, Sanders and Group: Pick a Bale of Cotton (Folkways FP 28)

The student will listen to the historical Afro-American Hollers, work calls, and street cries such as:

Brown, Enoch: Complaint Call (Folkways P 4171)
 Thomas, Edna: Street Cries of New Orleans (English Columbia 4196)
 Various: Street Cries of Charleston (Stinson SPS 13 & 14)

The student will listen to the early ring shouts, moans, spirituals, gospel songs and sermons such as:

Congregation of Shilo Primitive Baptist Church: Prayer Meeting
 (Folkways, P 418)
 Moseley, Rev. W. M.: The Gambling Man (Columbia 14186D)
 Music from the South, Vols. 2-10 (Folkways FA 2651-FA-2659)
 Fisk Jubilee Singers (Folkways FP 72)
 Jackson, Mahalia (Fogues LD 067)
 Hibler, Rosie & Family: Move, Members, Move (Folkways P 418)
 Williams, Willie and Group: The New Buryin' Ground (LCAAFS 11)
 Get on Board (Folkways FA 2028)

As students it is a must that you further your appreciation of the music of the Afro-American by listening to the Creole music of Louisiana and other places that have heavily influenced the musical world of America such as:

Barbarin, Paul: Eh La-bas (London LTZK 15032)
 Ma Chere Amie (Jazztone J 1205)
 Creole Sercnaders: Les Oignons (London HAU 2035)
 Cajun Songs from Louisiana (Folkways FE 4438)
 Creole Songs and Street Cries (Folkways FA 2202)

Also as students you will study the music that reflects the evolution of today's jazz.

Jelly Roll Morton: Classic Jazz Piano (Riverside RLP 12111)
 The Incomparable Jelly Roll Morton (Riverside Label 12-128)
 The Louis Armstrong Story (Columbia CL 851-854)
 The Modern Jazz Quartet (Atlantic 2-603)

Almost any current jazz side by:

John Coltrane, Miles Davis, Thelonious Monk, Quincy Jones,
 West Montgomery, Herbie Mann, Mose Allison and any others.

The student will take the responsibility to study the music of the blues.

Peetie Wheatstraw, Hoarse man Blues/Bring Me Flowers While
 I'm Living (Decca 7886)

"Murders' Home: Group work songs, hollers, penitentiary songs
 on the English label (NIXANSL 11)

Huddie Ledbetter (La.) Packin' Truck Blues/Honey, I'm all out
 and down (Melotone M 13326)

Ma Rainey Jelly Bean Blues/ Countin' The Blues (Paramount 12238)

Bessie Smith, Nobody Knows You When You're Down and Out/
 Backwater Blues (Columbia 3176)

And definitely you will study the music of Charlie Parker:

Parker's Mood (Savoy) Perhaps (Savoy) Marmaduke (Savoy)
 Steeplechase (Savoy) Merry-go-round (Savoy)

One can always compare the influence the blues has had on jazz and how
 closely related the blues is to jazz as well as to popular rhythms making rhythm
 and blues.

The students will further their study by listening and developing an
 affection for rhythm 'n' blues music. One should realize in this study that the
 Afro-American style of rhythm has been consistent, and he (the Afro-American)
 has shown tremendous ability to come up with fresh new sounds and approaches
 that continually chalk up the musical genius of America with such fast moving
 sounds like "stick shift" by the Duels, Bobby Hendricks early music "Itchy

"Twitchy Feeling" and the pop rock. There is James Brown, Martha and the Vandelles, Ike and Tina Turner, Rufus Thomas and his new sound. The complete music that makes you want to dance. Also there was the rock 'n' rhythm oldie but goodie selections of "She Put the Hurt On Me" by Prince La La as he sought his steps to fame. Organist Jimmy McGriff displayed his instrumental prowess as he swung with loads of drive on the hard hitting revival of the Ray Charles classic, "I've Got A Woman." Remember the Matadors sounds of "Vengeance." "A Fool In Love" and "It's Gonne Work Out Fine," were the moving blues-styled -rock-a cha cha highlights of Ike and Tine Turner long ago as the entire musical scene of America changed under the influence of the Afro-American. As students you can probably cite the current spirit of the Afro-American sounds that have sunk into the hearts of America's populace.

The students will accept the responsibility of listening intently to the spiritual tapes provided for their study.

Of importance to know:

The Afro-American Spirituals have a natural musical endowment and a basic characteristic of African music. They emphasize harmony, melody, syncopation of most observable movement that is characteristically similar to Africa. They are the musical songs of harmony and strong melodies fused with the musical spirit of Christianity as the African slave new Christianity, a precise religion for the condition he was thrust into. This was to the slave a

religion of compensations in the life to come, the hope, vision and a reversal of his present conditions. "Hope," a produced musical spirit that voiced all the cardinal goals of patience, forbearance, love, faith and liberation of oppression, the auction block, separation of loved ones, the lash, of master and slave. There was the true feeling that as God protected Moses and his people so shall He protect them. As God saved Daniel in the lion's den, so would He save them. The spiritual forces of the times metamorphosed into the spirituals as true original folksongs of the Afro-American.

James Weldon Johnson cited in his book, American "Negro" Spirituals, Viking Press, New York, 1925, the similarities of African songs to the Afro-American spirituals. The following is a song sung by African bards of Bornou in praise of their Sultan:

Give flesh to the hyenas at daybreak -
 Oh, the broad spears!
 The spear of the Sultan is the broadest -
 Oh, the broad spears!
 I behold thee now, I desire to see none other -
 Oh, the broad spears!
 My horse is as tall as a high wall -
 Oh, the broad spears!
 He will fight ten - he fears nothing!
 Oh, the broad spears!
 He has slain ten, the guns are yet behind -
 Oh, the broad spears!
 The elephant of the forest brings me what I want -
 Oh, the broad spears!
 Like unto thess, so is the Sultan -
 Oh, the broad spears!

Be brave! Be Brave, my friends and kinsmen -
 Oh, the broad spears!
 God is Great! I was fierce as a beast of prey -
 Oh, the broad spears!
 God is great! Today those I wished for are come -
 Oh, the broad spears!

This song should be observed also because it is one of the Bantu folk-tales. It is the song of an old woman standing at the edge of the river with a babe in her arms. The song is to coax back the child's mother who has been enchanted and taken by the river. The tale is The Story of Tangalimlibo, and it is as follows:

It is erylng, it is erylng,
 Sihamba Ngenyanga.
 The child of the walker by moonlight,
 Sihamba Ngenyanga.
 It was done intentionally by people, whose names cannot be mentioned
 Sihamba Ngenyanga.
 They sent her for water during the day,
 Sihamba Ngenyanga.
 She tried to dip it with the milk basket, and then it sank,
 Sihamba Ngenyanga.
 Tried to dip it with the ladle, and then it sank,
 Sihamba Ngenyanga.
 Tried to dip it with the mantle, and then it sank,
 Sihamba Ngenyanga.

The student will compare this Afriean song with the Afro-American spiritual, Oh, Wasn't Dat A Wide Ribber:

Oh, de Ribber of Jordan is deep and wide,
 One mo' ribber to cross.
 I don't know how to get on de other side,
 One mo' ribber to cross.
 Oh, you got Jesus, hold him fast,
 One mo' ribber to cross.

Oh, better love was nebber told,
 One mo' ribber to cross.
 'Tis stronger dan an iron band,
 One mo' ribber to cross.
 'Tis sweeter dan de honey comb,
 One mo' ribber to cross.
 Oh, de good ole chariot passin' by,
 One mo' ribber to cross.
 She jarred de earth an' shook de sky,
 One mo' ribber to cross.
 I pray, good Lord, I shall be one,
 One mo' ribber to cross.
 To get in de chariot an' trabble on,
 One mo' ribber to cross.
 We're told dat de fore wheel run by love,
 One mo' ribber to cross.
 We're told dat de hind wheel run by faith,
 One mo' ribber to cross.
 I hope I'll get dere by an' byc,
 One mo' ribber to cross.
 To jine de number in de sky,
 One mo' ribber to cross.
 Oh, Jordan's Ribber am chilly an' cold,
 One mo' ribber to cross.
 It chills de body, but not de soul,
 One mo' ribber to cross.

This African song appears to indicate that the spirituals were composed similar to it. If one were to compare it with the rhythm of our poetry of today he would find that the style is similar, too.

Another example of African - Afro-American style is the song, "Swing Low, Sweet Chariot." At one time it was reported to have been sung thusly:

Leader: Swing low, sweet chariot,
 Congregation: Comin' for to carry me home.
 Leader: Swing low, sweet chariot,
 Congregation: Comin' for to carry me home.
 Leader: I look over Jordan, what do I see?
 Congregation: Comin' for to carry me home.
 Leader: A band of angels comin' after me,
 Congregation: Comin' for to carry me home.

Leader: Swing low, sweet chariot, etc. ,

According to Johnson in his works of the American "Negro" Spiritual, the Afro-American "went a step beyond his original African music in the development of melody and harmony. He also went a step beyond in the development of form. The lead and response are still retained, but the response is developed into a true chorus. In a number of the songs there are leads, a response, and a chorus. In this class of songs the chorus becomes the most important part, dominating the whole song and coming first. Such a song is the well known "Steal Away To Jesus." In this song the congregation begins with the chorus, singing it in part harmony:

Steal away, steal away,
 Steal away to Jesus.
 Steal away, steal away home,
 I ain't got long to stay here.

Then the leader alone or the congregation in unison:

My Lord, He calls me,
 He calls me by the thunder,
 The trumpet sounds within-a my soul.

Then the response in part harmony:

I ain't got long to stay here.

Steal away, steal away, etc.

This developed form is carried a degree farther in "Go Down Moses."

Here the congregation opens with the powerful theme of the chorus, singing it in unison down to the last line which is harmonized:

Go down, Moses,
 'Way down in Egypt land,
 Tll ole Pharaoh,
 Let my people go.

Then the leader:

Thus saith the Lord, bold Moses said,

And the response:

Let my people go:

Leader: If not I'll smite your first-born dead.

Response: Let my people go.

Chorus: Go down, Moses,
 Go down, Moses,
 "Way down in Egypt land,
 Tell ole Pharaoh,
 Let my people go.

This whole style becomes more complex to a level of sophistication that is shown in songs like, "Deep River," and "Walk Together Children."

Of importance to know:

"Go Down Moses" has twenty-five different stanzas that were used to communicate to the slaves directions for seeking freedom with the underground railroad.

A discussion should be held to consider what the spirituals were, what and who they were for, and who sang them.

The students will accept the responsibility and bring to the listening room any music (of their choice) that they wish to hear, compare and play for the rest of the class.

The students will accept the responsibility to work as a group or individually and put together a presentation about what Black music means historically, culturally, or how the present Afro-American interprets Black music. These presentations must tell the why.

The students will prepare to deal with the teacher in a discussion of the following issues: Does music contribute to culture? Do you listen to or like music? Jazz? Rhythm 'n' Blues, Blues? etc.

As students you will list any current musical contributors to rhythm 'n' blues, rock 'n' roll, or jazz who have not been cited.

All students should listen to all the music in a non-traditional setting or a favorite accompanying atmosphere where most of this art is practiced or observed - usually a dimly lit room.

Important questions of the history of Afro-American music that as students you will be prepared to deal with:

1. What is folk music? Popular? Classical?
2. Can one say that these types of music are racial or national basically?
3. What are the main historical stages of the Afro-American music in the United States?
4. What contributions did the music of the Afro-American make to the musical scene in America?

The students will search out information on the following Afro-American pioneers and set up a related discussion of them as well as current ones with the teacher.

Maybe a question would be - "Were these and other Black musicians cut off from their participation and recognition in the formal structure of society, and why? The question to be dealt with is whether this is happening today and to what degree it is happening or not happening? In other words are today's Black artists being isolated from their promises and achievements? Cite the pros and cons. The pioneers you are to write about are as follows: Chevalier St. Georges; Edmund Dede; Joseph White; Louis Moreau; Gottschalk; Elizabeth Taylor Greenfield; Anna and Emma Louis Hyers; and Thomas Green Bethune.

The students will take the responsibility and read the entire works of Rochelle Larkin, Soul Music, Lancer Books, New York, 1970, and discuss what soul music is and what its contributions are.

AFRO-AMERICAN DANCE

The characterization of dance is so vast that one could never be able to tell of it in totality. However, one could delineate and break dance up into phases as it relates to one's culture. America has a culture that has produced what is most popular today and is rarely seen elsewhere, and that is the Afro-American dance. The only time it is seen elsewhere is when the Afro-American takes it with him to those other places. The Afro-American dance emerged from the roots of America as a result of the transportation of Africans to this country. The Afro-American dance is a complete manifestation of all the rhythms, moves, innovations, etc., from Africa linked uniquely to the development of the Afro-American in America. It would be difficult to specify the exactness of this development, but not so difficult to generalize its development with a few factual similarities, the difference being that one would have to have lived and recorded the entire process from the beginning to be exact. Consequently, this was not done and one must attempt to describe and interpret what is known of the Afro-American dance.

The main direction of the Afro-American rhythms, motions and styles are at the forefront of the American dance scene. All the motions are described as "soul" (a feeling which causes the arms to move independently of the shoulders, and the neck to move independently of the body, while the legs and feet do a

motion of their own with tremendous feeling), resembling the motions of Africans and the first Black folk of the South. Also, "Soul" is structure emotion. An example of this was reported to have been seen in the 1913 routines of the New Orleans pianist, Jelly Roll Marton. This was during the time Black people were doing a dance called "Ballin' the Jack." Jelly Roll Marton was a young man then and he reports that he sang of sis. . . out on the levee don' the double twist." Of course the twist was introduced on the American dance scene by Africans before this, but this familiar African dance expression was reintroduced in the late 50's by rock 'n' roll singer Chubby Checker, and as it did during the past, another Afro-American dance expression developed out of it, but always maintaining that African twist similarity. Music similar to this African twist was being continuously adapted to or used in the music of the blues with one with the soulful dog feeling; and it was used long ago according to Malcolm X when Blacks did the Lindy Hop. Africa was the birthplace of all the Afro-American dances, and when Africans travelled to the European world in shackles so did the origin and traditions of the Afro-American rhythms. One can recall that in a speech on Afro-American history by Malcolm X he related the ability and skill of whites to carry out "Slave Breaking" (the art of breaking the slaves' "will,") or acclimating him in order for the slave to be prime and excellent for the market and most desirable on the mainland. This process was carried out by placing slaves on many of the uninhabited islands along the Southern coast of the United States (Georgia, North and South Carolina,

and Florida). During this period skillful tactics were used to destroy any unifying elements among the slaves. White slave traders and keepers would completely divide the groups and families - brothers from sisters, husbands from wives, etc., just a total displacement of the transported African nation. These people (our forefathers) were of the land that extended through all of West Africa, the land of Asadata, Danfora, Sierra Leone, Guinea, Ghana, Nigeria, etc. From this process these African areas merged a cultural blending, a feeling that gave similar aesthetic expression to the real Obolo dance of the Iba's the EJOR dance of Dafora, dances of the Congo and throughout all of West Africa. The continuity of this process produced a folk culture with a vivid uniqueness that is expressed by the Afro-American youth of today and can still be traced to the ignored place where it developed - the coastal islands and southern plantations, i.e., southern plantations in that form are now only found in books), and of these dances that are known are the Ring Shout (circle dance) of West Africa, the Slow Drag, Snake Hips, of the Congo and other social dances of the Afro-American folk.

When one observes the modern Afro-American dances, it becomes clear that there is a definite carry-over of African dances into the western world. Certain basic movements can be traced to many African groups. The various moves of the Afro-American ranging from the walk and all its variations that can be also linked to the leap, hop, skip, jump, and fall of many forms and angles are completely related to the African dance.

It has been said by Lydia Parrish, Marshall and Jean Stearns, and Abraham Bryan of Dufuski Island, and a few others, that "the most obvious survival of African Dance in the United States is the Ring Shout, or Circle Dance." This dance has various forms of African combinations such as group movement in a circle, with the hands against the back sides of the legs, the shoulders erect, drooped outstretched arms and with the use of various hand gestures, as well as the coordinate flat-foot shuffle. Unfortunately, only white scholars have pursued and outlined the details of the African dance as well as what they call the diffusion of African dance patterns. One of these notable scholars, Melville Herskovits records in his book, The Myth of the Negro Past, New York, Harper Brothers, 1911, that the African dance "has carried over into the New World to a greater degree than almost any other trait of African Culture."

Important to this thesis also is the statement that is frequently made about specific African groups. Marshall and Jean Stearns record in their text, Jazz Dance, Macmillan Company, New York, 1968, six characteristics of African dance that appear rather valid on the surface. Of these the first is cited as African dance done on the naked earth with bare feet . . . it is a style that is often flat-footed and favors gliding, draggin or shuffling steps. Second, African dance is frequently performed from a crouch, knees flexed and body bent at the waist. Third, African dance generally imitates animals in realistic detail. Animal dances portraying the buzzard, eagle, crow, rabbit, etc., form

a large part of the repertory. (The tales of Uncle Remus form a literary parallel.) Fourth, African dance is centrifugal, exploding outward from the hips - very loose and limber in movements. Fifth, African dance places great importance upon improvisation, satirical and otherwise, allowing freedom for individual expression (very flexible). Sixth, African dance is performed to a propulsive rhythm. . . lucid style with the feet distinct from the legs, the legs from the trunk, the shoulders, the arms, the head, each separately defined. . . and when the torso turned or bent it seems to move from the hips; all parts of the body move independently of each other.

If one could have witnessed through some sort of crystal ball the unfolding of Afro-American dance forms, he would have concluded that this development is a result of Africans being transplanted to the Western World as slaves, and these very visible slaves through the process of forced acclimation and prodigy adjustment they begin to continue their art. This unfolding sophisticated art was interrupted periodically when the Afro-American as a slave took time out to imitate their white masters in their stiff European erect movements while passing away their time during idle moments of plantation life. On the other hand, one could have witnessed the now distinct dance known in the South as the Buzzard Lope which has been compared by Melville and Frances Herskovits in their book, Rebel Destiny, Whittlesey House, New York, 1934, when in West Africa they saw members of African groups "moving about in a circle . . .

with bodies bent forward from their waists and with arms thrown back in imitation of the bird from which their spirit took its name." The Buzzard dance in Africa and the South has been recorded as one that resembles a close imitation of the bird. The Buzzard Lope in the South is of a turkey buzzard preying on a dead cow.

In Melville and Francis Herskovits' Suriname Folk Lore, Columbia University Press, New York, 1936, they recorded that an African dance with characteristics of scratching had survived from Suriname Africa and was seen in New Orleans being done by the Afro-American. The scratching characteristics have allowed the Herskovits to associate the dance with a part of a dance called "Ligba, Guardian of the Crossroads" where each dance participant goes round and round in the circle. Herskovits also speaks of a Winti dance in Suriname, as "arms crossed from time to time over his breast, the fingers tugging at the clothing, as though scratching to relieve an itching sensation." This became the very foundation of a dance done by early Afro-Americans called the "Itch" which later became popular in 1900. Perry Bradford started doing the "Itch" as part of his routine. Also, Butterbeans and Susi used it in their routine of the "Heebie Jeebies" as a climax of their vaudeville act. The "Giouba" was another dance that the African slave modified. He changed the African characteristics into new movements called the "Juba Dance" which is similar to the dance of Martinique where the participants moves in a circle, man around the woman in a rhythmic shuffle with the weight on one foot and then the other

while flapping or doing some other rhythmic improvisation. The Juba evolved into another improvised form which has been categorized as "Patting the Juba" or in very close remembrance doing the "Hambone" - clapping the hands, thighs and chest in a rhythmic fashion. Considering the African slave was prohibited from using African drums for fear of slave revolts or expression of African unity, it seems only natural that a similar form of rhythm would be developed - this form has been termed "Patting the Juba" and later called "Hambone."

The beautiful thing about the Afro-American dance is the entire matriculation of the African foot, hop, head, arm, hand and body movements that have become the popular Afro-American style. Many old steps tend to be dropped or modified and end up with different names. In many cases some of the movements disappear completely, like the Buzzard Lope, only to be replaced by similar dances including "Snake Hips," "Fish Tail," "Fish Bone," the "Dick Camel Walk," "Stroll," "Ditty Bob," "Slop," "Slooring," the "Chugg" and many others. The Afro-American dance in some cases persist in varied details in a variety of styles like the "Itch," and it can also remain as a cherished antique style as in "Patting the Juba," as it retains its original African form such as the "Ring Shout." The one most meaningful factor in Afro-American dance is that feeling commonly referred to as "soul." The average Afro-American can improvise just about any movement, step, formation, etc., just as long as he has "that feeling." The Afro-American dance has all the unique characteristics of the most powerful and propulsive rhythm and style of all America. This is

found when one observes the Afro-American when he is singing, stamping, going through dance hop movements, or just dancing and clapping all in one motion. It is also the same rhythm that has created the real jazz. The Afro-American style is vital and enduring to the Afro-American culture and must be observed and discussed to enhance the "self style" that makes one strong and alive. For the man who neither sings nor dances, it has been said, "his soul is dead."

AFRO-AMERICAN DANCE

1. The teacher will have all the students read the preceding essay on Afro-American dance.

Further references should be available and given to the students, such as: Lydia Parris, Slave Songs of the Georgia Sea Islands, Creative Age Press, New York, 1949. Savannah Unit, Georgia writers' project, W. P. A., Drums and Shadows, University of Georgia Press, Athens, 1940. Melville J. Herskovits, The Myth of the Negro Past, Harper and Brothers, New York, 1941.

After the completion of reading and research, the students will engage themselves in a seminar type discussion of Afro-American dance and their relationship to it.

2. The teacher will establish time for the students to participate in the practice and demonstration of early Afro-American dances.

The teacher will become familiar with the early dance of the Ring Shout that is still carried out in some places in the South as well as the Afro-American church.

Given the following description the teacher will dance the Ring Shout with the students:

- a. Participants form a circle and begin walking clockwise.
- b. Both feet are about six inches apart.

- c. The left foot is slid outward and the right foot is dragged towards the left in a rhythmic motion.
- d. During the clockwise motion the hips are allowed to shake (wriggle) the shoulders are erect and in a forward motion with the feet to the floor, heel tapping with a stamp, rhythmically.

Note: the tapping of the heels is heavy, more like a stomp than a tap, while the hips are shaking.

2. Given the following description the teacher will organize the students to carry out the Buzzard Lope

- a. Participant one lays on the floor of the classroom representing a dead cow.
- b. Participant two becomes the dramatic personae and repeats rhythmically the following cues:

March aroun'	(the cow)
Jump across!	(see if she's daid)
Get the eye!	(always go for that first)
So glad!	(cow daid)
Get the guts!	(they like 'em next best)
Go to eatin'!	(on the meat)
All right! Cow mos gone!	

Dog comin'!

Scare the dog!

Look aroun' for mo' meat!

All right! Belly full!

Goin' to tell the res'.

All during the calling, participants are clapping hands rhythmically.

- c. Participants three, four, five and six hold arms high and wide like the wings of a bird while doing a shuffle step and hopping around the dead cow.

NOTE: Another form and probably a preferred one is when the participants stand with feet spread apart (about six inches) and their arms are hanging down on their side, drooping neck, doing a shuffle, dragging step counterclockwise around the dead cow, rhythmically.

3. Given the following modern hip movements the teacher will practice and allow time for the students to participate in demonstrations of modern comparative dance steps that have similar African characteristics:

- a. Push and Pull: Couple stands apart from each other and bend forward in a pushing manner; sliding with a hop forward.
- b. Then, pulling backward with a glide and a hop.

- e. Repeat both a. and b. rhythmically with a lot of improvisation on an individual basis.

4. Given the following dance description the teacher will practice and do the Penquin:

- a. Partners standing close apart but facing each other.
- b. Standing on their toes with their feet about a foot apart and doing a pivoting rhythm.
- c. While pivoting on their toes they move the upper part of the body in wiggly motions of a penguin bird with a whole lot of Afro-American soul and improvisation.

5. Given the following dance description the teacher will take the responsibility of motivating the students to discuss the similarities of the early Afro-American dance and the present Afro-American dance as well as its similarities to West African dances.

- a. Partners face each other about two feet apart (similar to the "Uncle Willie").
- b. Partners are in a half squat position.
- c. In the half squat positions the feet are spread about a foot apart. They do a rhythmic bounce as they slide the feet back and forth, gliding across the floor right to left with the entire body in motion.
- d. With the gliding motions they have their hands out in front of

them, going up and down like monkeys climbing a rope while making smooth rhythmic body improvisations.

6. Discussing the similarities of the Early Afro-American dance and the present Afro-American dance as well as how it relates to West African dances:
 - a. Given the opportunity to participate in the Afro-American dance experience the students will be able to cite and list similarities and agree upon them.
 - b. Given a portion of time the teacher will encourage the students to analyze and document their present Afro-American dance behaviors as well as their speculation of the future.

STUDENT ACTIVITIES
AFRO-AMERICAN DANCE

1. The student will assume the responsibility and read the furnished essay on Afro-American dance.

Further, the student will study the available references given to them such as: Lydia Parrish, Slave Songs of the Georgia Sea Islands, Creative Age Press, New York, 1949. Savannah Unit, Georgia writers' project, W. P. A., Drums and Shadows, University of Georgia Press, Athens, 1940. Melville J. Herskovits, The Myth of the Negro Past, Harper and Brothers, New York, 1941.

After completion of reading and research, the students will engage themselves in a seminar type discussion of Afro-American dance and their relationship to it.

2. The student will take the allotted time for dance demonstrations and participate in the practice and demonstration of early Afro-American dances.

The student will take the responsibility to become familiar with the early dance of the Ring Shout that is still carried out in some places in the South as well as in the Afro-American church.

Given the following description the student will dance the Ring Shout in participation with the teacher and other students:

- a. Participants form a circle and begin walking clockwise.

- b. Both feet are about six inches apart.
- c. The left foot is slid outward and the right foot is dragged towards the left in a rhythmic motion.
- d. During the clockwise motion the hips are allowed to shake (wiggle) the shoulders are erect and in a forward motion with the feet to the floor, heel stamping rhythmically.

Note: The tapping of the heels is heavy, more like a stomp than a tap, while the hips are shaking.

2. Given the following description the student will organize himself through home practice and school time to carry out the "Bizzard Lope."

- a. Participant one lies on the floor of the classroom representing a dead cow.
- b. Participant two becomes the dramatic personae and repeats rhythmically the following cues:

March aroun'!	(the cow)
Jump across!	(see if she's daid)
Get the eye!	(always go for that first)
So glad!	(cow daid)
Get the guts!	(they like 'em next best)
Go to eatin'!	(on the meat)
All right! - 'Cow mos' gone!	

Dog comin' !

Scare the dog!

Look aroun' for mo' meat!

All right! - Belly full!

Goin' to tell the res'.

All during the calling participants are clapping hands rhythmically.

- c. Participants three, four, five and six hold arms high and wide like the wings of a bird while doing a shuffle step and a hop around the dead cow during the session while the dramatics personae is doing his thing.

Note: Another form and probably a preferred one is for the participants to stand with feet spread apart (about six inches) arms hanging down on their side, drooping the neck doing a shuffle-dragging step counterclockwise around the dead cow rhythmically.

3. Given the following modern dance movements formation the students will practice and, in the allowed time, participate in demonstrations of modern comparative dance steps that have similar African characteristics.

- a. Push and Pull: Couple stands apart from each other and bend forward in a pushing manner; sliding with a hop forward.
- b. Then, pulling backward with a glide and a hop.

- c. Repeat both a. and b. rhythmically with a lot of improvisation on an individual basis.

3. Given the following dance description the students will practice the "Penguin."

- a. Partners standing close apart but facing each other.
- b. Standing on their toes with their feet about a foot apart and doing a pivoting rhythm.
- c. While pivoting on their toes they move the upper part of their body in wiggly motions of a penguin bird with a whole lot of Afro-American soul and improvisation.

4. Given the following dance description the students will take the responsibility to demonstrate and discuss the similarities of this dance to African dances or early Afro-American dances.

- a. Partners are facing each other about two feet apart (similar to the "Uncle Willie").
- b. Partners are in a half squat position.
- c. In the half squat position the feet are spread out about a foot apart. They do a rhythmic bounce as they slide the feet back and forth gliding across the floor right to left with the entire body in motion.

d. With the gliding motions they have their hands out in front of them going up and down like monkeys climbing a rope while making smooth rhythmic body improvisations.

5. Students discuss the similarities of the early Afro-American dance and the present Afro-American dance as well as how it relates to West African dances.

Given the opportunity to participate in the Afro-American dance experience, the students will be able to cite similarities and agree upon them.

Given a portion of time the students will work from the encouragement of the teacher and begin to analyze and document their present Afro-American dance behaviors as well as their speculation of the future.

AFRO-AMERICAN DRAMA

If one would read the works of Ameer-Baraka, Barbara Ann Teer, Ed Bullins, Ahmed Al Essay, or any other dramatists, he would understand that Afro-American drama is "real Black drama," an act to articulate expression of the Afro-American experience. This includes cultural values through simulated performances of one's blackness (experiences) before an audience. Drama is a thrust toward creative existence. Further, it is for the Afro-American the demonstrating of behavior of self-awareness, a taunting activity to recognize the white world for what it is, and augmenting of style of maturity that grants appreciation for the cultural history of Black people - our own people. It is in a narrow sense performing the single most important task in one's life - that is being Black. In a broad sense, once the task of being Black has been achieved, the Afro-American may be anybody else that suits him in dramatic characterization. Naturally, one can still do other characterizations without being Black, but being Black is preferred first. That way one can maintain a direction and the "self," by liberating the "Black Self" first. The "liberator" can now display this Black drama by depicting the life of the Afro-American whether it is for burning his past, for wandering through the city streets with little or no hope of a goal or simply for having the urgency to know who he is, and to identify the enemy.

This artistic movement of Afro-American drama is to give definition, direction and liberation in what it is to be Black when thinking Black; using Black styles, natural aesthetic styles, their own moral and spiritual styles. A deserving example of this is the witnessing of and participation in the affective experience of Barbara Ann Teer and her soulful liberators.

The most noticeable aspect of Black drama that your attention should be focused on is the natural demands of the culture. This is found in both Black music and Black spiritualistic moral philosophy. Black drama is art - revolutionary art inherent in change - change or creations of new models of drama. Experiences similar to those being created are merely new ones in the same vein but different from white models. Afro-American dramatizations are models that reflect the Afro-American experience giving rise to a new style free of contradictions of the Black in this society and a style that surely leans towards reclaiming their lost African heritage. Some models you will note, are similar to whites, yet still different and will have to be checked continuously until clearly distinct Black models are developed. Participation in the following directions will enhance the Black model.

AFRO-AMERICAN DRAMA

Need I tell you what Afro-American drama is? No. However, read the short description - "Afro-American Drama - A Black Art."

The teacher will select group leaders for peer coordination or she can do it herself for both groups. If he selects leaders, substitute the name "leader" for "teacher" in these objectives.

The teacher will randomly divide the students into two groups, making one group participants who will dramatize the poem after all students have defined it. The other group will be observers and will participate in the general discussion of the poem.

The teacher will now instruct the student to read and define all the words in the poem "Block Sounds," by Charlie Cobb (1965).

BLOCK SOUNDS

Pound . . .	(lay it down - this is the sound)
hangin'	(standing there - loitering, laying)
on the corner	
diggin' it all	(looking at everything - checking
tryin' to get ready	things out)
to	(getting myself together)
make it	(hustling, pushing, etc.)
anyway i can	
just movin	
and makin	
my	
scene	(letting myself be seen)

- lookin for somethin to get into (smack, stuff, etc.)
- Block (just out chere
on it) (on the corner - that's where it is)
- Splibs
taps (Blacks, Spooks, jig-a-boos,
brothers and sisters)
- All out chere
on the corner (Both brothers and sisters, young
movin and old; all ages interacting with
in our own each other laying cool)
- sounds and grooves
- Pool hall
balls clippin clickin (chump sticking, or playing pool
hustlin a turkey caught for 3 -- \$5 bills and rapping about
in the middle a white girl who he is laying with
of nine ball and who digs to be 'georged, "
for three fives likes his rod, joint - and she
talkin about a doesn't have a buttock, or shape
fay chick to it.)
- i'm makin it with
who loves what i got
that's long and black (but
she ain't got no ass)
- Gonna get strung out tonight (loaded - high)
just out there (escaping from reality, high,
blowin this whole scene and in my own world with no one
on my groovey gig else to worry about and can't
floatin come down off of the high.)
out there
so far
i
can't get back in
- Charlie, (whitey, the man)
(got to pull his shit) (power, oppression)
gonna cut him loose (walk out on him)
and put down (project his own program and
some of my own idcas)
(i'm ready)
soon's i get straight (stop using the stuff, or iay off
with that man the high)
downtown

get in my chine and go (cut out to where there ain't no man)	(car - leave and go) (to a place where whitey doesn't exist)
Cop, jaacked up one of the boys last night ain't nothin' harder on us than a splib cop.	(policeman) (beat up, arrested and manhandled him) (black policeman)
Times is hard eats startin to punch fags to keep in loot.	(things aren't going easy) (fellas starting to make love with another fella for money)
Got to fine me a new hustle so's i can blow (this town) ain't a damn thing happenin nothin' at all.	(new way to make quick money) (leave) (things are dead and the hustle doesn't come through)
Mr. X is back on the scene pressed, man those guys is ready but we just ain't together a-tall, niggers ain't shit an ain't ready for a godamn thing. If we was ready i'd be the first to blow charlies and his whole godamn scene away.	(Pimp, Muslim, brother that is excellent dresser, on the corner) (know what to do on the corner) (brothers like him are in bad shape, unorganized, etc.) (brothers are in bad shape, not into anything, show, not together, no program that fits us all.) (Black had a unity program) (first to fight whitey) (and his whole society or power structure)

Got to split
to this down set
really get into a thing
might **not** know where
but i'll be out there

(leave)
(to a new scene)

(find a meaningful program
find something that's together)

black sounds
pound . . . and POUND.

(what's happening with the
Brothers on the corner)

(Spring, 1965)

Note: Many students won't understand or know the correct definitions to many phrases and words of the poem and will need hints from the teacher. The definitions are not to over-emphasize or simplify the process here, but it is to insure accuracy of the entire exercise. Point out to the students that some words make sense in context only when they are treated as a complete phrase or statement such as "hangin' on the corner" or "all out chere on the corner movin' in our own sounds and grooves," etc. Further, a word like "chere" has style only in that it is a "cool" way of communicating, and this should be pointed out at the end of the exercise during the general discussions. Again the teacher will randomly divide the students into two groups. One group will be participants, the other observers.

The teacher will instruct the students of the participating group to come to an agreement on what the poem means. (The other group must patiently observe.)

The teacher will support the instructions that tell the students to pick individual roles for dramatization purposes.

The teacher will support and encourage the dramatization of the poem by the students.

The teacher will, together with the students, discuss the dramatization of the poem, with the individuals participating in a general group discussion of the exercise. This is useful because it further helps to get at the self in the individual.

Questions and positions of directions for the teacher are as follows:

Positions :

1. Student opinion of the poem and its dramatic action.
2. The fact that to go through this entire exercise will liberate a little more of one's true self, whether they are of "Block Sounds" or not.

Questions :

1. What attitudes and conventional beliefs obscured for a long time the proper understanding of "Block Sounds."
2. Is there any real opposition between this style of life and any other?
3. What are the real differences in the Afro-American style of life in its various roles?

The teacher will instruct the students to act out Ed Bullins play, "You Gonna Let Me Take You Out Tonight Baby," (see Appendix II).

The teacher will ask for two students to volunteer - a girl and a boy.

Once the volunteers are committed the teacher will instruct the girl to sit with her back to the class as if she were talking on the telephone. The male volunteer will carry out the action of the play asking the girl for a date as naturally as possible reciting the dialogue of the play. The other students will observe the actions of the play.

The teacher will instruct the students to discuss the play and its characters after its completion.

Questions to be considered are:

1. What do the students think of the character of the play.
2. Would any student present ask for a date in that fashion?
3. What is good or what is bad about that particular experience of date-matching?

Other plays are comparable to this one, and should also be read or dramatized

(See Bibliography).

STUDENT ACTIVITIES

AFRO-AMERICAN DRAMA

As a student you must realize that this exercise is to get at your knowledge of the Black, how it has changed from before to what you know of now. Some of you probably believe that you are cool and know something, but others feel particularly in the dark. Well, just keep your cool and follow instructions with eager enthusiasm.

The student will read the poem "Block Sounds," by Charlie Cobb, 1965. This poem is a description of what is happening "on the block."

Now that you have read the poem you will define all main words in the poem. Examples: "Pound" - give definition of what you think it means; or "hangin' on the corner," and "diggin' it all." Some words will have to be defined in groups, because alone they mean nothing and as phrases they give one a hep meaning - you dig!

At this time your leader/teacher will divide you into two random groups. One group will be observers, the other participants. If you were selected to be in the group of observers, then you do just that - observe. If you were selected for the participant group, then as a group you must agree on all words as correct definitions of the poem. Once agreement has been obtained, you should choose roles to act out.

Now that you have decided on the role you are to play, under the instruction of the leader/teacher you now act out the poem - dramatize it!

For example:

Student A: Dramatizes what "hangin' on the corner," is (and what the other words mean when someone is trying to get ready).

Now the participant group and the observer group get together and discuss the interaction of the play.

Things to be cognizant of:

1. How many actually know what being on the block is?
2. What are the implications of "Block Sounds?" How valuable is this activity in an Afro-American's life?
3. What can you add to this exercise of the validity of non-validity of this phase of ones life?
4. What is your opinion of "Block Sounds" and how does it relate to you?

Note: It is important to realize that everybody is not acquainted with being on the street. But maybe these sounds have feeling to you or someone else's existence. The important aspect of this is not that this is the way to be or the thing to do but to have an understanding of what is happening and what the implications are of these life sequences.

BLOCK SOUNDS

Pound . . .

hangin'
 on the corner
 diggin it all
 tryin to get ready
 to
 make it
 anyway i can
 just movin
 and makin
 my
 scene
 looking for somethin to get into

Block (just out chere
 on it)
 Splibs
 taps
 All out chere
 on the corner
 movin
 in our own
 sounds and grooves

Pool hall
 balls clippin, clickin
 hustlin a turkey caught
 in the middle
 of nine ball
 for three fives
 talkin bout a
 fay chick
 i'm makin it with
 who loves what i got
 that's long and black (but
 she ain't got
 no ass)

Gonna get strung out tonight
just out there
blowin this whole scene
on my own groovey gig
floatin
out there
 so far
 i
can't get back in

charlie,
 (got to pull his shit)
gonna cut him loose
and put down
some of my own
(i'm ready)
soon's i get straight
with that man
 downtown
get in my chine
and go (cut out
to where
there
ain't
no man)

cop,
jacked up one of the boys
last night
ain't nothin harder on us
than
a splib cop

Times is hard
cats startin to punch fags
to keep in loot

Got to find me a new hustle
so's i
can blow (this
town) ain't
a damn thing

happenin
 nothin at all

Mr. X is back on the scene
pressed,
man those guys
is ready
but we just ain't
together a-tall
together ain't shit
an ain't ready for a godamn thing

if we was ready
i'd be the first
to blow
charlie
and his whole godamn scene
away.

got to split
to this down set
really get into a thing
might not know where
but i'll be out there

black sounds
pound . . . and POUND.

Charlie Cobb (Spring, 1965)

STUDENT ACTIVITIES

AFRO-AMERICAN POETRY

The Black poet is an artist from the Afro-American literary family who is defining the Black community to the Black American. Each student is a poet in his own style. He is a revolutionary poet if he is trying to change the community and give it new directions towards unification of all Afro-Americans. These changes are new symbols of drama, style, rhetoric, such as what happens when one participates in the National Liberation Theater's techniques that create change towards the direction of liberation. The effort is free of contradictions of the Black individual in this society as we begin the last cycle of reclaiming our lost African heritage.

The student will listen to the recording of the LP "Lost Poets" (Douglas 3 PIP Records).

Check out the rhythm and style of these poets' presentations. This technique of singing or chanting their meaning is new on the American scene of poetry reading.

Again it is "What if we did not come from Africa but to Africa."

The student will read and analyze the following poem for the sound of rhythm and its impact of context. The student will further answer the questions: What does the poem communicate? and What is a Black catharsis?

BLACK CARTHARSIS

Get this now!
 Listen to the stomp and thunder of the long trip home.
 Here we come down our own uterus
 Paid for in cash.
 No more lay-ways
 Or white Christ
 And we at the opposite pole
 Begging tickets
 To kingdoms burning on the sand and cardboard.
 Get this now!
 No more gray folks
 Playing cool with new nickles under our crosses
 Between black thieves (playing black with gray hunders)
 Hollering
 For the elixir
 Of burning pink flesh slumming.
 Get this now!
 Cancel the cement. This thing coming down
 Now! With or without the flashes from treetops.
 This bus is full. Catch another or run by mail to uglyland
 because
 The weather is getting bad.
 Get this now!
 The machine age is over; we can pray.
 Glorify the messenger; kiss the East
 And hurry the hybrid of the consequences.
 My sister's new baby and yours.
 Willie got married on the shores
 Columbus dug it and cried
 Some sun in our West; the universe convulsed with our new zoo.
 (I'm feeling good now) get this now! (gonna solo a taste)
 If I die before you wake
 Love me
 After the third day I woke
 Banged on the rock
 Got out.
 Saw Mary and Mamma crying.
 Took them home
 Felt my freedom deep
 My signature!

Richard W. Thomas

The student will read the following poems the Afro-American anthological style that have been written with the fire of liberation.

REVOLUTION

By Richard W. Thomas

We will not die for nothing
 Not anymore
 Our deaths shall be noisy and beautiful to the
 last swing.
 And deep
 Evenly spread all over; without a wrinkle or a tear.
 We shall die properly, all at once!
 No more inch by inch,
 Day by day,
 Or by the hour. There shall be one crash and one crash
 only!
 We shall go spirits first,
 Leaving our bodies dragging in your sleep of us,
 While folks cry at our funeral
 For themselves in us
 But, not us! Not anymore baby; no good!
 We ain't radical or high;
 We've thought it all over, and
 It's marked on your calendar
 Burning on our foreheads . . .

What is the impact of this poem on you as a student? Write and discuss your answer to this question.

The student will look up the following Black writers and poets and take the responsibility of writing a short essay about each. The majority of these writers can be found in the Black Fire, an anthology of Afro-American writing, edited by Imamu Baraka and Larry Neal. Others in the following publications: We Walk

The Way Of The New World, Don L. Lee, Broadside Press, Detroit, Michigan, 1970; Riot, Gwendolyn Brooks, Broadside Press, Detroit, Michigan, 1970.

Given the following names, identify each:

Ahmed Legraham Alhamisi	Carol Freeman	David Llorens
Charles Anderson	C. H. Fuller, Jr.	Bill Mahoney
S. E. Anderson	Jimmy Garrett	Gaston Neal
Kuwasi Balazon	Lethonia Gee (Lee Gee)	Larry Neal
Lindsay Barrett	Niki Gioviana	Odaro (Barbara Jones)
Bob Bennett	Joe Goncalves	Charles Patterson
Lebert Bethune	Leroy Goodman	Yusef Rahman
Hart Leroy Bibbs	D. L. Graham	Clarence Reed
James Boggs	Kirk Hall	Sonia Sanchez
Gwendolyn Brooks	Bob Hamilton	Barbara Simmons
Frederick J. Bryant, Jr.	O. R. Hang, Jr.	Lefty Sims
Ed Bullins	Nathan Hare	Welton Smith
Ben Caldwell	Albert E. Haynes, Jr.	John Wheeler Smith
Stokely Carmichael	David Hendersons	Rolland Snellings (Askis Muhammad Touré)
Calvin C. Hernton	Yuseff Imen	H. B. Spellman
Charlie Cobb	Marvin Jackman	Edward S. Spriggs
John Henrik Clarke	(Nazzam Al Fitnah)	James Stewart
Stanley Crouch	Lance Jeffers	Sun Ra
Harold Cruse	Alica Johnson	Lorenzo Thomas
San Cornish	Leroi Jones	Richard Thomas
Victor Hernandez Cruz	Norman Jordan	Jackques Wakefield
Walt Delegal	Keorapetse Willism	Ron Welburn
Ronald Drayton	Kgositsile	Joseph White
Henry Dumas	Peter Labrie	Charles E. Wilson
Ronald L. Fair	Leslie Alexander Lacy	Ted Wilson
Julia Fields	Reginald Lockett	Joy Wright
Clarence Franklin		
Al Fraser		

Given the following poem the student will read and study the rhythm. What is the impact of this poem on you?

Blackman/ an unfinished history

the old musician beat into an alien image of nothingness
 we
 remember you and will not forget
 the days, the nights, the weekends
 the ~~secret~~ savings for the trip north
 or up south. We entered the new cities -
 they were not ready for us -
 those on the great rivers, the lakes
 they were clean then, somewhat pure,
 u could even drink from them
 and the fish lived there in abundance.
 we came by backseat greyhound and special trains
 up south came us
 to become a part of the pot that was supposed to melt
 it did and we burned
 and we burned into something different and unknown
 we acquired a new ethic - a new morality - a new history
 and we lost
 we lost much - we lost that - that was
 we became americans - the best - the real
 and blindly adopted america's heroes as our own
 our minds wouldn't function,
 what was wrong?
 it couldn't have been the air - it was clean then.

today
 from the clouds we look back
 seat 16C in the bird with the golden wings.
 we came and were different shades of darkness
 and we brought our music and dance,
 that which wasn't polluted.
 we took on the language, manners, mores, dress and religion
 of the people with the unusual color.
 into the 20th century we wandered rubber-stamped
 a poor copy!

but the music was ours, the dance was ours, was ours.
 and then it was hip - it was hip
 to walk, talk and act a certain neighborhoodway,
 we wore 24 hour sunglasses and called our woman baby,
 our woman,
 we wished her something else,
 and she became that wish.
 she developed into what we wanted,
 she not only reflected her, but reflected us,
 was a mirror of our death-desires.
 we failed to protect or respect her
 and no one else would,
 and we didn't understand, we didn't understand.
 why,
 she be doing the things she don't do.

the sixties brought us black
 at different levels, at different colors we searched
 while some of us still pissed into the wind.
 we tasted
 and turned our heads into a greater vision.
 greatness becomes our new values - OOOOOOOO
 like telling your daughter she's beautiful
 and meaning it. Vee. Boom Veeeee Boom
 You going to do it jim BOOOOOOOM
 You goin ta jump around and startle the world blackman.
 goin ta space man, all u got ta do is think space thoughts.
 You're slick jim, yes you is
 slicker than a oil slick, yes you is
 just been sliding in the wrong direction. click.
 be a New World picture. click, click.
 blackman click blackman click into tomorrow.
 Spaced from the old thoughts into
 the new. Zooom. Zooommmmmmm Zooommmmmmmmm.
 click.
 design your own neighborhoods, Zoom it can be,
 teacher your own children, Zoom Zoom it can be,
 build your own loop, Zoom Zoom it can be,
 feed your own people. Zoom Zoom it can be,

Watch out world greatness is coming. click click.
 protest your own communities, Zoom Zoom it can be.

Create man blackman . . .
 walk thru the
 world
 as if You are world itself, click.
 be an extension of everything beautiful and powerful, click
 click.
 HEY blackman look like
 you'd be named something
 like earth, sun
 or mountain.
 Go head, universe
 Zoommmmmmmmmmmmmmmmmmmmm. Zoommmmmmmmmmmmmmmmmmmmm
 Zoommmmmmmmmmmmmmmmmmmmmmmmmmmmmmm click click.
 be it,
 blackman.

As-Salaam-Alaikum,
 Don L. Lee

Given the following poems the student will read them and discuss with the teacher the relationship of these poems to real nationalism for Black people.

Also, answer the questions - "Will these poems build culture? Will the poems develop a better self among brothers and sisters? How do you feel about these poems? Have they helped you?"

Note: These poems offer a direction for Afro-Americans to follow.

Check it out!

MAN THINKING ABOUT WOMAN

By Don L. Lee

something is lost in me,
like
the way you lose old thoughts that
somehow seemed unlost at the right time.

i've not known it or you many days;
we met as friends with an absence of strangeness.
it was the month
that my lines got longer and my metaphors softer.

it was the week that
i felt the city's narrow breezes rush about
me
looking for a place to disappear
as i walked the clearway,
sure footed in used sandals screaming to be replaced

your empty shoes (except for used stockings)
partially hidden beneath the dresser
looked at me,
as i sat thoughtlessly waiting
for your touch.

that day,
as your body rested upon my chest
i saw the shadow of the
window blinds beam
across the unpainted ceiling
going somewhere
like the somewhere i was going
when
the clearness of your/teeth,
and the sears on your legs stopped me.

your beauty: un-noticed by regular eyes is
like a blackbird resting
on a telephone wire that moves
quietly with the wind.

a southwind.

JUDY-ONE

By Don L. Lee

she's the camera's
subject;
the sun for colored film.

her smile is like
clear light bouncing off
the darkness of the
mediterranean at nighttime.

we all know it,
her smile.
when it's working,
moves like sea water -
always going somewhere

strongly.

BIG MOMMA

finally retired pensionless
 from cleaning somebody else's house
 she remained home to clean
 the one she didn't own.

in her kitchen where we often talked
 the Chicago Tribune served as a tablecloth
 for the two cups of tomato soup that went
 along with my weekly visit and talkingto.

she was in a seriously-funny mood
 and from the get-go she was down, real down

roaches around here are like
 letters on a newspaper
 or
 u gonta be a writer, hunh
 when u gone write me some writen
 or
 the way niggers act around here
 if talk cd kill we'd all be dead.

she's somewhat confused about all this blackness
 but said that it's good when negroes start putting themselves
 first and added: we've always shopped at the colored stores,
 and the way niggers eat each other up round
 here every weekend that whiteman don't
 haveta
 worry bout no revolution specially when he's
 gonta haveta pay for it too, anyhow all he's
 gotta do is drop a truckload of dope out
 there
 on 43rd st. and all the niggers and your
 revolutionaries
 be too busy getten high and then they'll turn
 round
 and fight each other over who got the
 mostest.

we finished our soup and i moved to excuse myself,
as we walked to the front door she made a last comment:
 now luther i knows you done changed a lots but if
 you can think back, we never did eat too much pork
 round here anyways, it was bad for the belly.
i shared her smile and agreed.

touching the snow lightly i headed for 43rd st.
at the corner i saw a brother crying while
trying to hold up a lamp post,
thru his watery eyes i cd see big momma's words.

at sixty-eight
she moves freely, is often right
and when there is food
eats joyously with her own
real teeth.

Leopold Sedar Sengbor

Naked woman, black woman
Clothed with your colour which is life, with your form which
is beauty!
In your shadow I have grown up; the gentleness of your
hands was laid over my eyes.
And now, high up on the sun-baked pass, at the heart of
summer, at the heart of noon, I come upon you, my
Promised land,
And your beauty strikes me to the heart like the flash of an
eagle.

Leopold Sedar Sengbor

AFFECTIVE EXPERIENCE OF THE BLACK COMMUNITY

Within the whole structure of the Black community most of the efforts have been used to fight racism, and this is definitely no help in the unification of Black people. Don't misunderstand what is being said. Even though this document cites the entire structure of racism, it is not its primary emphasis. No, the emphasis is on seeking the knowledge of self. It is part of a gigantic effort of Black people throughout the nation to kindle the process of change by giving to Black people a knowledge of self.

This entire section consists of the concepts of Sister Barbara Ann Teer and her National Liberation Theater. The futile attempt of this pen to capture these unifying concepts into a curriculum for Afro-American Culture in which teachers and students can share is an affective experience for the Black community. All praises are due to Allah, Sister Barbara Ann Teer and the Liberators of her theater. This whole emphasis is to capture what Sister Teer has created and to allow for an affective exchange of the interrelationships of the emotional self in exploring the interdomain in one's quest to strengthen the self while getting the emotional process of the self together. The primary direction of this curriculum is for the participant to work the self out of the plants of decadence of this non-spiritual land that we live in today. It is to rid Blacks of the obsession of the "Jonese s" - the European perspective and the American

style of acquiring and accumulating materials with little or no use with respect to the Black people's struggle. Their cultural manifestations are of an African nation and they vary from place to place, city to city, and nation to nation, etc. We must expect our efforts to uncover the resources of our African heritage. We must as Barbara Ann Teer says, 'De-Crud' ourselves, take off all excess that hinders our blackness, and become knowledgeable of ourselves so knowledgeable that we may be clothed in the natural process of blackness. As some brothers and sisters (mainly Liberators) have called it - to "deniggerfy" ourselves. In this "deniggerfying" style of what most Black people seem to go through are several transitional stages whether they be conscious or unconscious or whether it is what Ameer Baraka vividly expresses: "to look into Black skills and teach white people their death," but nevertheless, one is still striving to face his Black self and discover the full knowledge of self where one could revive his own self-confidence, self-spirits and self-modes of behavior.

If the concerned would observe any classroom of eleventh and twelfth graders, one would observe that there is little learning taking place. Students and teachers are actively engaged in student-teacher outwitting relationships, as well as idleness, frustration, and ambiguous movements that reflect their restlessness beyond the sophisticated style of "booking." The students just hasn't adopted the school behavior that ensures success because of the complete stagnation of the fact that his family hasn't started reinforcing the behavior of

the school's expectancies. If one were to ask anyone of these students why they are complacent about their studies they would probably only reply, "I don't know," or "Huh," "Don't ask me!" However, it is maintained in this writing that if students are exposed to this curriculum in which they learn about themselves they will have answers that replace the "Huh?" "Don't know!" "Don't ask me." Those experiencing this deniggerfying process will know the self and the human movement that they naturally feel. They will be liberated by the experience-based education rather than controlled by the non-sophisticated efforts which presently serve to destroy Black minds as well as bury any existent liberating qualities.

The whole proces of "de-crudging" is described by Sister Terr as incorporating five cycles (she refers to them as syndromes) that enable one to discover his spiritual self. These cycles are more than just suggestions and points of departure for relating to individual problems. They are stages in ourselves that can come out at anytime or what we might find flowing through us at any point depending on what our environmental structures are. These cycles are a method and point of direction, and are as follows:

1. The Nigger Cycle.
2. The Negro Cycle.
3. The Black Cycle.
4. The National Cycle.

5. The Revolutionary Cycle

Note: These cycles are synonymous with personality and several emotional attitudes.

The Nigger Cycle - An obvious consideration is how Webster defines Nigger - "A meanly covetous and stingy person, grudgingly reluctant to spend or grant; stingy." Also whites have characteristically used and related the word offensively as a definition of any member of any darkskinned race. Therefore, it must be made obviously clear that this is not the consideration here, and in no way is the use of this term related to the above explanation. As one can see, Webster defines Nigger as a description of whites. Consequently whites use "Nigger" in describing Black people derogatorily. The description of the use of nigger in this section is strictly a positive adulation and is used only relative to the Black community. The Nigger eyele is where one is in the act of survival from the "pool school" or just the whole "evil school." It is a psychological release of emotion that describes personal development among Black people. It is a stage in Black people that identifies them with the "grunts" "moans," and Ahun," etc. and not the standard English that describes the regulated feeling of the people. Many Black individuals recognize this state quite uniquely. For example, a sister might refer to her man as "my nigger" (nig-ga) which rings with emotion and style to be interpreted affectionately as her possession. Also, a sister can change her expression and descriptively

label one as an unkindly friend, one not to be around - expressively as a nigger (of course this is all an inhouse expression and everyone won't understand what is being said here). Further, a brother will refer to another brother as a "boss nigger" (nig-ga), meaning that he is together and doing beautiful things. This is not to say that brothers and sisters do not use these expressions interchangeably. On the contrary, they are separated only for examples. One point that should be reiterated is that these are inhouse expressions, and it isn't surprising that many who read this won't quite understand. But those of concern will know, you dig! However, those of us who are of Cadillacs, processes, chitterlings, the blues, shooting dice on the corner, etc., know just where it is.

The Negro Cycle - This is the cycle that has probably lived the longest. This is the two-sided cycle, the one that confuses everybody and even the original Black folks. One has been able to see this cycle as the magnified Negro who has "Uncle Tommed us," "Jim Crowed us," "Back of the Bussed us," "tinted us white on the inside," "mummified us," "made imitators of us." Quite frankly this is the cycle that has been described by Ameer Banka as the "Black Bourguoise":

"has a gold tooth, sits long hours on a stool,
 thinking about money. Sees white skin in a secret
 room rummages his senses for sense
 freams about Lincoln(s)
 Conk's his daughter's hair
 sends his coon to school
 works very hard
 grins politely in restaurants

has a good word to say
 never says it
 does not hate Ofays
 hates, instead, himself
 his black self.

The Negro Cycle will emerge from us at different times all in the process of de-crudging and has remained a part of us as a result of the nature of our experiences. This cycle can be further explained as the personality that does not trust one's own experiences; it is of one who has forgotten from whence he came. We refer here to the Negro character who accepts the details and symbols of whites as those of his own life. Put another way, he accepts the symbols and details of his life that has been deliberately constructed to make him believe that whatever white people say about him - he is. This cycle is so well known that when it is with him, he has the feeling that he must accept white people and accept them with love. It is the cycle that emits the psychology of one who is trapped in a history which he does not understand; and until one can understand it, he cannot be released from it. It is also of the madness that convinces him to believe that for innumerable reasons blackmen are inferior to whiteman. He will feel that he will know better, but he will only find it difficult to act on what he knows. James Baldwin has often said that "to act is to be committed, and to be committed is to be in danger." Also, it is the psyche that allows one to forget and elevate himself from what we all are: pimp, whore, racketeer, church member - one of the children bound together by their

oppression. This cycle is all too familiar to one who has limited gut comprehension of the grievances of lower-class Blacks and who is caught on the inside of the circumstances of his own background. Yes, this is that fruitful cycle known to Black people. When Black people reflect upon it they are placing emphasis on education, the church, as well as social emphasis on degrees of Black color. What has been the most difficult to reconcile is the tendency for compromise which leads to complicity.

The Black Stage - This is the stage in which the Black personality rejects all negative expressions of Black and starts to redefine himself, with feelings that only he can feel. One begins a liberating cycle of change in self and angrily seeks to assert his own definition, to reclaim his history, culture, and to create his own sense of community and togetherness without the presence of whites.

If one were to observe this personality stage one would see a growing resentment of "Negro" inscriptions. These inscriptions are interpreted as inventions of the oppressors and are nothing but white images of Blacks, and which must be rejected violently. This is the cycle of Blackness emerging in the knowledge that Blacks are Afro-Americans, African-Americans, or Black people - images of ourselves. At this time in his personality growth, one is acquiring his first awareness of blackness. He begins to turn away from white imitations. He is beginning to awaken or be reborn through redefining his existence to whites. This personality may be a reflection of anger. It is a stage when one begins to create slogans for the liberation of his soul. This

personality is seen in many ways through Black writers, and through Black poets who are regaining their spirits, and who are vividly beginning to define the existence of the Black community, describing the violent anger of Black people and their community. Further, this personality is liberated through the wearing of sandals, natural hair styles, bubas, dashikis, beads, and any other signs of expression of one's blackness, naturalness, and self through word of mouth as well as physical appearance. This is the whole cycle of self-assertion, self-protection, and the creation of self-study (Black Studies), Black independence, Black pride, a complete break from the chains of oppression to having an atmosphere of Black liberation.

The Nationalist Cycle - This describes the personality of liberation, and the angry psychology of speaking out in anti-liberal tirades, questioning the existence of Black people. It deals with the personality that expresses that the civil rights battle is a waste of time. Consequently this personality formulates a literary verbal front against the aesthetics that are implicit in cultural integration. It is the voice of rebellion with a strict ideology. This personality is not as well known as the previous, but it is just as sophisticated and represents the expressions of the blackmen who move to control the economy and politics of his community. The complete act of being of the "Garveyite-style" personality. This is the cycle of self-improvement; the cycle that articulates control over the areas of the Black community, creating Black owned enterprises in place of white ones - seeking psychological independence from white

oppression. Also, the personality is one of a national sense or urgency seeking a national program for the masses of Black people. This is a cycle that perceives Black redemption as a struggle between "good" and "evil," "friends" and "enemies." One element assuredly is exposed and that is the behavior that shows a need for power, power of Black people in the world. The personality possesses feeling in which Africa means a great deal to Black people both physically and spiritually. It is felt that an individual of this cycle behaves with a special relationship involving the omnipotent and the sacred, the Black kingdom of the past (antiquity), and the kingdom yet to come. A vivid expression of new life, pride, and love of Black people becomes the behavior in this cycle.

The Revolutionary Cycle - In order to understand this personality cycle one must look past the "old school" of "Negro" thought (enslaved thought) and rest his consciousness on the definitive style of the real Black mind. Consequently, to discuss the Black revolutionary cycle (personality) one must move away from the feelings that a revolutionary personality is a diatribe against the present status quo.

"Revolution" as a word in the historical sense simply means denoting of social change that is profound and widespread. It is not necessarily any particular kind of social change, but pertains to any and every kind of social change. Unfortunately, ignorance has dominated the status quo's interpretation of this work and they interpreted it as a personality style of mob violence, civil disorder, anarchy, and just lurid scenes in the streets. What one must

realize is that in a complex society such as those in the world today are undergoing a continuous revolutionary expansion and change especially one such as the United States who has carried out a capitalistic (democracy) industrial revolution since its inception. The only things advocated in any revolution is the evolution or progress and the will and use of power for social expansion and change of a revolutionary nature. The dynamic function of revolutionary change is so badly misunderstood that every dimension of unrealistic comparisons between democracies and dictatorships is cited. For example, we learn and unfortunately believe that democracies are traditional and peaceful and that dictatorships are revolutionary and warlike as well as unnatural. One learns now that democracy or capitalism is not by definition anything more than commercial and industrial revolution, accompanied by extreme rapid population growth, frontier settlements and capitalistic imperial wars. Further, these historical processes have been transmitted - better yet, camouflaged into a lot of abstract concepts, mostly under such names as ethics, law, political and social science, economics, and other similar concepts. The holders of power in this country would have Blacks believe that the Black revolutionary advocates the practice of liberating blood and anarchy while destroying the legacy of democratic peace, traditionalism, and stability. No - the Black revolutionary just wants change; change for the liberation of Black people.

Consequently, one must realize here and now, that the true tradition of democracy as this country knows it is revolution; the essence of democracy is the changes it has made in the whole world and outer space. Democracy, contrary to what is on paper, this democratic nation - USA, is directed by leaders who are revolutionary, militant, and successfully imperialistic, and they never respect the rights of the weak, or the not so industrialized groups of people (third world people) except those that they themselves have identified as working with the capitalistic or nationalistic interests. Examples of this can be obvious; for instance the British, French, Portuguese, Spanish, and other colonial powers' conquests, also the Vietnam war, the conquering of the African nations as well as its present imposed divisions. Also, equally important are the African slave trade and the extinction of the Indians in America. Now, the beginning of a new and different kind of revolution which gives rise to the liberation of the Black revolutionary personality is upon us.

Consequently, this revolutionary stage of personality is being presented possesses the need to revolutionize the entire context of the culture in which we live. This personality emerges out of the conditions that create a need for an instrument of communication, which serves to raise a new political awareness as Blacks are moving to further intensify their commitment of a complete cultural change. It is important to indicate that when one is in the revolutionary stage or cycle of his personality it is after that individual has been through the

other four stages. Also those today who are "Negroes" have remained in the "Negro" cycle and just as Europeans and American whites, they find it difficult to accept the term "Civil Rights Revolution" or the "Black revolution." This is because many "Negroes" see the Black revolution in the same way as Bayard Rustin, who says that "Negroes" generally analyze revolution as an attempt of force by a group not in power to take power and exercise it." Further, Mr. Rustin asserts that the above statement is not what "Negroes" want, and he is probably accurate; but if the revolutionary personality of those "Negroes" were liberated in the revolutionary style they would want freedom and peace for all Black people by any means necessary. Also, on the contrary to what Rustin states, this personality then will want what Ameer Baraka, James Baldwin, and any other Black writer with a Black revolutionary conscious mind have called attention to.

AFFECTIVE EXPERIENCE OF THE BLACK COMMUNITY

1. The teacher will read and study the essay entitled, "Affective Experience of the Black Community."
2. The teacher now instructs the students to read the same essay, "Affective Experience of the Black Community."
3. The teacher will organize the participating students into various groups to discuss the preceding essay.
4. At this point the teacher directs the students into discussing each described personality.
5. The teacher will solicit from the students their descriptions of each described cycle ("Nigger" "Negro" "Black" "Nationalists" or "Revolutionary" personalities) that would be different from that in the essay. In other words, students are to create their own personality descriptions.
6. The teacher will assume the responsibility of creating an atmosphere for both student and teacher participation in role playing each cycle. It is important for the teacher to demonstrate or have key students to demonstrate particular role cycles for greater effect.
7. The entire effect of this role playing experience is for the teacher to communicate to the students that they are role playing different personalities and that these personalities they will either have now or will soon have - as

well as that these same cycles can be seen as stratum within the Black community.

Note: Teachers should be aware that these cycles have been demonstrated and for greater understanding should be seen in the ritual experience that is conducted by the National Liberation Theater, 9 East 125th Street, New York City. In any case, in the absence of on site observation and participation, the following hopefully communicates the proper ideas.

Further, according to Miss Barbara Ann Teer and the Liberators their entire presentation gives a sincere and real meaning to the actor role by bringing the stage to the people - to Black people in order to regain the strength and reclaim the power of a beautiful African people. Sister Teer and the Liberators (not actors) advocate the necessity of Black people to go through a process called "decrudding." This process shakes off or "decruds" all traits useless to the growth of a strong, loving African people, and it comprises as stated in the aforementioned essay these five cycles: The nigger cycle, the Negro cycle, Black cycle, the nationalist cycle, and finally the revolutionary cycle. Also, when discussed with others, they want to indicate the nigger cycle as revealing debasement and unrefined characteristics about Black people which serve as a source for what is called "soul." In the "nigger" cycle a brother kills another, steals from him, curses his sister. No one can accuse him of having too much pride (if any at all). He is more than a connoisseur of "Ripple, Cold Duck, White Port, and Triumph." Too, this is the cycle where one hears the common

"uhn, uhn, uhn, Lawd chil'. ham mercy!" If it helps in further explanation one could interpret this cycle as one where the nigger, in order to move up the ladder of life, decruds the basic forms of life that have captured his spirit. So, he climbs into the Negro cycle. This eyele can be characterized by the cutting of a man's hair close to his head or a woman's hair being "fried" at Bertha's Beauty Parlor every two weeks. One finds in this cycle the constant struggle to be like the enemy, whom the Negro does not recognize, and to have what he has. One can find also in this cycle the personality of the Black Bourgeoise - many of the doctors, lawyers, teachers, preachers, etc., all possessing fine cars, comfortable houses with white picket fences and indoor toilets. Also, their political views are generally conservative, and many of their neighbors are of a complexion somewhat lighter than their own.

However, at long last some "Negroes" remember from whence they came and notice that Black people are a mass being oppressed and denied their rights. The Black person sees a need for the awakening of his people. Hence, "BLACK IS BEAUTIFUL!" "BLACK POWER!" "B L A C K!"

Our Negro has "decrudded" his way into the third cycle and liberates his Black personality. In this case we find the first awareness of a genuine Black man - no longer an emulation of the white man. In this cycle, everyone has something to say. We find the beginning of admitted racial frustration. We find slogans and speeches. One may see an Afro six inches high, a head wrap on

a girl - the very picture of the African-American. It is finally accepted that the tightly curled naps that spring back into place when touched are beautiful, the dark skin which was bleached in yesteryears is now suddenly lovely, the Who! who used to be considered the "blackboy" of humanity has finally grown into the blackman of today.

The personality stage of Nationalism is usually followed by the personality of militant Black awareness. It usually is released in the atmosphere of the need to more Black people to be enhanced in unity. The nationalist cycle advocates building a nation of Black people and pride. It is the call of "Nation Time." There is a sense of brotherhood among the darker people of the country. This is the personality of getting together. Some have called it a quest for "separation " On the contrary, we are already separated by the nature of who we are and the color of our skin. We can never be any more separated than we are now. Consequently, the call is - to own what we have, to control our own community and possessions, to be Black in our own community and co-exist with anyone else.

The last personality stage is that of the revolutionary cycle. In this cycle one finds a real effort towards positive change for Black people - through education, through business and through the gun. A genuine revolutionary does not "jive." He means business in whatever component he participates. He will succeed in launching an educational program, in developing an economy for jobs

for his people, or he will succeed in killing the enemy. This is a developing personality. Its definitive stages are yet to be defined. This personality is very new and is unfolding every day.

Barbara Ann Teer and the Liberators involve their "audiences" (who really become liberators themselves of themselves) both mentally and bodily. They make it known that the desire to "decrud" and the actual process come about through love for each other. If Black people sincerely display their love for one another, they soon discover the need to "decrud."

8. The teacher will take the responsibility and help the students to write out their own personality characterization and organize it into a presentation of the Black community with themselves as individual participants.

9. The teacher will allow his unconscious mind to come out and he will mix his feelings with those of the students in order to increase the atmosphere that allows one's Blackness to be free.

10. The teacher will use this role playing process in order to allow a new kind of brotherly contact to come into play with the participating students.

11. The teacher will offer African music, drums, Afro-American music and other vibrations that will encourage emotional stimulation of a creative nature that can allow for effective, positive role playing of the five personality cycles of Black people and the Black community.

12. One way to do the five cycle personality role playing presentation of an effective experience of the Black community or Black personality can be

seen through the following example. This example is a recapitulation of the "Ritual" by Barbara Ann Teer and the Liberators. One should bear in mind that there is no music - only the words and the liberators lyric style.

This ritual is done in an atmosphere of African drums and rhythmic (musical) notes of Africa - African yells and a ritual chant of "We are an African people - Kings and Queens rise up" repeated over and over several times. This chant loosens students up and gets them ready. Once it appears that the mood is set with the participants (audience) the directing narrator tells the participants to:

"Fold on and reach out, reach out and hold onto the hand next to you. As you reach out, reach out and caress that hand you are holding. ALL get on your train, my train filled with you spiritually. Your train, our train, a love train OPEN UP your heart - breathing in new life - listen to it throbbing." All chant "Listen to your heartbeat" rhythmically.

Liberator: The power is in me - the power is in me. The power is in me - (repeated continuously).

Liberator: (repeats continuously) We got to regain our strength and reclaim our power right now! We got to regain our power! We got to regain our strength right now!

Liberator: Say Black woman, Black men let your blackness be free. Open up your heart and let your blackness come out.

Narrator: Close your eyes - try to be quiet - listen to your heartbeat.

Listen to your heartbeat (repeat).

Liberator: The power is in me! The power is in me! The power is in me! (repeat)

Narrator: Listen to your heartbeat! There is an African feeling coming over you now! A soulful feeling coming over you now! (repeat)

Liberator: What if we did not come from Africa but to Africa? What if we did not come from Africa but to Africa! (repeat)

Liberator: Hey sun people get on up because it's time to rise; it's time to rise! Hey sun people it's time to rise! It's time to rise! Get on up because it's time to rise. Here we go because we know ourselves as African pieces of honor and glory. Because it's time to rise, it's time to rise. Let that soulful feeling come out of you now! (repeat)

Liberator: Black people! What if we did not come from Africa but to Africa (do you hear me now?!) What if we did not come from Africa but to Africa? (repeat) Black people what if we did not come from Africa but to Africa? (repeat) What if a million years ago a flash of energy talk to the universe - coming from nobody knows where but landing there nobody

knowing where from the desert of nowhere.

Liberator: Hey sun people get on up - because it's time to rise; it's time to rise! We are a people of African honor and glory - because it's time to rise, it's time to rise - it's time to rise (repeat)

Personality Poles

Liberator: Hey man! Where all the folks?!

Liberator: I guess it's kinda early, they are still sleep, they'll be here shortly.

Liberator: Still sleep!! Man, those people been sleep for 400 years - Man it's time to rise! Haven't they hear yet, that it's nation time!

Liberator: Maybe they are still in there, still trying to get it together.

Liberator: Getting it together - where man?! It's been a long time - a long time!

Libcrator: I know that some of them are in there scraping off and cleaning up. Like they got 400 years of crud to take off - decrudify!! Man you dig? Can you dig it? Man you got to wait now - you got to wait - patience man! Now I have told you - they have been out there a long, long, long time - - -

Liberator: Hey they are probably mummified by now. You know almost like dead! Almost dead!

Liberator: Well can't you call them or something! Telling them that everything is everything and everybody is everybody, what's mine is yours because it's nation time.

Liberator: Hey y'all hey! Come on out here!! What are ya'll doing?
Well, can't you call them or something?

Liberator: Do you know that there are a lot of people out there sleep on the inside, and anyway what you making all that racket out there anyway? It's time for them to wake up! It's nation time!

Liberator: Ha! Ha! Well a man shor goin to have to work some strong Black magic on them niggers, the shape they are in - you see its going to be hard to make them believe you. They have been tricked so many times and they are probably scared to come out here, I know them. Watch me now! Whoo! Whoo! Get up nigger! Wake up! The man said it's nation time.

Liberator: Aw! Now man that ain't no way to call your brothers and sisters - that's exactly why they are not out here now. Well I'll tell you what since you know so much you call them! You get them out here?

Again soft African music then the Liberator start the chant: Hey sun people!
I said original people get on up - get on up because it's time to rise, it's time to rise, it's time to rise. I said we! - We need, we need you! We got to, we

got to, we got to have you - and we like you.

Liberator: Hey y'all - you remember me - I am ready - I'm ready!

Liberator: Hey, sister love! Hi'ya doing?

Liberator: Doing it to death! All right! Mine for days, mine for days.

Fine as the wine that's made - it is sure nice what sunshine
will do.

Liberator: Hey sister fine! It's nation time.

Chanting song: Me and my woman girl, me and my woman girl (repeat)

(improvise at this point with a lot of feeling and emotion while
singing).

Liberator: When I close my eyes; I see you; I see you; I see colors,
colors that I have never seen or felt before, and I can touch
rainbow colors around the universe. The sun! The red
Black sun; burning, burning my soul, and raged through my
Black body, Black fire; energy - sunshine -summertime
feeling ain't nobody but me - -

Liberator: I am sick of this mess now, ya sitting out there making all
of this noise; talkin about love, love! Love! Niggers is
always trying to make or run away from what they really are
run - nigger run; I said run nigger, run nigger, because you
shore can't hide. Now I'm a nigger (pointing at individuals)

you a nigger, you a nigger, you a nigger - we all are niggers just the only difference is ya'll is dumb niggers and ya'll is dumber niggers for just listening to that mess - Huh! Talking about close your eyes and listen to your heart beat - I mean really, are you really - I mean where is that coming from; I know, let me ask ya'll something now can any of you African lovers pay my rent? Can you! Can any of you put some clothes on my back? Can any of ya'll put some food in my mouth, well can you?! I mean if you can I will be an African, Indian, or anything else you want me to be - well can you, I want some money I don't care if you were African, Chinese, Indian or white. If you got some Money - MONEY - Money -

Liberator: See I told you it wasn't going to be easy. That's why some of them niggers ain't going to never get it together. Hey fine momma what you been doing out here baby?

Liberator: I am looking for somebody to pay my rent!

Liberator: To pay your rent.

Liberator: Right ON!

Liberator: How come you can't pay your rent baby? And who's keeping you from paying your rent? Just who's keeping you from paying your rent? Just show them to me? Just them to me baby!

Just show me who's keeping you from paying your rent!
 Just show them to me - show them to me. I want to know
 just who's keeping this fine Black momma from paying her
 rent, I said I just want to know who - Ha! Ha! Ha! I said
 who's keeping this fine Black momma from paying her rent.

Liberator: Hey fine momma I have been looking for you, where have
 you been?

Liberator: You got some money?!

Liberator: Now, baby! What I got is better than any money - it will free
 your mind - we are together now! Place your time on the
 inside baby!

Liberator: Go into a slow emotional chant of: I see you (an evolution of
 words such as) I see you, I see, I see you I see you dying,
 running away from me and I ain't blaming you - and I ain't
 blaming you - I am dying too. My mind has gone to whitewash -
 whiteamina way. Your Black body is shivering and cold and
 I ain't got nobody to give you, no love to give you - I wish that
 I could save you - Oh! I wish I could save you, Oh! somebody
 save me!

Background of a continuous humming and chanting of baby, baby, baby, baby, with
 save me, save me, save me, save me.

Liberator: All I want to know is does any of ya'll got some money? So I can drive a new car! Do ya'll got enough money to buy me a drink? Do ya'll got enough money to buy me a drink? Well do you? I know, I know, you got to be some kind of a faggot throwing me some pennies (liberator throwing another liberator a few pennies). What am I going to do with some pennies - that's chump change - I want some money! Ya'll sitting out here humming and strumming talking about loving you - ya'll ain't got a dime among you, ya'll ain't got one dime among you, look here I heard ya'll talking 'bout close your eyes, look I am going to close my eyes and I am still a poor nigger - all I want to know is how is this going to help me to get some money - ya'll can't build a nation without no money.

Liberator: You see I told you that you going to have to work some strong Black magic or jugu or something on them niggers - look at them they been dead too long - plus you can't build no nation with no jones for money, because we got a jones for things man!! We've got a jones for things - we worship things man, we worship things!! Like fine cars, and clothes, minis and maxis, hip silk, suits, and long, long wardrobes, diamond rings, alligator shoes and manicures - dig what I am man

check it out, we even wear wigs to show we got a jones for things man - because money is the thing man! Money is the thing!

Chant by the Liberators: We are money, we are money, we are money, we are money (repeated continuously). We got a jones for things man! Jones for things! Give me two fourths? Give me three-fourths? Give me three fourths? We got to know ourselves, Black people we got to know ourselves, we got to be ourselves so we can free ourselves.

Liberator: (focusing on the audience) Sister! I said sister! Sister! You want some money - control yourself! Well free yourself, free yourself because the power is in you!

Liberator: The power is in you! The power is in you - the power is in you!

Liberator: You want some money - control yourself, own yourself - because the power is in you - the power is in you!

Liberator: Don't be afraid to have nothing! How can you have nothing when you are everything? Don't be afraid to be nobody - how can you be nobody? When we are everybody! Things that we need you already got! The things you really need you already got! They don't come from what you have - they don't come from knowing what you have! They come from knowing who you are! And we are already exactly - -

Liberator: Kings and Queens of a lost tribe - Kings and Queens of the lost tribe. We just come on the wrong boat. Can't you see it mister? Can't you feel it? It's nation time; it's nation time!

(Continuous chant of the liberators singing: We are money, we are money - you Black people you big beautiful African people - you Kings and Queens - things have got to change because it's nation time! You and me we ain't even ready yet.

Liberator: Things have got to change - we have got to change - we got to, we got to check, check ourselves, and then we got to change our minds so we can change our lives. Why? Because! Because! Because! BECAUSE! BECAUSE! Look around you.

Liberator: I been trying to change, sister! Sister! I've been trying to change! I've been trying to change, sister! Sister! I've been trying to change! Sister, did you ever love someone, truly, truly, love someone and they couldn't love you? It wasn't that they wouldn't you understand. It was that they couldn't. Did you ever say to them - did you ever want to say - Baby! Baby! I love you, I love you, I love you, I want you, I need you, I need to be near you! Did you ever want to say, baby, baby, give it up. Turn it loose and be free! Free! The;

say it's nation building time, it's nation building time!

Liberator: Be my woman, Baby, I will give up anything to be your man - just tell me what you want me to do. Just tell me.

Liberator: Be your woman, what you mean, man you ain't never bowed out here for any woman to be anything to you! You don't know how to love nobody but yourself anyway - no good nigger, act to bad now on your presence - bit time man.

Liberator: Ah, Baby! Just come on over here and get some of this good livin, that's all you need. It's why you don't want to get out - because they say it's nation time!

Liberator: You think I am going to be a fool for you - to you; you ain't nothing but a jive nigger, talkin' about being your woman, you better get out of my face with all that jive. I don't need you.

Liberator: Fall in love, fall in love, fall in love, fall in love, and start a revolution - with yourself, let your body burn with its fire and desire - for someone else! You lose control of time for someone else; who are you without a man? You got your Afro, your bubba, but so what? So you know the latest poets and you are hip to all the hot lines, so what? How do you feel inside? Do you feel that funny little pain going from side to side in your heart? Do you feel that trickle inside for the lovable one, he

makes the water a little clearer makes your tiredness
disappear, makes you moan and groan and has all your house.
A home when he is there - brothers and sisters I don't want
nobody - I don't need nobody, I can't find nobody - could it be
you, you see, you don't dig yourself - you don't dig your
blackness. Become a black woman love everybody - fall in
love!

Liberator: I can't love you. I hear you Black woman, I can't love you.

I feel you black woman, I can't go in no NATION. I taste you
black woman, I can't love you.

Liberator: Good god Black woman - I do love you!

PROCEDURES FOR GETTING INTO THE AFFECTING
EXPERIENCE OF THE BLACK COMMUNITY

The whole idea of getting the students into this affective experience can prove difficult if one has never seen the ritual. However, you must create an atmosphere of feeling Africa or a return to reclaim your heritage. Then the students must be motivated into role playing their different personality cycles that each has made up earlier. The examples included in the curriculum are what Barbara Ann Teer and the liberators dramatize as they role play these cycles.

Lead organizers: Every Black man's personality consists of the following five stages: Nigger, Negro, Black, nationalist, and revolutionary.

Let's look into which of the five stages you have liberated.

Perceived purpose: All Afro-Americans personalities will show signs of one of the above cited personality characters in any given situation.

What are the implications of determining a psychological testing strategy from the promising personality theory.

Elicitors: Describe what you feel about each of the personality cycles. How can the knowledge of self effect intergroup relationships?

STUDENT ACTIVITIES

AFFECTIVE EXPERIENCE OF THE BLACK COMMUNITY

1. The student will read and study the essay entitled, "Affective Experience of the Black Community."
2. The students follow the guidance of the instructor and divide themselves into two or three groups to discuss the aforementioned essay.
3. The students will discuss in each group each described personality and offer any personal feelings they might have in support of, or against what is described about each personality.
4. The students will assume the responsibility of picking and describing one or more of the described cycles "nigger," "Negro," "Black," "Nationalists," or "Revolutionary." Each described cycle can be the same choice as in the essay or can be the students' own creation, but it must coincide with the personalities or cycles described in general in the essay.
5. The student will participate with the teacher in creating an atmosphere of African and Afro-American sounds to develop effective role playing of each cycle together.
6. Students will assume the responsibility that this process of the classroom might seem strange in the beginning, but after their participation, students should realize that they are doing characterizations of the Black community in an

endless struggle towards Blackness. Each of these personalities that you, the student, role plays will be either your real self, a friend, relative close to you, or what you have experienced as the Black community or within the Black community. You should have lots of fun doing these exercises because they have never been tried in a classroom. And now the atmosphere is set so that you can really deal with your knowledge of Blackness.

CHAPTER IV

SUMMARY, FUTURE IMPLICATIONS AND RECOMMENDATIONS

SUMMARY

The purpose of this work was to develop a strategy for teaching Afro-American culture through the humanities (i. e., art, music, dance and literature), based on the notion of what it is that a high school student should know to be ready for Afro-American Studies at the college level.

A brief description of the problem as well as the procedure was used to accomplish this study. This study is the result of comprehensive research of the Afro-American molded into a theoretical package of specified behavioral objectives that are both student and teacher centered. The behavioral objectives in this document have specified the terminal behavior of both the student and the teacher. All the objectives were related to the general notions of (a) Afro-American influences having been brought to bear on America; (b) the cultural creations intellectual or artistic which have grown out of those ideas and influences; (c) learning opportunities for Black students to experience the Black past relative to their own awareness.

The objectives were designed to assure conclusiveness by incorporating three types of behavior: psychomotor, affective, and cognitive. Also, selected

instructional procedures were developed to account for the realization of the specified objectives. The common instructional procedures used were (1) Lead Organizers - statements by the curriculum user that provides the learner with a kind of cognitive structure indicating something is supposed to happen; (2) Perceived Purpose - Questions or statements the teacher will use to help the learner perceive the importance of the objectives (instruction); (3) Elicitors - a series of questions or statements that will be asked to produce intended learner responses. The developed curriculum of behavioral objectives in Afro-American life and culture is the following: Teacher and student centered behavioral objectives of (1) Who we are, and (2) culture and the environment of Africa, (3) the transplantation of African culture and its survival (4) the Afro-American image as treated by white authors, (5) Afro-American writers and the treatment of Afro-American literature, (6) Afro-American artists, (7) Afro-American Dance, (8) Music, (9) Drama and (10) the affective experience of the Black community. This entire curriculum is based on the supported sociological notions of "epistemic significance." The specified objectives are connected either directly or indirectly with observable correspondence that has been empirically justified, i. e., confirmed relationships between observable concepts in the field of study and the theoretical concepts of its author.

FUTURE IMPLICATIONS

In the special report of Education, United States Black Studies in schools, it was reported that "almost every district with a Black Studies program has plowed its own ground . . . A great number of school districts, large and small, are attempting to set up some kind of Black Studies program or to add material about Blacks to regular history courses." The outstanding school systems that have made tremendous efforts in Black Studies have been Flint Community schools in conjunction with the Mott Foundation, Flint, Michigan; Philadelphia which has laid claim to have "taken note of Black Studies" in the 1940's, and by the 1969-1970 school year sporting a Black Studies program that has increased to thirty-one schools offering forty-four separate courses in African and Afro-American studies, Cleveland, also having laid claim to a comprehensive Black Studies program; and San Francisco also sporting a Black Studies program extending throughout the entire unified school district from the kindergarten through the twelfth grades as part of a broader ethnic studies program. Others are Harvey, Illinois; Berkeley, California; Buffalo, New York; Los Angeles, California; Evanston, Illinois; Providence, Rhode Island; San Mateo, California; Madison, Wisconsin; Washington, D. C.; Rochester, New York and New York City.

What is the ultimate future of Black Studies? This curriculum represents the future.

RECOMMENDATIONS

It is recommended that these curriculum objectives be measured through item sampling. In order to measure the attainment of objectives through item sampling the process should be based on the CAM - Comprehensive Achievement Monitoring Model of the School of Education, University of Massachusetts (See Technical Memorandum TM-23, November, 1969, "Improving Educational Quality Through Comprehensive Achievement Monitoring"). Integrated within the achievement items will be items that measure whether the curriculum helps the learner to see his cultural heritage differently, and whether or not he sees his role in life differently relative to his people. Consequently, a researcher in handling this process of the measurement of the attainment of specific objectives through item sampling should base his findings on the UMass Model - CAM and prepare test items accordingly. Every item will be tied specifically to a single objective, and multiple items are constructed for each objective. With the use of stratified random sampling, tests are made up and each test is related to definite objectives rather than aggregates of objective; this allows evaluation procedures to be matched with specific goals of the curricula. The following research design is recommended as the methodology that should be used to demonstrate the effectiveness of the curriculum.

RESEARCH DESIGN

The research design for analysis of the effectiveness and value of the curriculum should be made by conducting an exploratory study of sixty students in the eleventh and twelfth grades who will be taught the curriculum during a summer six weeks course. The structure of this exploratory study should be based on the following model:

1. Select 60 Black male and female students of equal distribution.
2. Randomly assign 20 students to each of the following conditions:

Group I	Group II	Group III
1. Pre-test - A	1. Pre-test - B	1. Pre-test - C
2. No instruction community	2. Instruction	2. No instruction
3. Post-test - B	3. Post-test - A	3. Post-test - C
4. Instruction	4. No instruction community	
5. Post-test 2-C	5. Post-test - 2-C	

No instruction means the students will not take part in the Afro-American Culture Curriculum (A.A.C.C.)

Instruction means the students will take part in the A.A.C.C.

Comparisons will be made to test: Community means that the student will be in the school environment, but not in the instructional area.

Hypothesis 1: When students participating in the A.A.C.C. are compared with students who do not participate, significantly different test means will occur.

Hypothesis 2: Test scores obtained from Group I will be greater than, or equal to Group II as a result of both groups' participation in A.A.C.C. That is both groups of students will obtain the same standard or percentage except for the possibility of loss of retention.

Hypothesis 3: (a) When students participate in the A.A.C.C. they will improve

in their self-perception when tested with a self-perception tool.

(b) When students participate in the A.A.C.C. their self-perception will improve when tested after instruction in a positive direction over the students of the control group.

(c) When students participate in the A.A.C.C. they will score better on a test of self-worth than would a non-participant of A.A.C.C.

(d) When students participate in the A.A.C.C. they post-test significantly better on knowledge of Afro-American culture than they do when tested before instruction.

(e) When students participate in the A.A.C.C. they show improvement on self-concept.

Addendum: Tools to be used: (1) Semantic Differential Tool of Self-Perception that tests the self-ideal discrepancies (low esteem) and the self-other discrepancies (social sensitivity) and the quality of self-perception, (See Appendix V).

(2) Black Alienation Test (see Appendix VI) that would test for the following areas in students:

- a. General alienation (broader society)
- b. Alienation from the self
- c. Alienation from the family
- d. Alienation from the peer group
- e. Alienation from the community
- f. Alienation from the legal structures
- g. Alienation from the school
- h. Alienation from the work
- i. And the Black Srole (structurely this is a modified general form of specifically general alienation of Black populations and has been demonstrated to be equally good in reliability and validity as the srole itself).

Note: This test is an indicator of high, middle, and low alienation levels respective to Black student populations.

3. Achievement tests of the curriculum should be administered on the entire curriculum based on the developed objectives and produced test items similar to the CAM model.

APPENDIX I A

LECTURE I

Mr. Chairman, Honored Guests, and Friends:

At the outset I think it would be best if I tell you how I became convinced that a change in this name "Negro" was necessary. I had discussed this matter time and again with several people, because opposition to the name "Negro" has never ceased among people of African descent in this country. As we shall see, this name has never been fully accepted.

I recall some years back — I think it was in the 1920's — (this will give you an idea of how young I am) when Dr. J. Edmeston Barnes, who had recently come from London, delivered a lecture at the People's Educational Forum then held in the Lafayette Hall. In the course of his remarks Dr. Barnes said: "The name 'Negro' is a bastard political colloquialism which ought to be rejected."

At the time I thought Dr. Barnes was going rather beyond the requirements of the situation. I thought then, as some still do, unfortunately, that the important thing is the condition, and we had better channel all our energies toward improving our condition, and then the name would automatically take care of itself, because it would then reflect the condition. But I subsequently discovered that view to be very superficial, since that view leaves out of account the working of the human mind, the law of association of ideas: so that when a name which has been connected with images and other associations in the human mind arises in consciousness, it immediately calls forth all those reactions with which the name is associated. This is a basic psychological law which is unchangeable. (Applause)

Association of ideas made "Negro" evil brand

This law of association of ideas has been used by cunning oppressors for evil and murderous ends. A practical understanding of this may be gained by considering the pointed axiom: "Give

a dog a bad name and you won't need to do the killing; just about 'mad dog!' and others will kill it surely."

Yet unheedingly for a while I went my way fighting for the freedom of the Scottsboro boys, for civil rights, for social insurance, for all these immediate things, and later striving to spread knowledge of the history and culture of people of African origin and their relations with other peoples of the world through the Frederick Douglass Book Center. Then about twelve years ago I was invited to speak on a program of a so-called "Negro History Week." (Laughter). The speaker before me was a librarian whose name I will not call. Her subject was "The Negro Woman." She began by referring to a ship — a slave ship — which it is recorded, had landed at a port near Jamestown, Virginia, and twenty "negars" had emerged from the fetid hold of the slave ship — and this, if you please, was the origin and the beginning of the history of "The Negro Woman."

History does not begin with slave ship but goes back into antiquity

Quite obviously this made an impact upon me which was unforgettable. (Applause) What! thought I, does my history and our history begin with this emergence from the stinking hold of a slave ship? O, no, I decided; for me this will never do; this will have to be changed. And so, when I was introduced to speak next, I said: "I am very sorry that I cannot speak to you any more on 'Negro' history, because what I have just heard from this lady about the beginning of this so-called 'Negro' history convinces me that we have to make a radical change here. Our history does not begin with a slave ship. (Cries of No! No!) Our history goes back into antiquity, (Applause) into the very earliest development of the broad and highly structured human cultures of Egypt and Ethiopia and other areas of Africa." Said I: "My subject then, will be, 'The Role Of Africans In World History.'" (Applause) From that day to this I have never used this word 'Negro,' except as a necessary quotation, and we hope that it will not be necessary even to quote this offensive term much longer. (Applause)

Let us look back into history, then, and strive to discover the origin of this term "Negro." There is something about it when

If you look at the *Oxford Dictionary*, in the unabridged edition, you will be shown that the origin of the word "Negro," as far as is known in the English language, is in 1555. Nevertheless, that is not the beginning of the term because the English were not the first transgressors in this respect. The English adopted the word from the Spanish. The Spanish may have gotten it from the Portuguese; it isn't yet quite clear.

History often distorted; Cerveira's narrative suppressed

Here, parenthetically, I must say that some of us have the idea that history is something recorded correctly, and all you need to do is to go to the proper source, and there you will find the correct answer. This is not so, because history has frequently not been written by honest people. (Applause) History has often been written by mercenary scribes to cover up the aggression, plunder, and annexation perpetrated by their feudal or financial overlords. History often reflects the biases of conquerors and rulers and the prejudices of national controversy and of interested disparagement. Because of these biases, it is not so easy to discover the truth.

Frequently, too, primary documents and original narratives have been lost, sometimes carelessly laid aside and even deliberately destroyed it would seem, such as the original chronicle of the Portuguese exploits in Africa written by Cerveira. Mention of this early account was made by the Portuguese historian Joao de Barros who began publishing the *Decades of Asia* in 1552. From the study of *The Age of Discovery* contributed by E. J. Payne, Fellow of University College, Oxford, to the first volume of the *Cambridge Modern History*, 1902, revealing insights are given into this distortion of history by the following statement.

The economic character of the Ifante's enterprise was felt, even in his lifetime, to be so little in accordance with the character which history demand for its heroes that a contemporary chronicle of the Guinea expeditions, compiled by one Cerveira, is known to have been suppressed, and replaced by the garbled work of Zurara, whose object it was to write the Ifante's panegyric as a great soldier and eminent Christian, and as the patriotic founder of the Greater Portugal which posterity would never cease to associate with his name. As the enterprise assumed larger proportions, the pretence that the negro was captured and shipped to Portugal for the

salvation of his soul was abandoned. Even more valuable for commercial purposes, than negro slaves, were the gold and ivory in which the tribes south of the Gambia River abounded. The Portuguese, who were now expert slave-raiders, found that the reward of their enterprise was best secured by disposing of their prey to the chiefs of other tribes, who were ready to give gold and ivory in exchange.

Nevertheless, so far as I have been able to penetrate the mazes of distortion and hypocrisy, it appears to be the Spanish or the Portuguese who coined this term "Negro" as an adjective meaning black. This seems to have been its first use.

First known use of "Negros" as Name for Slaves by Portuguese after 1441

However, the first use of the word "negro" as a noun or name in relation to African people is to be traced back to the period after 1441, when the Portuguese explorers went down the African coast until they reached below the Senegal river. They had referred to the people above that river as Moors or Azenegues. But when they saw the people south of the Senegal, who were of much darker hue and whose weapons were much less powerful than their crossbows and firearms, the Portuguese perceived the possibility of easy conquest and a lucrative slave trade. Thus they began to enslave the African people.

In such a chronicle as that of Azurara, or Zurara, we learn how these slaves were captured, how these good Christian Portuguese knights went ashore burning homes and capturing the people. They took them back to Portugal, and on a significant occasion, presented these captives to Prince Henry, the "Infante" as they called him, the leader of these expeditions. He came into the field riding a charger, and they made a division of the enslaved Africans. Even this official Portuguese chronicler Azurara was compelled to note the fact that the common people of Portugal, who had been given a holiday and brought from various areas to witness this new sight, were moved to tears when they saw the brutal partition and separation of mothers from children and the like.

It was in the development of this infamous, iniquitous, and inhuman slave traffic that the term "negro" was foisted as a noun, as a designation, as a name, upon those who were unfortunate enough to be caught in the clutches of the slave traders. This is

the origin of the term "negro." Its origin is vile and infamous. It began in indignity. It began in immorality, and the consciousness and the dignity of man must now rise and dispense with it forever. (Applause)

Azurara and Cadamosto use "Negros" for African slaves from below Senegal

If you consult a book like the *Voyages of Cadamosto*, an Italian navigator who took service under Prince Henry of Portugal in these expeditions, you will observe that the book begins by referring to "the land of the Blacks of lower Ethiopia." This narrative was written some time after 1463 and first published in Vicenza in 1507. The English translation by G. R. Crone was published by the Hakluyt Society, London, 1937.

You see, the Europeans knew very little about Africa in those days. As a matter of fact, Prince Henry was able to begin these explorations down the coast of Africa, because he had been instructed by Moors as to the nature of the terrain, and the Portuguese, the Spanish, the Italians — indeed the Europeans generally — had received the elements of culture, along with most of the basic scientific ideas and technical processes which were so significant for European development, from Moorish and Saracen scientists and from Jewish scholars who were intermediaries, which made it possible for them to lose sight of land and navigate on the high seas.

Because of their ignorance of the African continent and peoples at that time, European writers used the term Ethiopian for African. They threw the name Ethiopia around very carelessly — higher Ethiopia, lower Ethiopia. You will observe on some old maps that the name Ethiopian Sea is placed all the way over around the bend of West Africa, even down at the south of Africa, and so on. However, as the narrative goes along, this record of Cadamosto suddenly shifts from the terms Blacks or Ethiopians to "negros" and "negress." This was done as soon as the translator reached the area from which the first slaves had been taken by the Portuguese.

No longer use Moors or Azenegues but "Negros"

Similarly, in the chronicle of Azurara so soon as the area south of the Senegal river has been reached, where the modern slave trade was begun by the Portuguese, the designation of the

native Africans is changed from Moors or Azenegues to "negros," which was later transposed into English as "negroes."

This *Chronicle of the Discovery and Conquest of Guinea* by Gomes Eannes Azurara states, in the subscript of the oldest manuscript which has come down to us, that it was completed in 1453. The first English translation, made by Bezley and Prestage, was printed for the Hakluyt Society in two volumes, the first of these in 1896. On page 99 of this volume, the first use in this text of the name "negroes" appears in the description of how Diminis Fernandes Diaz "passed the land of the Moors and arrived in the land of the blacks, that is called Guinea."

But when the negroes saw that those in the ship were men, they made haste to flee... but because our men had a better opportunity than before, they captured four of them, and these were the first to be taken by Christians in their own land...

"Negros" name for slaves differs from "Negros" as simple color designation

From this it appears that the term "negros," as a name for slaves, was already in use in Portuguese by the year 1453. Information of any earlier usage of "negros" designating slaves, would be appreciated by the writer. Translations and reprints must be checked back to the earliest source materials. Due care must also be taken to distinguish the name "negros" as applied to slaves, and the term "negros" simply meaning blacks. For the same word, "negros" was used for both meanings in Portuguese and Spanish, whereas in English "negroes" was generally used for slaves, and "blacks" for simple color designation.

The usage in the Catalan Atlas or map, dated 1375, is obviously that of "negros" simply meaning blacks. The reference there to Musa Mali as "feynor de los negros de Guineua" is correctly translated "lord of the blacks of Guinea." The accuracy of this translation is confirmed when it is considered that the culture of this map, the Jewish cartographer Abraham Cresques, could derive his knowledge of this kingdom of Mali only from the Moors, even if it were secured through some intermediary. For at that time only the Moors went thither over the caravan routes through the Sahara desert. All that area, including the Mali Empire, part of which was later called Guinea, was then known to the Moors in the Arabic language as *Bilad es Sudan*, which properly translated

Only a mere mention can here be made of Azurara's continuation of two different areas as Guinea. Likewise, attention is only called now to the discrepancy between the date which Azurara gives for the completion of his chronicle in 1453, and his statement that he "saw in the town of Lagos boys and girls (the children and grand-children of those first captives, born in this land)." For when these "first captives" are recorded by him to have been brought to Portugal not earlier certainly than 1443, the conclusion is clear that the intervening ten years were altogether too short for the rearing of grand-children by these "first captives"!

Azurara's Chronicle finished 1453; "Negros" ordained by God to slavery through Noah's curse

If Azurara's Chronicle was completed in 1453 as stated, then it is certain that the terms "negro" and "negros" were in use in Portugal by that date of 1453. Other statements in this Chronicle, cited hereinafter, also point to the use of the term "negros" even as early as 1443. This term "negros" was then used with a new and specific meaning as a name or designation particularly applied to African slaves. These slaves had been captured and brought to Portugal from the land of Guinea, below the Sahara and south of the Senegal river.

From that period onward, this name "negros" was connected to and loaded with vicious and degrading notions of class, "race," and color prejudice. In this way the black color and other physical features of African slaves were identified in the minds of the people generally with ugliness, repulsion, and baseness. By this name "negros," African slaves were thereby branded as bestial and savage, innately inferior, fit by nature only for slavery, and indeed ordained by God himself for perpetual slavery.

The curse of the biblical patriarch Noah was accordingly interpreted for this evil purpose by Christian ministers of the gospel of glad tidings and "good will toward men." This curse was declared to be the true and undeniable word of God who had thereby condemned the Africans, said to be the sons of Ham, to perpetual slavery to the Europeans, conveniently held to be the sons of Japheth, and to Asian people, similarly deemed to be the sons of Shem.

Recounting how some of the first Moorish slaves, taken by Antam Gonsalves, were exchanged in 1442 for black slaves. Azu-

rara pointedly declared these to be: slaves, in accordance with ancient custom, which I believe to have been because of the curse which, after the Deluge, Noah laid upon his son Cain, cursing him in this way: that his race should be subject to all the other races of the world.

"Negros" branded ugly images of hell, pagans like beasts, knowing no good

Again, in describing the first considerable group of African slaves brought into Portugal in 1483, Azurara wrote discriminating on account of color and debasing the "negro" slaves in the following words.

Amongst them were some white enough, fair to look upon, and well proportioned, others were less white like mulattoes, others again were so black as Ethiops, and so ugly, both in features and in body, as almost to appear (to those who saw them) the images of a lower hemisphere. (hell!)

Furthermore, in the edition of Azurara's Chronicle, translated by Bernard Mfall and published in London, 1936, on page 173, still more slanderous statements were resorted to in order to degrade the Africans, then enslaved and labelled "negros."

I say perdition of their souls, because they were pagans without the light or flame of the holy faith, and of their bodies, because they lived like beasts without any of the customs of rational creatures, since they did not even know what were bread and wine, nor garments of cloth, nor life in the shelter of a home, and worse was their ignorance which deprived them of all knowledge of good, and permitted them only a life of brutish idleness.

"Negros" captive and despised color in Seville 1474; the Black Count

As the immense profits to be derived from the slave traffic came to be realized, this shameful trade in human beings increased by leaps and bounds. From that most comprehensive and thorough study of slavery, *History of Slavery from the Most Remote Times to Our Day*, written by the Cuban scholar Jose Antonio Saco — unfortunately never translated into English — we learn how

1448 these two companies traded exclusively with all the points of the African coast then discovered."

Soon thousands of African slaves were being brought into Portugal, since these companies "before 1460 already imported into that country annually seven or eight hundred Negroes." Large numbers were early sold into Spain and concentrated in such cities as Salamanca and Seville. So numerous had these Africans become in Seville by 1474, that the Spanish monarchs Ferdinand and Isabella issued a mandate appointing Juan de Valladolid, known as "el conde negro" or the Black Count as "our judge and mayoral of the same Negroes, freedmen and freedwomen."

From this account it may be seen that already the name "negro" had been identified with "slave" and that the annalist Zúñiga made reference to "his captive and despised color." By this time then the term "negro" as a noun, as a name, as a designation for the enslaved Africans, had been very well established. Arising out of these slave mores and customs, this name "negro" was fixed by designing slave masters in the minds of the people generally with vileness and bestiality and loaded with the scorn and hostility which the master has almost always held for the slave.

Prof. Ortiz shows how term "Negro" developed as required by slave system

This development of language according to the requirements of the slave system has been aptly explained by Fernando Ortiz, Professor of Ethnography of the University of Havana, in his enlightening book *The Illusion of Races*. (Again it is to be deplored that this outstanding book has not been translated and thus made available to English speaking peoples.)

When the word "race" it happened as with the word "Negro," which was extended through Europe and America from Portugal and Spain by the traders in African slaves since the fifteenth century. Before that time there had been used in several European languages, including those of Iberia, the respective words indicative of dark color of pigmentation in order to designate black slaves, *blacks* in English and *noirs* in French. When the trade spread, there prevailed in these lands other words derived from the Hispano-Portuguese *negro*, such as *nigger* in English and *negre* in French, and

all these words had a contemptuous meaning as related to slavery. Even today in the French language a distinction is made between the words *noir* and *negre*; as in English *black* is differentiated from *nigger* and from *negro*.

Saco proved slavery widespread; new traffic brought new prejudice

Here it is necessary to heed the warning given by Saco in relation to the beginning of the modern slave trade by the Portuguese in the fifteenth century.

But we must guard ourselves against believing, as some illustrious historians erroneously think, that it was then that slavery, which had already been abolished, was reborn in Europe, for any such idea has been completely refuted by what I have said in Book III... There I proved that this institution continued into the Middle Ages and later times in some nations of Europe and that the Saracenic domination of the Iberian peninsula (from 711 to 1492) along with the mercantile relations which were established between it and Africa, brought black slaves in abundance to Spain and Portugal many centuries before the Portuguese discoveries on the west coast of Africa. What was done then was to give a great impulse to the commerce in black slaves in those nations, and to open direct traffic with the African countries recently discovered, without the necessity of the caravans which previously took them to Barbary.

More light has also been shed on this earlier slavery by Professor Ortiz in the book already mentioned.

In the Middle Ages and even at the beginning of the modern era, there was no people who did not frequently suffer the enslavement of its sons. Thus the blacks who were taken from the lands below the Sahara and the blacks of Mauretania, Barbary, and Egypt, like the whites of the Baltic and of the Caucasus and all the pigments of Asia and of Slavonia, even to the quince-colored Guanches, later, the Indians of the New World. Thus there have been slaves those who were pagans and Jews as well as Christians and Moslems.

How this earlier slave trade prepared the way for the later modern European development is important. This further development of the use of distinguishing physical characteristics like

color, to project prejudice of "race," will be better realized when this following quotation from *The Illusion of Races* is now considered.

In the trade of slaves they proceeded as in the sale of horses, by endeavoring to establish in every detail the color, height, and the other bodily conditions of the beast, according to whether destined to the shaft, to be ridden, to war, or to the coach of luxury. The Oriental merchants, Moors, Turks, Arabs, and Hebrews, who in Ibiza, Venice, Barbary, Egypt, Constantinople, and Arabia dealt in the traffic of slaves who were so diverse, classified them according to their "race," employing the Semitic word *ras*, which indicates "head or origin," that is to say, their genetic antecedents.

New kind of slavery on world scale projects racism — white supremacy

When the modern European slave trade developed beginning with the events of 1441, the character of slavery soon changed into the production of commodities by chattels for the world market. For the explorations in Africa were rapidly followed by the rounding of the Cape of Good Hope in 1488 and the discovery of the sea route to India and the rich lands of spices in Asia.

With this enslavement and domination of African and Asian peoples there was thus precipitated the new and deadly poison of racism, with the accompanying notions of "white supremacy" and "natural superiority" of the European people, who were supposedly destined by God and nature to rule over and to exploit all other peoples.

Such is the clear import of the following declaration written in the year 1505 in the *Esmeraldo de Situ Orbis* by Duarte Pacheco Pereira. A Portuguese navigator and commander of slave-raiding expeditions, Pacheco was said to have been "associated with Diogo d'Azumbuja in the founding of the castle of St. George of the Mine" on the west coast of Africa, and later with the Albuquerque leading in the assault upon and domination of the people of India.

Falsely attributing his notions to Pliny, since there is no such parallel passage to be found in the writings of this Latin author, Pacheco thus boasted.

Pliny in the first chapter of the third book of his *Natural History* says that Europe, being more excellent than all the other parts of the world, produces conquering races and that

its position and foundation are more stable than the rest. Owing to its excellence some writers considered it to be not a third but a half of the whole earth; nor may we doubt that in cities, towns, walled fortresses and other stately and beautiful buildings Europe excels Asia and Africa, as also in her larger and better fleets, which are better armed and equipped than those of any other region; nor can the inhabitants of Asia and Africa deny that Europe possesses great abundance of arms and skill in them and much artillery, besides the most excellent scholars of all the world in every science, and that in many other respects it excels all the rest of the world.

Colon finds way to "New World"; Colonial use of "Negro" as insult

Shortly before this time in 1492, Cristobal Colon, who is known to the English speaking peoples as Christopher Columbus, found the way to this hemisphere. The ensuing enslavement of the indigenous people in Hispaniola was quickly followed by the introduction of African slaves in 1501, first from Spain only and then direct from the continent of Africa. Two years later, the governor Ovando stopped the bringing in of enslaved Africans, "because they fled to the Indians and taught them bad manners" (rebellion against slavery). But three years later in 1506 when it was held that "the work of one Negro was worth more than that of four Indians," this ban was lifted and the importation of African slaves proceeded apace.

Many royal decrees and other laws were issued in respect to "negros" and "mulatos"; meanwhile these names developed still further the indignities and hostile feelings which inevitably grew along with the spreading slave system. Professor Ortiz furnishes additional enlightenment in the following statement.

In the colonial countries the word "Negro" had a specific meaning beyond the simple connotation of color or skin. The expression "he is a Negro," was equivalent to saying "he is a slave." Since almost all the slaves in certain countries and epochs were "Negros," "Negro" came to be synonymous with slave; just as in other geographical and historical situations "Slav" was the synonym for slave...

When the flexibility of the vocabularies permitted it, there was an initial restriction...

etc.) for the slave, and another (*noir, black, etc.*) remained the racial indication. Where this cannot be done as in Castilian, the word "negro" was in spite of everything commonly understood as the synonym for slave, particularly in colloquial language, when that came to be marked with a certain contemptuous and disagreeable tone. So degrading among the Hispanic peoples, not excepting Spain itself, were the words *negro* and *mulato*, that their use became limited to slaves, because they implicitly signified slavery or social vileness... Thus the free black person was called *moreno* and the slave *negro*, in the same way that it was necessary to say *pardo* to the free mixed person of color and *mulato* to the person of mixed ancestry who was subjected to servitude... To this very day anyone who wishes to insult "people of color," will always use the words *negro*, in place of *moreno*, and *mulato* in place of *pardo*.

No "Negroland" but Africa land of our forefathers

Some writers who have followed after these invaders of Africa have even attempted to denote what they were pleased to call "Negroland," although such a place never existed. But since a "Negro" had been predicated, it was necessary also to predicate a "Negroland." However this has never been geographically defined and never can be. There is no "Negroland." (Applause) There is a continent Africa, quite clearly geographically defined, with the Mediterranean on the North, the Atlantic on the West, on the East is the Indian Ocean and the Red Sea which reaches up to the Isthmus of Suez, the isthmus brings us back to the Mediterranean on the North. This is the land of our forefathers. (Applause)

Now if some want to remind me that I have other forefathers too, I will tell them, as I frequently do, that in this culture the dominant forces do not challenge the character of these other ancestors of mine. But they have seen fit to challenge and to derogate my African forefathers. Therefore, it is these whom I must defend. (Applause) It is my African ancestry which is challenged that I will defend to the hilt, and stand or fall by it, conscious that the record of history bears out a glorious past and a mighty history of achievement for the peoples of Africa. (Sustained

*Shakespeare misapplied: not "a Rose etc." but
"Good name in man and woman"*

What is the purpose of this word "Negro"? O, we hear some superficial statements; some friends of mine get these off so glibly. They consider themselves to be great scholars and deep thinkers, yet the moment you tell them this word is objectionable, they reach back for a quotation from Shakespeare — "A rose by any other name would smell as sweet." A fine statement but taken completely out of context and miserably misapplied.

The Editor of an Afroamerican newspaper recently thrust that quotation at me. I replied that it was the most superficial thing he could say. For what the Bard of Avon had written about the rose in other terms of reference was wholly irrelevant. Straight to the point indeed were that same author's apt and prescient lines in *Othello*, *The Moor of Venice* which treat directly on the significance of a name.

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.

Who steals my purse steals trash; 't is something, nothing;

'T was mine, 't is his, and has been slave to thousands;

But he that filches from me my good name

Robs me of that which not enriches him

And makes me poor indeed.

Name connected in mind with vicious ideas;

purpose to mark for oppression

The important thing about a name is the impression which it makes in the minds of others and the reactions which it invokes through the operation of the law of association of ideas. On the contrary, the dominant thing about the rose is its smell; it is the impact which the smell makes upon the nervous system of the human being. Is the dominant thing about a person of African descent the smell?

I know, of course, that the traducers of our people have seen fit to speak about a smell, a malodorous and rancorous smell. Well, I have no doubt that there are some smells connected with human bodies — all human bodies. The trouble with these people who attempt — I am going to use an expressive Barbadian word — to lorate us with this talk about smell — the trouble with them

is that they have lived so long in their own stench that they don't smell it any more.

It begins to be clear to me that what is wrong with some Afroamericans at the present time on this question is that they have become so conditioned to the smell of this name "Negro" that they don't recognize the stench any more. (Applause) But I can assure you that the ignominy, the indignity, and the stench of the name is very well recognized by those who insist on forcing it upon us. So the purpose of the name then was to mark this people by virtue of their color for a special condition of oppression, degradation, exploitation, and annihilation.

Now, has the term "Negro" changed so much in all this time? To be sure, we no longer have chattel slavery, at least not the type the modern Europeans initiated. That has been abolished as a result of struggle, but we still have various kinds of oppression, do we not?

*Incitements to wholesale massacres: Nojogue, the Negro a beast,
birth of a nation*

The record of history makes it abundantly clear that after the abolition of chattel slavery, the attempt was ruthlessly made to keep the freedmen down at the bottom of society, still chained to the most laborious and menial tasks. In order to accomplish and to maintain this mode of oppression, the emancipated people were identified by their color and branded by the names "negro," "negress," "nigger," and the like for discrimination, segregation, and social ostracism.

Indeed, this campaign of caricature, ridicule, scorn, vilification, and debasement went even to the lengths of exciting gruesome lynchings and horrible massacres. Extermination and annihilation of people of African origin were openly incited, without any legal prohibition or governmental restraint, by such venomous writers as Hinton Rowan Helper in the book *Nojogue* published in 1867, who branded the "negro" in one chapter as "An Inferior Fellow Done For" and in another demanded "Removal" - Banishments - Expulsions - Exterminations."

As a result of such monstrous incitements, over 40,000 Afro-american citizens were massacred during the Reconstruction period in the South by the Ku Klux Klan, the White Camellias, and such terrorist gangs. Many European-American citizens, who endeavored

to uphold democratic rights for all, were also brutally murdered during the period of frightful massacres in the South from 1721 to 1876. See *The aftermath of Slavery* by William A. Stuntair.

As late as 1905, the American Book and Bible House at St. Louis, Mo., published the book of Charles Carroll entitled "*The Negro A Beast*" — "but created with articulate speech, and hands, that he may be of service to his master — the White man." Through poison pen and vicious picture, such as the *Birth of a Nation*, which is still being shown despite protest, the stereotype or image has been built up in the public mind of the "Negro," as at best a creature retarded by nature with the mentality of a child, and at worst a savage, bestial monster, who must be kept at bay while forced to labor for his "superiors," and who is ultimately to be destroyed. *This name "Negro" with all its vicious associations must therefore certainly be abolished.*

Colonial oppression in Africa and the Caribbean causes degrading names

In Africa there are many peoples who are still being oppressed by the vicious system of colonial conquest and domination. Out of this system came the predication of these names such as "native," "kaffir," and the like, with all the contempt and degradation which go with them inevitably.

Here in the United States and there in the Caribbean, we have different forms of oppression. In the Caribbean the overwhelming majority of the population is of African descent and these people are still being denied their unalienable rights of self-determination and self-government. So the name "Negro" is being foisted upon them too, and some who have come from there, and who have become infected with the virus americanensis, are taking this disease back here.

Look at the current issue of *Spotlight* magazine, you will see an article written about a fine institution, the Carver Savings and Loan Institution, but this article is laden with the term "Negro." This offensive name is thus being spread through the Caribbean. Well when I was raised in the Caribbean, nobody considered this name "Negro" as being a fit name for him. I think it is not going to be so easy after all to saddle the Caribbean people with this name, even though the influence of United States dollars is getting

How improve your economic condition if you keep a vile name?

I have to make a statement now, especially for those who say: "what is important is economic status; if you improve your economic status, you won't have to worry about your name!" The only trouble with this is that you will have an extremely hard time improving your economic status if you do not deodorize your name. (Applause) I really ought to have said *change* your name, because the name "Negro" has been so thoroughly suffused with the stench of the slave pen, and has become so saturated with shame, racist inferiority, and foul corruption, that it can neither be cleansed nor deodorized in any foreseeable time. Hence, the term "Negro" must be completely cast off and its further use wholly rejected.

To be sure, we need to improve our economic status, but who will ever begin to struggle to improve his or her economic status who has not within the driving force of human self-respect? (Applause). If you are willing to accept the slave master's vile appellation "negro", you are also willing to accept segregated slums at double rentals and all the disabilities that go with tenth-class citizenship. The term "Negro" was coined for helots, for hewers of wood and drawers of water who were held to be incapable of anything else. Have we forgotten Carlyle's ruthless dictum — "the 'negro' is useful to God's creation only as servant?" This name is not for me and not for most of you. (Applause)

Self-respect and a good name are basic

I thank "whatever gods there be" — here I must look out of the corner of my eye at Bishop Barrow, although I am sure that my friend the distinguished prelate will recognize this phrase as a quotation from Henley's powerful and inspiring poem "Invictus" — I thank them for a mother who, in my formative years, instructed me in "his glorious, vital, and important understanding of self-respect."

Said she to me over and over again: "My son, you are a person of worth. You do nothing that a person of worth would be ashamed of. You conduct yourself with respect, as a person of worth, and you command the respect of others."

This, my friends, is the ancient and honorable teaching which has come down to us from the sages of Egypt, in particular Amenemope, and before him Ptah-hotep and others who gave the

same wise and essential counsel. At the top of our letter-head, therefore, we have inscribed one of these quotations: "See to it that thou be respected of men."

If you have a million dollars and you do not command the respect of men, your million is worthless to you. It is necessary for me to be very careful because I do not wish to offend susceptibilities, but there comes to mind a situation affecting the president of an insurance company in the South. I won't mention his name or the state. He is an Afroamerican; his company has millions of dollars; in fact, he is quite wealthy himself. He went into a drug store in a building owned by his corporation and a European-American soda jerker called him a "nigger," and he has not yet publicly resented it. What good is his money to him?

At the bottom of our letterhead two other epigrams are reprinted. They are rich in wisdom. Let me acquaint you with them. Plah-hotep, the ancient sage of Egypt is quoted: "Reputation is more than friends... than possessions". This maxim was copied and re-stated in the Hebrew scriptures by the redactors of the Book of Proverbs in the following form: "A good name is rather to be chosen than great riches."

Now, if you look at the position of the richest nation in the West today and see what the status of our nation is among most of the peoples of the world, we will understand the significance of all this. The United States has much gold; in fact, most of the gold in the West is buried in Fort Knox. People come and ask for the money, but do they respect the United States of America? Do they respect Americans? Every once in a while there are outbursts, the people menace an embassy, and so forth. Why? Because, unfortunately, the leaders of our great country have put their trust in riches. They have not yet properly committed themselves to the development of self-respect for all of their people and for themselves. (App., use).

Evil use of "Native," "Kaffir," "Negro" to incite massacres in South Africa

Now, a few words about the evil use of this name "Negro." I am not going to quote many references at length here. We will extend these remarks in the record, as they say in Congress. But we are going to give you the highlights, and talk to you from the heart. (Response: Good).

The evil use of this name "Negro" has been projected to stigmatize and to brand people of African descent for degradation, for oppression, and for exploitation. If there were any doubt in your minds as to this, then what has happened in relation to the gruesome events in South Africa ought to clarify for you any murky misunderstanding that might exist. Consider those horrible massacres, beginning at Sharpeville, of hundreds of Africans, even mothers with babies on their backs, being shot down in the back by those illustrious examples of Christian Apartheid. It should then be clear to every thinking person how these loaded names "native," "kaffir," "negro," are used to excite and to store up hate and hostility in prejudiced minds, which are then easily incited to perpetrate such inhuman, bloodcurdling, and murderous deeds.

What did we see in the general press of the United States? Newspaper after newspaper, magazines, and radio commentators likewise, writing and speaking about the "Negroes" of South Africa repeatedly ad nauseam, and frequently palliating and excusing these atrocious crimes committed against the indigenous African people in the bestial and monstrous Hitler technique. Such callous extenuation reached down even to the lowest depths when the correspondent for Life Magazine, Gene Farmer, in the issue of April 11, 1960, retailed and spread a disgusting, lying, and lethal canard — which he himself stated to be true! — about savage Africans wildly infuriated with drink who pulled a white Christian nun from an automobile and ate her even before she died!

I have met many Afrikaners and liked them: they have stalwart virtues. But they are poorly equipped by temperament to cope with the 20th Century. They are afraid, and with reason; the umbrella of civilization thrown up by the white man, largely in the past 60 years, barely conceals a state of native savagery. An oft-told story — and a true one — in the Union concerns the Zulus who a few years ago in Port Elizabeth got tanked on local white lightning, dragged a nun from an automobile and did not bother to wait until she was entirely dead to eat her.

Paton reveals mind-set of apartheid oppressors; proves all Europeans not oppressors

Not so long ago, however, Mr. Alan Paton contributed an article to The New York Times which this journal published in

its Magazine Section of April 10. This enlightening statement, entitled "As Blind As Samson Was," revealed the pathological mind-set of the ruthless rulers of the Union of South Africa. Indeed it called to mind the fitting observation of the Greeks: "Whom the gods would destroy they first make mad".

Mr. Paton appears to be an honorable, honest, clear thinking man of European ancestry. He thus exemplifies the fact that not all Europeans think and feel as imperious slave masters and oppressors. I know some of you do not understand this, since it is much easier to think in terms of racist blocs of "negro" and "white," and so to react with a kind of racism in reverse. But you must learn the basic facts so you will be able to differentiate clearly between friends and enemies no matter what the color of their skin. Not all so-called white people favor or support oppression and degradation of other people.

On the contrary, some of these have been and are among the most stalwart fighters against such injustice and oppression. Mr. Paton writes and acts as one of these. You must have noted that the Apartheid oppressors in South Africa not only arrested African leaders, but they also jailed a number of European leaders who had been standing up for the rights of the African people.

Dutch minority rulers deny Africans use of proper name but take it themselves

Mr. Paton wrote the following; I beg you to note it. Let me first quote the introductory statement from the relevant paragraph of the Open Letter which our Committee sent to *The New York Times*. "Explaining the attitude of the present apartheid minority ruler of the Union of South Africa, who, although a relatively recent immigrant from Holland, usually called himself the "Afrikaer," the "man of Africa," Mr. Paton revealed the following:

He even refuses to grant the black Africans the use of the word "African." The black African used to be a "kaffir."

Let me pause here to explain what "kaffir" really means and connotes. It means an unbeliever, a heretic, and you should mark that in the period of the Inquisition before the fifteenth century in Spain and other European countries, the term heretic was a brand for destruction. When they called you a heretic then, you were headed straight for the torture chambers of the Inquisition, and for death. Likewise, when the Dutch invaders called the

Africans "kaffirs," that is, heretics, they were branding them for destruction.

Mr. Paton went on to say:

The black African used to be a "kaffir," to-day he is a "native" or a "Bantu."

It is necessary to make a clarifying comment, as was done in the Open Letter, "Doubtless, Mr. Paton used the adjective 'black' in order to identify the indigenous inhabitants of South Africa. But it must be pointed out here that this is a loose term which cannot be wholly separated from its racist overtones."

Observe that the apartheid usage dictates that "native" be written with a common "n". Clearly then the term "native" is a contemptuous name, and it carries with it ignominy, derogation, and hostility. Do you ever see *The New York Times* or any of these institutions of journalism referring to the European as a "native," or to American "natives," except when they mean the indigenous people of this country whom they have well nigh wiped out? In reference to themselves though, they are not "natives." The word "native" is proper for them only as an adjective, never as a noun or name. Nevertheless, they seem to think that the name "native" is proper for Africans and other indigenous people who are thus considered fit to be ruled, exploited, displaced, and even exterminated. See how the Apartheid monsters are even now degenerating the good name Bantu which is African. They are associating it with ignominy and degradation.

As we continue this quotation, please note that Mr. Paton is now referring to the indigenous African who is the true African.

But he like the Afrikaaner wants to be called a "man of Africa."

I submit now, as I submitted to *The New York Times*, that the people of Africa, whose ancestors have inhabited this land from time immemorial, are the Africans. (Applause) It is now altogether clear that the use of the term "Negro" like that of "naive" and "kaffir" and the like, is for the purpose of marking out the people for oppression, degradation, and destruction.

Africans generally resent the term "Negro"

It would be well perhaps if I concluded rather shortly, but there are a few things to which I must call your attention. In the first place, I wish to point out to you that Africans themselves — there may be an ignominious exception here and there — Afri-

cans generally, by and large, resent the term "Negro." (Applause)
Let me quote now from the *Barbados Observer* of Saturday, April 23, 1960. It seems strange that I did not pick this up in the Afroamerican press here, however, here it is.

AFRICANS OBJECT TO THE TERM NEGRO

New York — ANP. (That is the Associated Negro Press which sent out this news item.)

A lesson in how South Africans, both white and black refer to themselves, was given over the video waves recently during one of the Dave Garroway National Broadcasting Company early morning "Today" programs.

Dave was interviewing four young men from the Union of South Africa: Maxwell Stern, graduate student at Columbia University; and Bernard Shuman, graduate student at Massachusetts Institute of Technology; both white; and Prof. Gizani of the University of Natal and Borumba Karena, an expatriate.

In laying the groundwork for a discussion of the recent South African massacre, Garroway referred to Karena as a Negro. Then the following exchange took place:

Karena: "Excuse me, call us Africans, please."

Garroway: "All right, I'm sorry, I wondered about that word... You are a part of Africa?"

Imagine a question like that to a man who is visibly, obviously and knowledgeably African? It would appear that they are even challenging the African as a part of Africa!

I quote again:

Karena: "Yes."

Garroway: "... Just to clear up the words Negroes and Africans. There are Negroes in Africa, are there not? And there are white men in Africa?"

Note the difference. Mr. Garroway, the European-American commentator, refers to "Negroes" but to "white men." The conception of a Negro is that he is not a man. (Laughter) By the same mores, it has become apparent that in this conception, the "Negro" is a sub-human creature; in fact, in the eyes of his oppressors, he is a thing, a commodity for purchase, or a work animal. This is the concept. Are we to accept this? Do they think they are playing with idiots? Do they think we are lacking

in the process of cerebration? I assure you that "whatever gods there be" gave us as good brains as were given them. (Applause)

To quote again:

Karena: "That's the European conception, in terms of anthropology, which we don't accept. We are just Africans."

Africans also reject false "race" theories

It is important to note that thinking Africans reject this whole mass of pseudo-scientific nonsense about so-called "race" differences which has been included in what these European and European-American savants have called anthropology.

Let me quote once more:

Garroway: "Everybody's just Africans?"

Karena: "Yes."

Garroway: "Are there white Africans?"

Karena: "The Europeans are welcome to consider themselves Africans if they want to. We don't have to force it on them." (Applause)

Garroway: "Shall I say black Africans? How shall I differentiate the two groups?"

Karena: "You don't have to differentiate us." (Laughter)

Garroway: "But we do have to differentiate the two groups."

You see, they have got to set us apart, branding us with these loaded names as outcasts, fit only for degradation, oppression, and exploitation. That's it. Now, we will say to them, as we have said before: "You love the name 'Negro'? You want it? You can have it. (Laughter) We don't want it. (Voice: Right!) It's too foul for us." (Applause)

But to continue this quotation:

Karena: "Well, in terms of black and white."

Garroway: "All right. I'll say black African and white African, all right?"

Karena: "O. K."

It appears that Karena gave up in disgust the attempt to inform Garroway. I return to read the news item:

Garroway to Stern: (Remember that Stern is a European from South Africa.) "Is it right to say that you are an African, or are you a South African: which is your first alternative?"

Stern: "As far as I am concerned I am a South African. And to say that, I cannot feel any affinity for the huge amorphous mass, which is on top of South Africa. I consider myself a South African, and not an African."

Gizari: (Professor in the University of Natal) "In South Africa, the Europeans call themselves Europeans, in spite of their being South Africans. And that's the legal distinction they make between us and them."

New York Times admits name "Negroes" offensive to Africans but uses "Natives"

Clearly, therefore, the informed majority of Africans, object to this misnomer "Negro." This is established, is it not? We shall show you now that this is recognized to a degree by none other than the assistant managing editor of *The New York Times*. In answer to the Open Letter which the Committee To Present The Truth About The Name "Negro" addressed to him sometime ago, he sent the following letter dated May 26, 1960.

Dear Mr. Moore:

This is a somewhat belated reply to your letter of May 18 suggesting that *The New York Times* adopt your views on the use of the word "Negro" in relation to African and to our own Southern Negroes.

Did you mark it? "in relation to Africans and to our own Southern Negroes." Quite clearly, the assistant managing editor of the *New York Times* still has the slave master's attitude of ownership of all of you, and me, but we don't qualify!

Reading on from his letter:

It has been the practice of this News Department for a long time to refer to African natives as Africans.

Comment is certainly requisite here. Unfortunately, the gentleman has not yet learned that "native" as a noun, as a name, is just as offensive to Africans as "Negro." But we hope that the process of re-education which we are beginning will soon enlighten all these gentlemen of the press, so that whenever they begin to use words and designations for the Africans, they will remember that it is unwise to insult, characterize, and derogate Africans with the name "Negro" or "native." (Applause) For Africans are taking their place, their rightful place among the nations of the earth; and as they do, they will properly resent insults and offensive epithets. (Applause)

Nor are Africans alone in the world; just as Americans are not the only pebbles on the beach. There are many other people in this world, for instance, the very numerous Asians, and they are stretching out their hands to the Africans. You have heard, haven't you, of the Bandung Conference of Asian and African peoples? Today when you insult an African, or an Afroamerican, that insult registers in all the capitals of the East from Mecca to Tokyo. In order then to preserve the opportunity for amicable relations with the African peoples, my good European brothers must learn the lesson now: "Do not insult them with these offensive terms 'negro' and 'native'!"

The reply of the Assistant Managing Editor of the *New York Times* continued:

It is possible that the word "Negro" slips by inadvertently on occasion, but this is a departure from style. This rule was set in relation to African natives because "Negro" is a word offensive to them and because ethnologically speaking, the Bantus are not Negroes.

Ethnologically speaking, what are we? And what is the editor of *The New York Times* and other Americans of European provenience or origin? I'll tell you what we are. We are all human, and when they call us "Negroes," and "natives," and such names, they are trying to read us out of the human species. (Applause)

To quote this letter again:

As to our Southern Negroes...

But I must pause here. If you notice, you frequently hear the expression "American Negroes." From this it would seem that the "Negroes" are owned by the Americans. That is a concept which has come down all the way from the dark period of chattel slavery.

Let me return to the letter:

As to our Southern Negroes, I am afraid we cannot go along with you because it would appear that this is carrying racial sensitivity too far. As a reader of *The Times*, you must know that we do not use racial designations in any case unless it is necessary to the meaning of the story. If we do identify a person as a Negro, it is generally of a creditable nature to the race.

Permit me to pause again for a word or comment. A moment ago I dealt with this qualification "Southern Negroes." But why

live in the North. Even if he doesn't recognize this, does he think it impolitic to call Northern Afroamericans "Negroes," or does he think the social climate of the South renders it a more suitable place for these offensive names "negres," "niggers," and the like, as in that most backward Mississippi and such regions of the deep South? Obviously, that is the section where these vicious epithets would be most common because of the persistence of vicious slave mores.

Savants challenged to produce scientific criteria of "race"

This letter is seen to be very interesting when we analyse it and draw the conclusions. As you will recall, it read: "we cannot go along with you because it would appear that this is carrying racial sensitivity too far." It may well be that this editor has racial sensitivity, but I assure him I have none. I don't recognize the validity of the concept of race, and I challenge the editor and all the savants to produce the criteria of science which determine what is a "race" and where one "race" begins and the other stops. (Applause)

Racism grew out of the process of European expansion into other peoples' lands with the intent to conquer, enslave, and plunder. The basis was thus laid for the arbitrary division of mankind into spurious "races." But despite much theorizing and jargon, the purveyors of "race" have not succeeded in conditioning all other people to accept this false concept.

Look around this room! Look at the variegated expressions of color — to take only one aspect of many human characteristics. How are you going to draw a line? Where, and with what exact procedure, and by what authority? No. I have no "racial" sensitivity, but with reason I am sensitive and will continue to be. I hope, until I die, to any indignity, degradation, or injustice which is levelled against my people or against any section of mankind.

Now, for the final paragraph of this letter:

I am giving you this reply for your own information and not at all for the purpose of your meeting next Sunday afternoon. I think our views here will not necessarily suit your purpose.

Very truly yours,

Robert E. Garst

Reply to our Open Letter not personal but public

I thank Mr. Garst very much indeed for his kind reply. It has been illuminating; it has been enlightening. It must be observed though that the letter addressed to *The New York Times* was an open letter on a public question — a question of national and international concern. Our letter informed him that we would appreciate a response in time for this meeting so that it could be announced. However, the editor saw fit to disregard the fact that I wrote as chairman of this Committee. In reply he has addressed me as an individual, but in this and such matters, I function not as an individual but as a tribune of the people. (Applause)

Some of my friends thought that this letter should not be read at this meeting. They thought that this would not be in accord with protocol. But a reply dealing with a public and important issue, having been received, should become the property of the people. This, as we understand it, is the proper democratic procedure. We shall also address a reply to this letter from *The New York Times*, in which we shall endeavor again to make it clear that there is a Committee dedicated to presenting the truth about the name "Negro." Indeed, this Committee has begun a campaign which should not cease until this vile usage has been completely obliterated. (Applause)

New York Courier takes positive stand against calling Africans "Negroes"

On the positive side, I would like to call your attention to an editorial which appeared in the *New York Courier* of May 28, entitled: *Negroes Wrongly Used For Africans*.

We share the view of the Committee To Present The Truth About The Name "Negro" that *The New York Times* and other "liberal" newspapers and magazines should stop using the name "Negro" in lieu of "African." The people of Africa are Africans, and while some Africans are black (which in the Romance languages is Negro), the color of Africans runs the scale from black to white, as anybody knows that has seen pictures of the multiplicity of African types from Tunisia to Zululand or has traveled across the continent.

There are as many variations of color in Africa as there are in Europe or Asia, and yet the people of these two con-

timents are always described as Europeans or Asians, or according to their nationality.

We suspect that these "liberal" white publications are rather subtly trying to over-simplify the African problems by stressing them in terms of the segregated American Pattern.

The New York Courier is quite correct. The use of the term "Negro" in relation to Africans is an attempt to categorize, denigrate, and disparage them on the basis of American color prejudice.

Early leaders and organizations reject "Negro" since 1787

It is time for me to reach my conclusion. I hope that I have dealt with the matter to your satisfaction. (Applause) More could have been said. I will only point out, as I have indicated before, that through the years, Afroamericans have been uneasy about this name. Many have rejected it.

The names of early organizations of people of African descent in this country speak for themselves. The Free African Society was instituted in Philadelphia by Richard Allen and Absalom Jones in 1787. Shortly thereafter the African Methodist Church was founded by the former in 1790 and the First (Episcopal) African Church of St. Thomas established by the latter in 1794.

The African Lodge of Masons was set up by Prince Hall, whose *Address to the Lodge* in 1797 speaks of African and Ethiopian but never "Negro." The militant and powerful *Appeal* of David Walker, published in Boston in the year 1829, was addressed to the *Colored Citizens of the World . . .* but in particular to those of the United States of America.

The early poet Phillis Wheatley, who had been brought from Africa to Boston, wrote in 1772 of Afric and Ethiop, only once falling into the use of the name "Negroes." Obviously, however, this use was due to her Christian teaching and to the dominant American slave mores, as the following par'hetic appeal clearly shows.

Remember, Christians, Negroes black as Cain

May be refined, and join the angelic train.

However, the slave poet of North Carolina, George M. Horton, never mentioned this name of proscriptio in *The Hope of Liberty* which was published in 1829.

Likewise conscious and forthright in this respect were the *Sentiments of the People of Color* which were printed as an

founder of the modern Abolitionist Movement, William Lloyd Garrison. Beginning with the resolution of the "people of color" of Philadelphia in 1817, the statements adopted by such people in New York, Boston, Baltimore, Washington, Brooklyn, Hartford, Middletown, New Haven, Nantucket, Pittsburgh, Wilmington, Harrisburg, Rochester, Providence, Trenton, Lyme, Lewistown, and New Bedford — all evidently show how widespread and total was the rejection of the use of the offensive name "Negro."

Lydia Maria Child's *Appeal in Favor of that Class of Americans Called Africans*, published in 1833, demonstrates a similar and growing consciousness among some of the most informed of the European-American Abolitionists.

Historians condemn yet tolerate "Negro"

William C. Nell's book, which is the first, shall we say, formal account of the contributions of Afroamericans, is entitled *Colored Patriots Of The American Revolution*. Throughout this book the term "colored" is emphasized; the name "negro" appears only in quotations or in a very few places under the obvious direct influence of other authors.

The first magazine published by persons of African descent in America was called *The Anglo-African Magazine*. For a long time, subsequently, there was a *Colored American Magazine* which eschewed the name "Negro." However, the term "colored" is too vague and cannot now be accepted as a proper designation.

In Williams' *History of the Negro Race in America* objection was made to the name "Negro," but then this author went on to use it. The same is true of Huggins and Jackson in their *Introduction To African Civilizations*. They devoted a chapter to its consideration and reached the following significant conclusion, although afterwards falling back into tolerance of this harmful name.

The word *negro*, strictly speaking and for the purposes to which it is put, is a betrayal of science and ethnic ideology; a misnomer which studied pressure keeps alive in the popular mind. For example, the French are gradually dropping the word *noir* for the word *negre* and the Germans are substituting

Journals like The Guardian, Chicago Defender, New Day never use "Negro."

The first comprehensive account of our journalistic enterprise was written by I. Garland Penn and entitled *The Afro-American Press*. William Monroe Trotter, editor of *The Guardian* and one of the great champions of human rights in these United States, never used the word "Negro" in the columns of his newspaper. Likewise, *The Chicago Defender* while under the editorial supervision of its founder, Robert S. Abbott, disdained the use of this epithet. Father Divine in the *New Day* has spoken and written against this term "Negro." Now, some of you might turn up your academic noses at the mention of Father Divine, but in this respect Father Divine shows more knowledge of psychology than most of the academicians. (Applause) It might be that we will have to learn from below; therefore, we are starting at the grassroots, and the swell will rise.

National Conventions eschew name "Negro"; not used by Douglass in Appeal

Significant and weighty is the record of the numerous National Conventions held by American citizens of African origin, from 1830 until 1892 when their names regrettably began to change. Never were these Conventions called "Negro." Seldom was this odious word used in speeches in these assemblies. Instinctively and consciously, the name denoting slave status and "free" inferiority was not applied to themselves in the Addresses which they made to the nation and to the world.

Consult a book, quite valuable for its selection and gathering of source material, but erasing badly in the imposition of this reactionary name "Negro" — *A Documentary History of the Negro People in the United States* by Herbert Aptheker. Read past the bold titles and headings inserted by the editor which parade the misnomer "Negro." Look into the records themselves and into the official documents! You will read references to their organizations as "Colored Men," "People of Color," and so on — but not "Negro"! A striking example of this baneful tendency to read present harmful terms back into history is seen in the insertion of "Negro," first with brackets later even without, in the very title of the National Labor Union of 1870.

"an active participant in the early convention movement," should have given warning and pause.

There can be no appeals made in the name of the laws of the country, of philanthropy, or humanity, or religion, that is capable of drawing forth anything but the retort — *you are a Negro!*

Quite plainly the term "Negro" is thus used to denigrate, to degrade, to proscribe — the sure symbol for the denial of all legal, philanthropic, human, or religious mandates or imperatives which require decent human and equal citizenship rights.

It would be well to mark, learn, and inwardly digest, as a salutary lesson, the total absence of the degrading name "Negro" from the choice and filly phrased wording of what is perhaps the most significant document of this entire period. The Call To Arms To Fight For Emancipation, which was made by the great Abolitionist leader Frederick Douglass, was particularly addressed: MEN OF COLOR, TO ARMS!

Mark well also in the record such bodies with specific names as The Philadelphia Library Company of Colored Persons, 1833; the youth organization styled The Garrison Literary and Benevolent Association of New York, 1833; the Ladies Anti-Slavery Society of Delaware, Ohio, who delivered a spirited Address to the General Convention of Colored Citizens of Ohio in 1856; the National Equal Rights League, 1864; the Convention of Colored Newspaper Men, Cincinnati, 1875; the Young Men's Progressive Association of New Orleans, 1878; the National Afro-American League, 1890; the National Association of Colored Women, 1893.

Backward trend led by Washington; first known "Negro" Conference 1892

But by that time a backward trend was rising. The policy of "accommodation" to the requirements of reactionary oppressors was being shrewdly put over upon our people. The first self-styled Negro Conference was called by Booker T. Washington in 1892. The use of this name of indignity — Negro — was a symptom of the developing sickness of opportunism and of the increasing acceptance of inferior social and political status. This acceptance, of a lower place for our people at the bottom of American society, was unblushingly proclaimed by Booker T. Washington in his notorious "separate as the fingers" speech, delivered at the Atlanta

As this spirit of acceptance of the bottom place possessed more of our people, the degrading name "Negro" became more common. But for a time it appeared that the name Afro-American would be wholly adopted. However, the climate of the time made it easy to take the path of least resistance, and so at last to our detriment the name "Negro" became dominant. Still conscious, however, of its degrading use, particularly with a common "n," some of the more thoughtful and many of our leaders developed a campaign to secure its use with a capital letter.

The Afro-American Newspaper; the N. A. A. C. P. and the Crisis

One of our most influential newspapers still carries at its masthead the proper and honorable name *Afro-American*. Published first in Baltimore but extending its circulation on a national scale, this journal carries forward some of the best traditions of the press which came into being to voice and to defend the rights of a minority people suffering unjust oppression. This newspaper should now logically be in the forefront of the endeavor to get this name established on a national and international scale. The chief organization, defending and promoting the general human rights of our people, appears to have been purposely named the National Association For The Advancement of Colored People. Its national organ, *The Crisis* magazine, was founded by the dean of Afroamerican letters, Dr. W. E. B. DuBois, who significantly projected this journal as "A Record of the Darker Races."

The slogan having been projected — "Make America Bias Free By Sixty-Three" — this organization could ably serve the cause of removing prejudice by playing a leading role in the campaign to change the name "Negro" by the hundredth anniversary of the Emancipation Proclamation in 1963. For such a change of name would direct thought to the vital aspects of this question, and help to create a state of mind and the social climate, which would certainly make easier the practical realization of the democratic rights of our people, and consequently those of all other citizens.

Objections to some proposed alternative names

Allow me to consider rapidly the names which have been proposed as an alternative to "Negro." We have heard Ethiopian mentioned, but Ethiopia is now the recognized name of a specific nation and area in Africa and is not applicable to the whole

notions of "race," and lacking any definite connection with the good earth, or with an extensive historical record, or with a significant group culture. The names "Black Man" or "Black Race" have been suggested, but these are also loose, racist, color designations which have no basic, obvious or unmistakable linkage with land, history, and culture.

The name "African-American," although expressive of the essential fundamentals, is too long and cumbersome and does not sound well. The repeated "ee-can - ee-can" sound destroys all euphony.

Afroamerican best expresses African heritage and present citizenship; Spell as one word without hyphen

There remains the name *Afroamerican*. Please note that Afroamerican should be written as one word without any hyphen, so that the objection to "hyphenated Americans" does not apply. A similar usage has been followed for some time now by enlightened Latin Americans who have fittingly replaced the noxious name "negro" with the names Afroamericano, Afrocupano, Afrobrasileiro, and similar names compounded in the same way.

The name Afroamerican properly recognizes and expresses our origin and connection with land, history, and culture. The word Afroamerican proclaims at once our past continental heritage and our present national status. Besides being pleasant to the ear, this name Afroamerican was devised by ourselves and is already in use to some extent. It should therefore be most easily and readily adopted by everybody.

All minorities named to combine origin with present status — except "Negro"

All other minority groups in the United States of America are generally recognized in terms of the land or nation whence they came, along with their present national status as Americans — all but the misnamed and prescribed "Negro." Thus we hear of Anglo-Americans, Franco-Americans, Italo-Americans, Irish-Americans, Spanish-Americans, Chinese-Americans, and so on.

Consider this table of contents in the book *A Nation Of Nations* by Louis Adamic.

I. Americans from Italy.

II. Americans from Spain and Mexico.

- IV. Americans from Holland.
- V. Americans from Sweden.
- VI. Americans from Russia.
- VII. Americans from Germany.
- VIII. Negro Americans.
- IX. Americans from Yugoslavia.
- X. Americans from Norway.
- XI. Americans from Greece.
- XII. Americans from Poland.
- XIII. Americans from Ireland.

Standing out alone and shamefully among all these Americans from these several countries and nations are the misnamed "Negro Americans." They have come from nowhere in this classification. It appears that, like the slave girl Topsy in *Uncle Tom's Cabin*, the "Negro Americans" just "grow'd"! The author is not to blame here; he was compelled, through lack of any effective action on our part to change this name, to continue the use of this misnomer "Negro Americans." But this author evidently sensed that something was wrong and looked in vain for the proper name, as may be seen from this statement.

(I use "Negro" and "White" in this chapter for lack of other words. Inexact descriptions of color-as-color, they represent color-as-a-race-symbol, a thing full of mischief not only in America but internationally.)

Names can be changed: Ghana, Ethiopia, Haiti, Iran, Indonesia. Capital "N"

All too often the desire to rid ourselves of this belittling name "Negro," is blocked by the defeatist thought: "How shall we ever be able to change it?" But this is not so difficult as it appears at first. In our time we have seen important changes made in the names of several peoples.

As Bishop Barrow has pointed out, the name of the people of Ghana was changed upon regaining their independence, and the name which had been imposed by European rulers "Gold Coast" has been buried with the subject past. For centuries the Ethiopian nation was tagged "Abyssinia" by European powers and publicists. When the proper name Ethiopia was registered with the League of Nations, this misrepresentative "hybrid" name was decisively changed.

Similar changes of name have occurred among the Asian peoples. To mention only two just now. The people of Iran have put aside the name Persia. The name "Dutch East Indies" has been appropriately cast off and the honorable name Indonesia is now the accepted and proper name.

In our own hemisphere, it has been noteworthy that when the slaves of the former French colony of Saint Domingue succeeded in throwing off their yoke of subjection and emerged as a new nation in 1804, they took as a fitting name one which the indigenous people of that island had used in freedom and honor — Haiti.

The name "West Indies" was almost changed to "Caribbean." The organization which initiated the movement for "federation with complete self-government" called itself *The Caribbean Labour Conference*. The name Caribbean, derived from the indigenous people now almost wholly and sadly extinct, was projected in the draft for the constitution of the new nation. Unfortunately, however, the misnomer due to the error of Colon in assuming that he had reached the Indies has been reverted to and independence has not yet been achieved.

It may still be objected, nevertheless, that all these examples of change of name do not really apply, since people of African origin in this country are not now and cannot become a nation. That is quite true; yet the basic principle involved is actually the determination of any group of people to rid themselves of the stigma which a bad name carries and the recognition of their right to do so by other people. Directly in point is the change in the use of a common "n" to a capital "N" in writing the word "Negro" in English. This has been achieved widely, though not completely, as the result of effective action. Among the first important newspapers to adopt this change was *The New York Times*, as we recalled in the Open Letter of our Committee to this newspaper.

Imperative final step can be taken through united action

What is needed now is a clear recognition by the majority of American citizens of African ancestry that it is imperative to take a further and final step. By united action we must register this desire and will with those most influential in such a matter — the managers of the press and the directors of radio and television

ternal, trade union, and other organizations, and governmental agencies.

Fair-minded European-Americans will readily accede to such a request and others will be compelled to follow the decent and proper usage — *Afroamerican*. Who has not noticed how often some of our fellow citizens of European origin hesitate to pronounce the name "Negro," and prefer to use the term "colored," when they wish to be friendly and do not wish to insult or give offense? One reason for this is the fear even to appear to use the still more corrupted insulting epithet "nigger." Besides, the feminine form "Negress," like lioness and tigress commonly used for wild and ferocious animals, is resented as derogatory by all intelligent Afroamericans, and is so recognized and noted in the Meriam-Webster and some other dictionaries. Let us now call upon all who mould public opinion to reject the name "Negro" as wholly unsuitable, offensive, and insulting.

Recently I went into the office of a certain newspaper, and the editor in discussing this question with me said: "How are you going to make this name short? In journalism we must have short names. We call Eisenhower, "Ike," and Krushchev, "K." (Laughter) I said to him, "If you must, then abbreviate it 'Afro.'"

Our right to full citizenship; what would the Americas have been without the enslaved sons of Africa?

However, I don't like to abbreviate the name Afroamerican, because it should be made clear at all times that we are Americans. And let me say here and now that if any group of people have a claim to full citizenship and proper status in these United States of America, it is the Afroamericans. For we have been compelled to make a contribution of 250 years of unrequited toil, and we have also voluntarily made a great contribution to the upbuilding of this nation. (Applause)

In this connection we might well consider the significant question put by that eminent student of the history of slavery and of its effect upon America, Jose Antonio Saco. The train of reasoning which he developed in seeking the answer will be seen to be profound and his final conclusion instructive.

What, then, would have been the lot of the New World if Africa had not existed or if her enslaved sons had not been transported there? No certain answer can be made to

conquistadores have done. Would they have thrown all the work upon the indigenous race? Undoubtedly these aborigines would all have perished, as they perished in the islands, and declined much on the continent, even aided by Negroes. Would they have left the Indians to themselves and in complete independence? Supposing that this were so, would the Castilians have undertaken to work in order to make their fortune by the sweat of their brow? With the bellucose habits and spirit of adventure which animated the Spanish in those times, it is not possible that they would have done this. In that case immigration of the Spanish to the New World would not have been very numerous, but if it had been, disabused of the illusion of finding gold easily, many would have abandoned that land and returned to their mother country. In such circumstances, the immense regions of America which were occupied by Spain would have been left depopulated, and with the passage of time would have fallen into the hands of other nations.

We are thus entitled to be called Americans, but some people desire to differentiate. If they must distinguish us, then in accordance with our human right, we will tell them what to call us — Afroamericans.

Dogs and slaves named by masters; freemen name themselves

This brings to mind a statement which I was compelled to make to a well-known historian, an Afroamerican, who writes quite well in the main, but who seems unable to take a forthright stand on this question. He appears to be afraid to offend the body politic, perhaps because he fears his books might not sell too well! He declared, "Well, I will use all the names." My reply to him finally was: "When all is said and done, dogs and slaves are named by their masters; free men name themselves!" (Standing ovation)

LECTURE II

Delivered in St. Leonard's African Orthodox Church, 765 Putnam Avenue, Brooklyn, N. Y., Sunday afternoon, June 26, 1960.
Mr. Chairman, Dignitaries of the African Orthodox Church, and My Friends:

In such surroundings one is prone to think in terms of the Scriptures which are associated. And so there came to my mind while sitting here the injunction: "Know the truth and the truth shall make you free."

We are endeavoring to carry out that injunction in respect to the name which has been placed upon us — the name "Negro." In order to further this, we have established the Committee To Present The Truth About The Name "Negro." This Committee is publishing the facts as to the origin of this term, the purpose of its being, and the nature of its evil use, so that we can shortly, we hope, abolish it entirely.

Oxford Dictionary derives "Negro" from Spanish or Portuguese; Cities degrading usages

The *Oxford English Dictionary* (Vol. III, 1933) derives the word "negro" directly from the Spanish or Portuguese and thence indirectly from the Latin *nigrum*, *niger*, black. Hence also French *negre*. It then defines "negro" as "an individual (especially male) belonging to the African race of mankind, which is distinguished by a black skin, black woolly hair, flat nose and thick protruding lips."

The following usage is quoted from the Diary of S. Sewall of June 22, 1716: "I essay'd . . . to prevent Indians and Negroes being rated with Horses and Hogs." This makes it clear that it was a prevalent custom at that time, which had developed out of the chattel slave system, to rate the enslaved "Indians" and "Negroes" with horses and dogs

ping, and worship. The usage which follows, quoted from Yonant as written in 1845, is shocking but enlightening. "You find that your dogs do not want this unmerciful negro-whipping." Imagine it being customary to whip human beings, labelled "negroes," more mercilessly than even dogs! And if dogs do not want the unmerciful whipping associated with the name "negro," why should we continue to use this name with such horrible associations?

Another mode of using this term "negro" was taken by the *Oxford Dictionary* from the *Illustrated London News* of August 1861 which wrote of "the damnable heresy of negro-worship." Not even religion, it thus appears, could or can abate the scorn and hostility attached to this name "negro."

Special uses are noted like "negro dog, a dog used in hunting runaway slaves." No mention is made in the Oxford lexicon though of the fact that many such dogs were trained ferociously to tear into pieces human beings of dark hue commonly enslaved at that time. This was accomplished by starving these dogs and then deliberately allowing them to eat raw meat out of the abdomen of a black figure formed like a human person, thus conditioning the dogs to associate satiation of starvation with the rabid rending and eating of a dark-colored human being. Doubtless, the sense of smell was also used in this monstrous training of dogs to devour human beings.

Oxford Dictionary also defines "Negro" as "Nigger"

The *Oxford Dictionary* also lists "negro lethargy," whence it would appear that the slave could hardly ever toil hard or long enough for the master. It records also "negro cachexy" which it defines as "a propensity for eating dirt, peculiar to the natives of the West Indies and Africa." Apparently these lexicographers never heard of English, or any other European or European-American children, eating dirt. Negroland, that fgment of the imagination, is there defined as "the land or region (in Africa) inhabited by Negroes." The following uses are then cited, which convey the impression that the rife and dominant features of this fantastic "Negroland" are witchcraft and savagery.

In Negroland, witchcraft is even now the most common of all crimes. 1842. Pritchard Natural History of Man 316

— The destitute savages who occupy the insulated hamlets of central Negroland.

finds "nigger" as "negro." The usages set forth clearly show the great difference in meaning between "nigger" = "negro" and "coloured persons." *Black and White* written by Laham in 1867 is quoted: "niggers (they are not 'coloured persons' yet in the South) are most artful flatterers." *Outing* magazine, published in the U. S., is cited thus: "what is wanted is a genuine nigger; not a colored person."

Notably, the *Oxford Dictionary* states also that "nigger" is "loosely or incorrectly applied to members of other dark-skinned races." It is equally noteworthy, however, that this authority nowhere informs us that this debasing and insulting term "nigger" is incorrectly applied to people of African origin or descent. The *Argus* of Melbourne, Australia, is quoted thus: "The natives of Queensland are nearly always spoken of as 'niggers' by those who are brought most directly in contact with them."

Dictionary of the Castilian Language cites debasing uses of "Negro"

Turn now to the Spanish whence the English admittedly derived the words "nigger" and "negro." Consult the most authoritative *Dictionary of the Castilian Language* by the Royal Spanish Academy, the edition published in Madrid, 1899. The vile meanings, degrading uses, and evil associations connected with slavery are clearly to be seen.

The word "negro" is thus interpreted as "extremely sad and melancholy; figuratively wretched, accursed, and calamitous; also figuratively and commonly, destitute without resources." The expression "that is blacker" or "that is black indeed" refers to "that which heightens the pain or difficulty of anything." Likewise the idiom "the negress went to the bath and it took a year" refers to "a long time it takes to tell simple people about anything when they have not seen it before." Similarly are questions: "Why does a negress go to the bath, if she cannot become white," or, "if she remains black?"

The Dictionary of the Castilian Language informs us again that the saying "I was a negress and they dressed me in green" . . . reprehends those who make things worse wishing to arrange or dress up by unsuitable means, and who, by misrepresenting them or obstructing them, make them more notorious and objectionable." Baldly expressive of the prejudice, hostility, and degradation

negroes." This is commonly used to rebuke "one who treats another badly, by word or deed, with superiority, and to warn that we must not be judged as slaves, since negroes naturally are slaves."

European Encyclopedia says "Negro" vicious

Look now at the *Universal Illustrated European Encyclopedia* rather recently published by Espasa Calpe, South America (Vol. 38). The word "negro" is said to mean "vicious, or perverse, in speaking of the soul, of the heart and of the feelings." Similarly, "to wash a negro's head" is figuratively and commonly used meaning "to waste time uselessly." Likewise, "to get as much as the negro got out of the sermon," generally expresses "not to get any benefit from certain advice, doctrines, or mottoes, as they say was the case with a negro who went to hear a sermon." Notably, "to work like a negro" is "to work hard like a slave," and "to treat someone like a negro" is "to treat him with much cruelty and contempt."

Under "Negro. Mythology:" this encyclopedia states this term to be the "surname of the infernal divinities, especially of Pluto, lord of the underworld, and of Demeter." Again, the phrase "Negro (troops)" is explained as referring to "this form of modern slavery, the recruiting of wretched negroes in order to dominate their country and to contribute to the conquest of territories inhabited by their own racial brothers. . . . We see, then, that France and likewise the other colonizing powers have sought cannon fodder among the 'negroes' whom they were trying to civilize. . . ."

In the *Encyclopedic Dictionary of the Castilian Language*, published in Paris, the following usages are noted which are redolent of the offensive atmosphere of slavery.

"Negro marriage" is the equivalent of "negro picnic," which according to Velasquez means: "To make a hodge-podge of anything to the prejudice of the right owner's just claim."

"Better a red face than a black heart."

An exception: "Negra" as term of endearment

Quite interestingly, the singular really happy exception to all these disdainful usages is that of "negra" and its diminutive

to women of African ancestry, but quite generally and so accepted by all, as delightful expressions of affection, tenderness, and endearment. It may be noted that this good connotation of the word "negra" developed in the Latin American colonies where there were very few European women at first.

Bad uses of "Negro" in Portuguese and Brazilian

Similar usages expressing bad connotations are prevalent in Portuguese, like the following set down in the Great Portuguese and Brazilian Encyclopedia Lisboa and Rio de Janeiro, 1945, Vol. 18.

negro. odious, execrable, nefarious, unworthy, speaking of bad actions, etc.; black crime, black ingratitude, black calumny....

Example: you are negro, accursed, and your soul is as black as you make your life....

black trade or black market, that which is carried on outside or contrary to the law....

Figuratively, predicting disgrace or imminent calamity; dark stain; culpable or criminal fact in anyone's life....
negress — woman who works very hard.

Evil uses of "Nègre"; French trained elite and "Negritude"

The French language contains similar slave expressions associated with or derived from "negro," its equivalent to "negro" and "nigger." For instance, "nègrier" = slave-trader, slave-ship, slave-master, slave-driver; "nègrillon" = "nigger-child." Has all this been adequately considered by the African French-trained elite who have lately begun to speak of "negritude" and the like? Is it not more fitting to speak of "African culture" and of "the African personality?"

Century Dictionary shows Aethiops and Afer were usual terms for African

Let us go back for a moment now to the English and American languages, and consult the *Century Dictionary*, the revised and enlarged edition of 1914, Vol. III. Here we learn that "negro" is applied "also to the black people of Africa, etc. (but the ordinary terms for 'African negro' or 'African' were *Aethiops* and

classical Latin language to designate people of African origin was *Afer*, and not "niger," as some who are addicted to the term "negro" would like to have us believe.

At this point, it should be recalled how Dr. Edward Wilmot Blyden pointed to the writings of Homer and Herodotus in this connection. In his *Lecture on Africa's Service To The World*, 1880, Dr. Blyden declared:

Homer speaks of them as the "blameless Ethiopians," and tells us that it was the Ethiopians alone among mortals whom the gods selected as a people fit to be lifted to the social level of the Olympian divinities. Every year, the poet says, the whole celestial circle left the summits of Olympus and betook themselves, for their holidays, to Ethiopia, where, in the enjoyment of Ethiopian hospitality, they sojourned twelve days.

The Sire of gods and all the ethereal train
On the warm limits of the farthest main
Now mix with mortals, nor disdain to grace
The feasts of Ethiopia's blameless race;
Twelve days the Powers indulge the genial rite,
Returning with the twelfth revolving night.

Blyden judges classics from earlier epochs suitable for Africans

This reference was emphasized in his Inaugural Address as *President of Liberia College*, 1881, published as *The Aims and Methods of a Liberal Education for Africans*. This scholar then deliberately selected these earlier epochs of the world's history, and the classics deriving therefrom, as suitable for unrestricted study by the African. "He may get nourishment from them without taking in any race-poison." Warning against the writings of the later fifth and sixth periods, Dr. Blyden wisely declared:

It was during the sixth period that the transatlantic slave-trade arose, and those theories — theological, social, and political — were invented for the degradation and proscription of the Negro. This epoch continues to this day, and has an abundant literature and a prolific authorship. It has produced that whole tribe of declamatory Negrophobists, whose views, in spite of their emptiness and impertinence, are having their effect upon the ephemeral literature of the day — a literature which is shaping the life of the Negro in Christian

Unfortunately, however, this eminent Caribbean-African scholar did not draw all the conclusions as to the name "Negro," which was developed and vitiated by those same vicious forces of "degradation and proscription" during that direful period of human history.

Dr. W. E. Burghardt DuBois has also pointed to this earlier Greek usage of Ethnop for the African. In the chapter *Andromeda of the World and Africa*, the esteem which the Greeks held for the ancient Ethiopians is thus cited.

In Greek mythology Andromeda was the black daughter of Cepheus, King of Ethiopia and of Cassiopeia,

That starr'd Ethiop Queen that strove

To set her beauty's praise

Above the sea nymphs and their powers offended.

Terentius Afer, Constantius Afer, Leo Afer made significant contributions to European learning

Terence, the great African poet and dramatist, was known as Terentius Afer, Terence the African. Famous throughout the Roman world, his comedies and verses "have been studied, admired, and imitated for more than twenty centuries." The identity of Terence as an African has been established, not only by the fact of his birth in Africa, but also by his being described by Latin writers as *lusco* which means "very dark." In the Middle Ages, Constantine likewise called the African, took with him from North Africa into Europe treatises which he translated from Arabic into Latin. Constantius Afer thus became "the first systematic translator" of that Egyptian-Persian-Indian-Greek-Arabic lore which lifted Europe out of the ignorance and backwardness into which it had sunk since the fall of the Roman Empire.

At the dawn of the modern era, this use of the Latin *Afer* for African was still in vogue. Leo Afer, Leo Africanus, or Leo the African, were names commonly used for this erudite Moorish author. Captured and presented to Pope Leo X, this scholar was freed, christened after, and patronized by this Pope, who wished to secure his knowledge of Africa and Arabic lore for Europeans. Written in 1526, his *History and Description of Africa* was first published in Rome by Ransio in the *Navigations* in 1550. In the second English translation published by the

Certes of all others this is the onely man, by whom Africa, which for a thousand yeeres before had lien buried in the barbarous and grosse ignorance of our people, is now plainly discovered and laide open to the view of all beholders.

Vulgar name "Negro" never used in Hebrew or Christian Scriptures

It should thus become clear why the word "Negro" was never used in the Christian Bible. There was no precedent whatever for this vulgar name "Negro" in the classical languages. In the Hebrew Scriptures, the word *Cush* or *Cushite* is used, and in the Christian Scriptures, the word *Ethiopian* is employed, to designate the African. A booklet has been written emphasizing this important fact by Ross D. Brown of Chicago entitled: *There Are No Negroes In The Holy Bible.*

Early use of "Negros" in English 1555; all attempts failed to delimit "Negro" as "Race"

From the *First Three English Books On America* edited by Alber, the *Century Dictionary* quotes the following statement from the *Decades of the New World* by Peter Martyr, which was first published in the Latin language in Venice, 1503, and translated by Richard Eden into English in London, 1555. This is a very early if not the first use of the word "Negros" in English; note that "Negros" has not yet become Anglicised as "negroes."

Toward the south of this region is the kyngedome of Guinea, with Senega, Ialoto, Gambia, and manye other regions of the blacke Moores cauled Ethiopians or *Negros*, all whiche are watered with the ryver Negro, cauled in owlde tyme Niger.

Related to the above, and shedding more light on this whole question, is the further quotation which the *Century Dictionary* makes from R. N. Cust's *Modern Languages of Africa*.

It is often asked what Races are *Negro*, as the meaning of the term is not well defined. . . The word is not a National appellation, but denotes a physical type, of which the tribes in North Guinea are the representatives. When these characteristics are not all present, the Race is not "*Negro*," though black and woolly-haired.

According to this statement of Cust . . .

corresponds to the word "Negro." The attempt to select a physical type of the people of North Guinea as representative of "the negro" has signally failed. For the characteristics "black and woolly-haired" which have been so loudly and so often proclaimed as setting this "negro" type apart as a "race," are now seen to be neither essential, dominant, nor conclusive, since when *other* characteristics "are not all present, the Race is not Negro!"

Ratzel cites arbitrary efforts to distinguish "Negro" and define "Negroland"

In this connection, it is well to consider how very elastic, and lacking in correspondence with any definite physical reality, are both the name "negro" and its connected concept "race." Think on this significant statement made by the anthropologist Friedrich Ratzel in *The History of Mankind*, London, 1897, Vol. II.

The name "Negro" originally embraces one of the most unmistakable conceptions of ethnology — the African with dark skin, so-called "woolly" hair, thick lips and nose; and it is one of the prodigious, nay amazing achievements of critical erudition to have latterly confined this (and that even in Africa, the genuine old negro country) to a small district. For if with Waitz we assume that Gallas, Nubians, Hottentots, Kaffirs, the Congo races, and the Malagasies are none of them genuine negroes, and if with Schweinfurth we further exclude Shillooks and Bongos, we find that the continent of Africa is peopled throughout almost its whole circuit by races other than the genuine negro, while in its interior, from the southern extremity to far beyond the Equator it contains only light-coloured South Africans, and the Bantu or Kaffir peoples.

Nothing then remains for the negroes in the pure sense of the word save, as Waitz says, "a tract of country extending over not more than 10 or 12 degrees of latitude, which may be traced from the mouth of the Senegal River to Timbuctoo, and thence extended to the regions about Sennaar." Even in this the race reduced to these dimensions is permeated by a number of people belonging to other stocks. According to Latham, indeed, the real negro country extends only from the Senegal to the Niger. If we ask what justifies so narrow

Livingstone says, is really to be seen only as a sign in front of tobacco shops, has on closer inspection evaporated from almost all parts of Africa, to settle no one knows how in just this region. If we understand that an extreme case may have been taken for the genuine and pure form, even so we do not comprehend the ground of its geographical limitation and location; for wherever dark woolly-haired men dwell, this ugly type also crops up. We are here in presence of a refinement of science which to an unprejudiced eye will hardly hold water.

Britannica conveniently locates "Negro" and "Negroid"

By all laws of reason or canons of logic, here is conclusive proof that there exists no precise or valid reality whatever to give any substance or propriety to the name "negro," or to its related equally false and vicious notion of "race." Yet in such standard reference works, deemed to be scientific and authoritative, like the *Encyclopedia Americana*, 1951, and the *Encyclopedia Britannica*, 1953, the term "Negro" is still loosely and *conveniently* equated with "the dark-skinned woolly-haired inhabitants of Africa, etc." The *Britannica* coolly states:

It is convenient, however, to refer to the dark-skinned inhabitants of this zone by the collective term of "Negroids" and to reserve the word *Negro* for the tribes found in Africa south of the Sahara and north of a not very well defined line running roughly from the gulf of Biafra with a southeasterly trend across the equator to the mouth of the Tana... The true Negro (western Sudan type) is of tall stature, burly, short-legged, with bulging forehead.

This process of separating and dividing the peoples of Africa has continued along with the partition of Africa by the various European imperial powers. Almost every writer on this increasingly important question appears to feel himself commissioned by God, nature, or some great imperative to slice up and cut off the African peoples, one from another, at will and according to fancy. A multiplicity of names, labels, tags, and designations have thus been fastened upon the suppressed African peoples such as: negro, white; Negroid, Caucasoid; Hamitic, Semitic, Japhetic; True Negro, Nilotic Negro, Masaba Negro — all without rhyme or reason

Churchward lays "True Negro," "Nilotic Negro," and the like

Such mischievous meddling is to be seen in the works of Dr. Albert Churchward, who although a disciple to some extent of that profound student of the evolution, history, lore, and cultures of the African peoples, Gerald Massey, nevertheless, projected a map depicting the "Nilotic Negro" throughout North Africa; the "Masaba Negro" and the Pygmies in a small east central area; to the south of this another pocket of "Nilotic Negroes" and a large bloc of "Bushmen" followed by "Hottentots" at the farthest south; and there is left for the "True Negro," between this southern region and the Sahara to the north, the limited area vulgarly held to be the chief if not the sole source of African slaves.

These utterly unscientific and harmful notions of "the Negro" and his "race," have been projected with great assurance and various kinds of power. So that some Afroamerican, and even a few African, historical writers have uncritically accepted them and passed them on to the detriment of their people. Fortunately, signs of the new era and its requirements begin to be observed in the works of our historical writers.

Historical writers now recognizing vicious use of name "Negro"

Outstanding among these is Raphael Powell, author of *The Human Side Of A People And The Right Name*. From this book, now out of print unfortunately, the following pertinent quotations are here presented.

Negro may be defined as a word used as a stigma or symbol which is characteristic of inferiority. It must be clearly understood that this word pertains only to the color *black*. It is not synonymous with man; i.e. it does not mean—man... A word used not only as a tool, but as a nickname for the people of the black race. A word used to foster the ideas of inferiority and inequality of mankind...

Negro has been made one of the most disgraceful words in the English language. It is infamous and abominable. But the black man does not realize how harmful the word really is. He has lost sight of the demoralizing aspect of the word and consoles himself with the thought — "Well, no matter what

ing spirit and co-operation, the submission to abuses and lack of unified means of defense, all have their root in the evil use of the word.

Dr. W. E. B. DuBois, who led the effort to secure capitalization of the name "Negro," has since in *The World And Africa* directly pointed out how "the word 'Negro' was used for the first time in the world's history to tie the color to race and blackness to slavery and degradation."

Divisive classifying of African peoples persists but rejected by Africans

It does appear, however, that it is necessary to go forward at once to a wholly clear and decisive usage in respect to the correct names for Africans in their own continent and for peoples of African origin now rooted in other lands. This is essential to counteract the persistent attempt at racist division and malicious name-calling still directed against the African peoples.

How important this is may be realized by considering the significance, ramifications, and effect of this passage quoted from a book just published: *The New Africa* by Ellen and Attilio Gatti. It should be borne in mind that this statement is typical of many similar oft-repeated suggestively divisive declarations.

Throughout the whole of Africa, races are intermingled, super-imposed, muddled up almost beyond definition. But, from North to South, three reasonably approximate partitions can be made according to the preponderance of blood which each of them presents:

1—"White," or *Arabian, Africa*, North and East of Rio de Oro, and along the Mediterranean shores of Morocco, Algeria, Tunisia, Lybia and Egypt (including the higher portion of their sections of the Sahara), all the way from the Atlantic to the Red Sea.

2—"Black" or *Negro, Africa*, in the wide zone of the Sudans, which extends, just south, of the Sahara, from the Atlantic gateway of Dakar (now the capital of the Mali Federation of some of the republics born from the fragmentation of French West Africa), to the "horn" of Somalia, which jutts out into the Arabian Sea — which hasn't as yet been entirely cleaned of the last vestiges of slave trading.

3—"Bantu, or *Negroid, Africa*, which, from just above the

mountainous regions of the Congos and of British East Africa, the plateaus, deserts, swamps, of Angola and Mozambique and the Rhodesias, down to the Union of South Africa. And to the Cape of Good Hope where, in the frothing embrace of two oceans, the Atlantic and the Indian, the continent majestically ends.

The only comment necessary here is that the African peoples and their conscious and dedicated leaders utterly reject such spurious and divisive "ethnology" along with all such offensive tags and names. The witness borne by keen observers like Adlai Stevenson should be kept in mind. When he returned from Africa, this analyst warned Americans that nowhere in Africa had he heard the name "Negro" used by Africans. "A word to the wise should be sufficient!"

Eminent African Leader's Counsel and use of Afro-American

The good example should certainly now be heeded of that distinguished African scholar and counselor at law, Casely Hayford, spokesman of the Aborigines Rights Protective Society of the Gold Coast — now Ghana — and founder of the West African National Congress. Throughout his profound presentation of *Gold Coast Native Institutions*, 1903, Casely Hayford uses the word "Negro" but once, and then in the context of European custom and attitude which he thus sternly rebukes:

When, in history, has the Caucasian approached the Negro, or the Mongolian — the black, the yellow, or the brown man — in the spirit of full brotherhood?

Again, in this same book when comparing different systems of slavery, Casely Hayford, as a careful student, pointedly refers to "Afro-American history." Nor was this laudable word "Negro" used throughout the entire length of his basic book: *The Truth About The West African Land Question*, 1913. Besides, in his Introduction to Blyden's *West Africa Before Europe*, 1905, Casely Hayford makes direct reference to "the Afro-American school of thought," and advises that "Afro-Americans must bring themselves into touch with some of the general traditions and institutions of their ancestors."

Surely, the sage counsel and thoughtful usage of this African scholar is worthy of acceptance and emulation. For this leader was the first outstanding African

tion, he was, unquestionably, an able advocate of sane, well balanced, thoroughly grounded, healthy, and progressive African Nationalism. In the book *The Gold Coast Revolution*, the late George Padmore, himself for many years a devoted leader of the Pan-African Movement, paid this due tribute to his illustrious forerunner.

In many respects Mr. Casely Hayford was a sort of John the Baptist, preparing the way for younger nationalist leaders like Kwame Nkrumah, about whom more later. Judged in terms of his social background and the period in which he lived and worked, Casely Hayford was undoubtedly the greatest national political leader and social reformer West Africa had yet produced.

False notions of "savage" Africa chief cause of mischief; Truth of History dispelling slanders

The reason must now be considered why some Afroamericans have not yet acted upon the counsel of this African sage to reach out for their African heritage. Chiefly, it is none other than the false, ugly, and repulsive picture which has been presented to them of Africa. A savage, backward, benighted land, lacking any true history or valid culture! From Azurara to Tynbee, in one form or another, the misleading refrain has been repeated: "The negro race in Africa has contributed nothing to human civilization."

But the light of truth ever more shines through the false front of historical perversion. The work of scholars in Africa like Casely Hayford, Wilmot Blyden, the Yoruba Johnson brothers, Armatoe, De Graff-Johnson, of Theophilus E. Samuel Scholes of Jamaica, N. E. Cameron of Guiana, J. J. Thomas and C. L. R. James of Trinidad, and A. Firmin of Haiti, have gone far to unveil the veritable history and valid culture of African peoples.

Here in the United States, in addition to those already mentioned, several works interpreting the African contribution are noteworthy. See *The African Abroad* by Wm. H. Ferris, *Negro Culture in West Africa* by Geo. W. Ellis, *Wonderful Ethiopians of the Ancient Cushite Empire* by Drusilla Dunjee Houston, *Black Folk Then and Now* by W. E. B. Dubois, *The African Background Outlined* by Carter G. Woodson, *World's Great Men of Color* by J. A. Rogers, *Stolen Legacy* by George G. M. James, and the selec-

Special mention is due to the work of Prof. Leo Hansberry, who has devoted a lifetime of research and teaching of African History at Howard University. Very regrettably, however, the compendious work of this scholar has not yet appeared in print. Among the younger historical writers, is the devoted and promising author, John Henrik Clarke.

Valuable historical books need revision to delete "Negro"

Lucid and compact in content are *The Story of the Negro* by Arna Bontemps and *Pictorial History of the American Negro* by Langston Hughes. Unfortunately, their use of the name "Negro" calls for reconsideration and revision. Possessing the same shortcomings are the generally instructive books like John Hope Franklin's *From Slavery To Freedom*, E. Franklin Frazier's *The Negro in the United States*, J. Saunders Redding's *Lonesome Road*, and J. A. Rogers' *Africa's Gift To America*.

Of the European and Euroamerican writers on African history, only the briefest mention is now possible. Eliot Elisphong and Wm. Fagg are responsible for the very beautifully done volume on *The Sculpture of Africa*. Noteworthy are Breasted's *Dawn of Conscience*, Bovill's *Golden Trade of the Moors*, and Freda Wolfson's collection of historical writings, *Pageant of Ghana*. *The Lost Cities of Africa*, by Basil Davidson, must be set down as the most recent and comprehensive presentation, save for the reservations in relation to the outmoded term "Negro."

*True nature of African cultures cited by
Graves, Frobenius, Ibn Batuta*

In this connection finally, Anna Melissa Graves has given in her *Benevento Cellini Had No Prejudice Against Bronze* a translation of unusual interest and merit. It is the remarkable statement made by that great German research scholar, Leo Frobenius, in the Introduction to his "Civillisation Africaine." The evaluation thus made by this broad and profound student, who led eleven scientific expeditions into Africa to recover knowledge of the history and culture of the African peoples, is at once revealing and memorable.

When they (European navigators) arrived in the gulf of Guinea and landed at Vaida the captains were greatly aston-

several leagues with two rows of trees; for days they travelled through a country of magnificent fields, inhabited by men clad in richly coloured garments of their own weaving! Further south in the kingdom of the Congo, a swarming crowd dressed in "silk" and "velvet," great States well-ordered, and down to the most minute details; powerful rulers; flourishing industries; — civilized to the marrow of their bones. And the condition of the countries on the eastern coast — Mozambique, for instance — was quite the same.

The revelations of the navigators of the fifteenth to the seventeenth centuries give incontrovertible proofs that Africa stretching south from the edge of the Saharan deserts was still in full flower — the flower of harmonious and well-ordered civilizations. And this fine flowering the European conquistadors annihilated as far as they penetrated into the country. For the new country of America had need of slaves, and they were to be had in Africa: hundreds, thousands, whole cargoes of slaves. However the traffic was never an affair of an entirely easy conscience. It demanded a justification, and so the "Negro" was made into a half-animal, an article of merchandise. And for this reason the notion of the fetish was invented, as the symbol of an African religion (Portuguese — feticeiro). Mark of European manufacture! As for me I have not seen in any part of Africa whatsoever the natives worshipping fetishes.

The idea of the "Barbarous Negro" is a European invention, which has, as a consequence, dominated Europe until the beginning of this century.

And what they told — those old captains, those chiefs of expeditions, the D'Elbées, the De Marchais, the Pigafettas, and all the others, what they told is true. It can be verified. In the old royal Kunstkammer of Dresden, in the Weydmann collection of Ulm, in rian, other European "curiosity cabinets" one still finds collections of objects from West Africa dating from that epoch: wonderful plush-velvets, of an extreme softness, made from the tenderest leaves of a certain banana tree; stuffs, soft and pliant, brilliant and delicate as silks, woven with well prepared raffia fibre, ceremonial javalins — their blades to the very points inlaid with the finest copper, bows so graceful, and ornamented so beautifully that they would do

rated with the most perfect taste; sculptures in ivory and wood, the workmanship of which reveals skill and style.

And was it otherwise in the great Sudan? By no means. In the last century the legend still persisted which attributed to Islam the origin of all higher civilization. We have learnt much since then and we know that the beautiful "tob" and other garments of the Sudanese people were in Africa before Mohammed was born, before a cultivated Arab could have penetrated into the centre of Africa; we know also that the particular organization of the State, in the states of the Sudan existed long before Islam, that the arts of field culture, and of good-breeding — which showed reflection — that the bourgeois orders and systems of corporation of Africa, are thousands of years older than those of Europe....

This candid statement of the eminent scholar, Leo Frobenius, is borne out by the eye-witness testimony of Ibn Batuta, who travelled in the land of Mansa Musa Mali during 1352. The narrative of his *Travels in Asia and Africa*, originally written in Arabic, was translated in part by H. A. R. Gibb and published in London, 1929.

They are seldom unjust, and have a greater abhorrence of injustice than any other people. Their sultan shows no mercy to anyone who is guilty of the least act of it. There is complete security in their country. Neither traveller nor inhabitant in it has any fear from robbers or men of violence.

Leading African Woman urges use of correct name Afroamerican

On his return last year from Ghana, Elton C. Fax conveyed through the columns of *The New York Age* of June 6 the following meaningful question and observation voiced by a distinguished leading woman in Accra, the capital of Ghana.

The National Federation of Ghana Women is in the capable hands of scholarly, good-looking Dr. Evelyn Amarteifio who graciously posed for me one hot morning. As I sketched her, Dr. Amarteifio, who has lived and studied in the United States, asked why we black Americans permit ourselves to be called "Negroes" when "Afro-American" is a more accurate description.

This thoughtful question, evidently born out of sincere, sis-

a fitting answer. That answer appears to be that we still allow ourselves to be called "Negro" because we have not yet wholly achieved true self-consciousness, full self-realization, or adequate self-respect.

For besides its baneful associations, the term "Negro" goes back only to the relatively recent and direful days of the slave period. The effort to attach to this name "The African Background" was certainly a step in the right direction, but one which it is now obvious never could attain the end which was sought. For this rich African heritage yet remained disjointed, discrete, dimly distant, and still very far away from us.

Name Afroamerican at once expresses African heritage and American citizenship; proper name essential to human dignity

In striking contrast to this sad slave term "Negro," the accurate name *Afroamerican* establishes an unbroken, continuous, and vital development. The name *Afroamerican* expresses unmistakably and at once our previous origin in a vast, rich, and goodly land Africa, a worthy record thus of really ancient history, and a significant development of uplifting culture patterns and culture forces. These culture forces, which aided us to withstand the harsh transition period of alien domination, now fortunately passed or passing, still provide us with those vital qualities which enable us to face the present in the land where now we are with awareness, courage, and dignity, and so to project ourselves into the future with assurance, and hope, and the will to perform an honorable role in the pageant of mankind.

The opening of the recent board meeting of the National Association For The Advancement Of Colored People was signaled by a statement made by its executive secretary, Roy Wilkins. "Human dignity," he said is now the chief concern of American citizens of African ancestry. This statement might well become an historic declaration if all its imperatives are adequately realized. For how is it possible to achieve proper human dignity, when we remain bowed under the load of the name "Negro," which carries with it presently inevitable associations of indignity?

Let us all unite, therefore, to cast off decisively once and for all the name of indignity and degradation "Negro" and to adopt

APPENDIX I B

By NATHAN HARE

Rebels Without a Name

WHENEVER a white person in the South is moved to polite conversation with a Negro, the race invariably is referred to as "colored people," on the assumption that Negroes prefer that appellation.¹ Privately (usually when no Negroes are around), the epithet is likely to be "nigger";² and everyone knows that one of the best ways a white man can excite the wrath of a Negro — even a docile one — is to call him "nigger" in face-to-face interaction.

The rather subtle reasons for this should emerge in the process of analyzing some of the movements to abolish the name "Negro." First, however, we should give attention to the nature and meaning of a name itself, the problems of defining the referent called "Negro," and the thrust of the name "Negro" in particular.

The problem of defining a Negro plagues both the Bureau of the Census and the dictionary makers, among others.³ The Census, having been chastised by major Negro action groups for including the racial distinction at all, offers the following as an official definition for 1960:

In addition to persons of Negro and of mixed Negro and white descent, this classification, according to instructions to enumerators, includes persons of mixed American Indian and Negro descent, unless the Indian ancestry very definitely predominates or unless the individual is regarded as an Indian in the community.⁴

Clearly, the foregoing definition corroborates the fact that race is "a biological grouping only in the sense that it is conceived as such by those who regard it as a race — and not on the basis of established biological evidence in the scientific sense. . . ."⁵ Thus, in the United States,

¹ Confirmed by the unsolicited testimony of white Southern students in sociology seminars at the University of Chicago. Actually, Negroes vary in the choice between "colored" and "Negro": the older generation generally preferring "colored," the younger, "Negro," but with unanimity in either case.

² Willmoth A. Carter, "Nicknames and Minority Groups," *Phylon*, IX (Third Quarter, 1944), 241-45.
³ See "Census Problems of Racial Enumeration," "Motives and Bases of Popular Classification," "Language as a Basis of Racial Classification," "Religion as a Basis of Racial Classification," "Popular Classification by Costume and Surname in Yucatan," "The Idea of Race as a Political Idea," "The Anthropological and Statistical Conception of Race," "The Mulatto's Conception of Himself," "The Group's Conception of the Mulatto," in Edgar T. Thompson and Everett C. Hughes, eds., *Race: Individual and Collective Behavior* (Glencoe, Illinois, 1958). See also Bergen Evans, *The Natural History of Nonsense* (New York, 1959), pp. 219-28.

⁴ U. S. Census of Population: 1960, *General Population Characteristics*, U. S. Department of Commerce, Bureau of the Census, Final Report PC (1)-1B, 1961.

⁵ Andrew W. Lind, ed., *Race Relations in World Perspective* (Honolulu, 1955), p. 5.

where color is paramount in racial considerations, a "white Negro" is lumped with the pure stock, so long as his lineage is known to contain "a drop of Negro blood."⁶ Contrarily, South Africa and the West Indies, for example, have set up a hybrid, quasi-race called "coloureds."⁷ It would seem, then, that the polite white Southerner, beforementioned, is allotting to the favored Negro an illusionary status — "colored" — for which there is none officially provided by his social system.

In the dictionaries, to quote one of the more reputable, we find the Negro defined as

A person of the typical African branch of the black race (formerly called Ethiopian) inhabiting the Sudan, or loosely, of any of the black races of Africa, including, besides the Negroes proper, Bantus, Pygmies, Hottentots, and Bushmen. A black man; especially a person having more or less Negro blood.⁸

The authoritative uncertainty and ambiguity troubling the experts in their efforts to define "Negro" are apparent. We next proceed, then, before analyzing the "rebels without a name," to depict the social thrust of the name "Negro" along with its natural history.

Pointing out that the naming power in the United States belongs to the whites, Everett C. Hughes, the eminent sociologist, has explained that a name "is more than a pointer; it points with pride, or with the finger of scorn. It may contain a caricature which, by emphasizing some one trait, distorts as well as designates. This is notoriously so when groups of people are naming one another."⁹

From this we may infer that images and associations surrounding a name are stamped indelibly on the minds of the namers; and, more, these images tend automatically to be called out and related or ascribed to the object named. For, just as a word is a symbol of an idea, a name, says the dictionary, is a "descriptive or qualifying appellation," which may be used to repute character or semblance, and may be an epithet, used often to disparage.¹⁰

This image-making capacity of a name has been well documented by the work of a number of social scientists, white and Negro. I. D. MacCrone, for one, tells how "the association between the native (South African) and his status has led to the development of a wide range of conditioned reactions on the part of the European"; for example,

... the term 'Kaffir,' which is still in widespread use (especially in Afrikaans), has become the conditioned stimulus to a variety of emotional or visceral reactions to situations in which the native appears in some form or other and always in a derogatory sense.¹¹

⁶ Everett V. Stonequist, *The Marginal Man* (New York, 1937), p. 24.

⁷ Leslie Blackwell, "The Problem of South Africa's Coloured People," *African World* (October, 1960), pp. 7, 8. Ira de A. Reid, *The Negro Immigrant* (New York, 1935), pp. 109-11.

⁸ *Webster's New Collegiate Dictionary*.

⁹ Everett C. and Helen M. Hughes, *Where Peoples Meet* (Glencoe, Illinois, 1952), p. 130.

¹⁰ *Webster's New Collegiate Dictionary*.

¹¹ I. D. MacCrone, *Race Attitudes in South Africa* (London, 1937), p. 259.

The loss of "privileges and duties" that goes with being declared a Negro in America has been charted by the husband-wife research team, Helen and Everett Hughes.¹² For his part, W. E. B. DuBois, the pioneer Negro leader and scholar, suggests that the word "Negro" was used to link color to race and blackness to a low general social status.¹³ How did this come about?

Now the word "negro" in the Romance languages is, strictly speaking, the word for black; and, in the beginning, this was the only meaning it had. Eventually, during the height of European expansion and enslavement of the African, "negro" (which only recently has been capitalized, subsequent to the nationalistic movement of Marcus Garvey) meant "slave" on the one hand and any person of African descent on the other. "The same word 'negros' was used for both meanings in Portuguese and Spanish, whereas in English 'negroes' was generally used for slaves, and 'blacks' for simple color designation."¹⁴

However,

. . . when the trade spread, there prevailed in these lands other words derived from the Hispano-Portuguese *negro*, such as *nigger* in English and *nègre* in French, and all these words had a contemptuous meaning as related to slavery. Even today in the French language a distinction is made between the words *noir* and *nègre*; as in English *black* is differentiated from *nigger* and from *negro*.¹⁵

Further,

In the colonial countries the word "negro" had a specific meaning beyond the simple connotation of color or skin. The expression 'he is a negro,' was equivalent to saying 'he is a slave.' Since almost all the slaves in certain countries and epochs were 'negroes,' 'negro' came to be synonymous with slave. . . . So degrading among the Hispanic peoples, not excepting Spain itself, were the words *negro* and *mulato*, that their use became limited to slaves, because they implicitly signified slavery or social vileness. . . . Thus the free black person was called *moreno* and the slave *negro*, in the same way that it was necessary to say *pardo* to the free mixed person of color and *mulato* to the person of mixed ancestry who was subjected to servitude. . . . To this very day anyone who wishes to insult 'people of color,' will always use the words *negro*, in place of *moreno*, and *mulato* in place of *pardo*.¹⁶

Because racial names are social labels, reflecting the status of the named vis-à-vis the namers, social movements for higher racial status typically include some clamor for a new racial epithet. They seek a name commensurate to the status hoped for and symbolical of their severance from the old.

¹² Hughes and Hughes, *op. cit.*, p. 100.

¹³ W. E. B. DuBois, *The World and Africa* (New York, 1947), pp. 34, 115, 116.

¹⁴ Gomes Eannes de Azurara, *Chronica de descobrimento e conquista de Guiné* (Paris, 1841), quoted in Richard B. Moore, *The Name Negro* (New York, 1960), p. 18.

¹⁵ Fernando Ortiz, *El engaño de la raza* (Havana, 1945), quoted in *ibid.*, p. 21.

¹⁶ *Ibid.*, p. 24.

This fact has been borne out by the observations of Everett C. Hughes¹⁷ and Guy B. Johnson,¹⁸ and corroborated by a survey of 1,107 consecutive petitioners for change of name in Los Angeles County Superior Court during the period of June, 1946 to July, 1947.¹⁹ We may presently document it by brief reference to selected Negro movements.

Father Divine barred the word "Negro" and prohibited its use throughout his kingdom (called "heaven" by his followers, who considered him their god). In addition, Father Divine gave his followers, who flocked to him in droves, new personal names: Idabelle Jackson, for example, would become Wonderful Bliss; Sarah Ann Hightower, Joyful Goodness.²⁰ So far as Father Divine was concerned, the word "Negro" had no place in an ideal, divine and holy kingdom.

Probably the fastest growing movement among the Negro masses today is the Black Muslim movement, whose members are followers of Elijah Muhammed (born Elijah Poole). Muslims refer to Negroes only as "so-called Negroes," insisting that, on the contrary, Negroes were the original Orientals. The Muslims also present their followers with new personal names (for example, James Washington becomes James 7X). Recently the group has sought to throw off the stigma of the label "Black Muslim" as well, declaring that "the proper name is 'the Lost-found Nation of Islam.'" ²¹

One of the first state assemblies to which Negroes were elected (the South Carolina Convention during the Reconstruction era, consisting of forty-eight whites and seventy-six Negroes, mostly ex-slaves) passed a resolution demanding that steps be taken to "expunge forever from the vocabulary of South Carolina, the epithets, 'nigger,' 'negro,' and 'Yankee' . . . and to punish this insult by fine and imprisonment."²²

As a matter of fact, says Richard B. Moore, "opposition to the name 'Negro' has never ceased among people of African descent in this country."²³ Moore is chairman of the Committee to Present the Truth about the Name Negro, to whom the quest for a new name takes priority over, or is believed antecedent to, the struggle for new status. The Committee traces its lineage back to a lecture made by one Dr. J. Edmeston Barnes before the People's Educational Forum in the late 1920's.²⁴ Dr. Barnes stated: "The name 'Negro' is a bastard political colloquialism which ought to be rejected." Today, or as late as 1960, the Committee writes similarly that "this name 'Negro' with all its

¹⁷ *Op. cit.*, p. 138.

¹⁸ Guy B. Johnson, "Personality in a White-Indian-Negro Community," *American Sociological Review*, IV (August, 1939), 516-23.

¹⁹ L. Broom, et al., "Characteristics of 1,107 Petitioners for Change of Name," *American Sociological Review*, XX (February, 1955), 33-39.

²⁰ Sara Harris, *Father Divine: Holy Husband* (New York, 1953).

²¹ Malcolm X, in debate with Bayard Rustin, "Integration or Separation?," Project Awareness Debate No. 1, Howard University, Washington, D. C., October 30, 1961.

²² James S. Allen, *Reconstruction, the Battle for Democracy* (New York, 1937), p. 119.

²³ Richard B. Moore, *op. cit.*, p. 13.

²⁴ *Ibid.*

vicious associations must therefore certainly be abolished."

Someone suggested to the Committee that the Negro might try changing his social and economic status first, then his name; to which the reply was as follows:

The only trouble with this is that you will have an extremely hard time improving your economic status if you do not deodorize your name. [applause] I really ought to have said change your name, because the name 'Negro' has been so thoroughly suffused with the stench of the slave pen, and has become so saturated with shame, racist inferiority, and foul corruption, that it can neither be cleansed nor deodorized in any foreseeable time. Hence, the term 'Negro' must be completely cast off and its further use wholly rejected.²⁵

"Many people believe, perhaps rightly, that to change social attitudes it is also necessary to change names," a sociologist once wrote, after analyzing situations *Where Peoples Meet*.²⁶

Beyond the quest for a new status as such, the problem of identity may activate the search for a new name. Name seekers long for a proud past to match the anticipated future, generally seeking some linkage with a nationality, or a cultural or territorial past.

Take the Croatan Indians of Robeson County, North Carolina, for example. For years they struggled for the right to be called Indians and to evade classification as Negroes. Thus, they felt very "keenly the impulse to 'whiten' their ancestry,"²⁷ the better to be identified with whites and, above all, to evade the Negro label. A most significant "aspect of the 'Croatan's' struggle for a status of respectability is concern over their history and group name," wrote Guy B. Johnson, after studying their problem. Johnson went on to tell how the legislature of 1885 sought to recognize the group's Lost Colony legend and "to present them with a proud past and a good name," the new name "Croatian." But that name also turned out wrong.

For the first time, the whites and Negroes had a term which they could apply to these hitherto nameless people. They pronounced it with a sort of sneer or they shortened it to 'Cro' — with the all too obvious implication. It soon became a fighting term, and for many years it has been virtually taboo in the presence of Indians.²⁸

But even "the vagueness of the word 'Indian' was a challenge to them, because it was in a way an admission that they did not know what they were. So a new theory of history came to the front: they were really Cherokee."²⁹ And so, once more they appealed to the legislature, which legally named them "Cherokee Indians of Robeson County," over the protests of the Eastern Cherokees of the Great Smoky Mountains. "But no one ever calls them Cherokee," Johnson relates, "and

²⁵ *Ibid.*, p. 29.

²⁶ Hughes and Hughes, *op. cit.*, p. 138.

²⁷ Johnson, *op. cit.*, p. 519.

²⁸ *Ibid.*, p. 517.

²⁹ *Ibid.*, p. 521.

the problem of the name keeps gnawing at their consciousness." Some of their leaders later combed through history and concluded that they really sprang from a Siouan tribe that once inhabited central North Carolina. So the next appeal was for the name "Siouan Tribes of Lumber River," but the problem has never been permanently solved.³⁰

There is simply a lot of bother among people to get classed in the "right" racial group, to be called by the "proper" name. In the spring of 1960, when the passive resistance movement was hot in South Africa, Dave Garroway was interviewing four young men, students from South Africa, appearing on his National Broadcasting Company "Today" show one morning. Garroway referred to the Africans as "Negroes." A brisk verbal exchange then followed:

Karena: "Excuse me, call us Africans, please."

Garroway: "All right, I'm sorry . . . Are there white Africans?"

Karena: "The Europeans are welcome to consider themselves Africans if they want to. We don't have to force it on them."

Garroway: "Shall I say black Africans? How shall I differentiate the two groups?"

Karena: "You don't have to differentiate us."

Garroway: "All right, I'll say black African and white African, all right?"

Karena: "O.K."³¹

Karena's protest was backed up by a letter to the editor of the *New York Times*; and this, in turn, was upheld by a *New York Courier* editorial of May 28, 1960. The editorial read in part:

We share the view of the Committee to Present the Truth about the Name 'Negro' [which had written the letter referred to above] that the *New York Times* and other "liberal" newspapers and magazines should stop using the name 'Negro' in lieu of 'African' . . .

We suspect that those 'liberal' white publications are rather subtly trying to over-simplify the African problems by stressing them in terms of the segregated American Pattern.³²

As early as 1938, Buell G. Gallagher urged the Negro college student to "come to see that as a Negro he is also an American, and that the proper phrase is 'Negro American' not 'American Negro.'"³³ This calls attention to the curious fact that such groups as Japanese Americans, Spanish Americans, Chinese Americans, and European Americans are referred to that way (telling what kind of Americans they are), but Negroes are called "American Negroes" (as if to indicate what country those Negroes belong to).

What then shall the Negro be called? On this there is indecision. The major Negro action groups simply want race and color designations de-

³⁰ *Ibid.*

³¹ Associated Negro Press release, in *The New Crusader*, April 23, 1960.

³² Moore, *op. cit.*, p. 39.

³³ Buell G. Gallagher, *American Caste and the Negro College* (New York, 1938), pp. 370, 371.

leteu from the Census and other important documents, just as Father Divine eliminated them from his "heaven." The Black Muslims are fairly content to substitute "so-called Negroes." Nationalists before them wished merely that the word "negro" be spelled with a capital "N," and, subsequently, it was and is spelled accordingly. But the group most energetic in the effort to gain a nominal surrogate for the name "Negro" is the Committee to Present the Truth about the Name Negro.

This group rejects the word "Ethiopia"³⁴ on grounds that the word refers now to a specific nation and area of Africa rather than the whole. "Colored" is turned down because it is "associated with false notions of 'race,' and lacking any definite connection with the good earth, or with an extensive historical record, or with a significant group culture."

Similarly, the Committee wants no part of "Black Man" and "Black Race" (note capitals) as "loose, racist, color designations which have no basic, obvious or unmistakable linkage with land, history and culture." However, the group has arrived at what they consider a satisfactory name — "Afroamerican." But they insert the stipulation that the word be written without the hyphen, expressly to escape the epithet "hyphenated American."

Who can say whether their wish will ever be granted? It is somewhat inconceivable but not impossible, what with Africa's growing prestige in the world of nations and, apparently also, among American Negroes (oops — Negro Americans). Already there is some scattered use of "Afroamerican," including a major Negro weekly by that name, and a publishing company. But in any case, so long as the Negro is kept in the lower levels of society, any new name itself would acquire, ultimately, the same old connotations of social inferiority. Invariably, therefore, new movements for a new status for the Negro would face the compulsion to spend some passion on the same old battle for a new name. So,

there will be new names, new in reference, for they will refer to new things . . . a new spirit, a new dream of the future, new objectives; for a group becomes a people . . . when they say 'We are the people who, arm in arm, are on our way to freedom,' or whatever it is they want.³⁵

³⁴ Webster's *New Collegiate Dictionary* defines "Ethiopian" as "one of the former five divisions of mankind, the Ethiopian race, which includes the Negro and Negrito peoples of Africa. A Negro; a blackamoor."

³⁵ Hughes and Hughes, *op. cit.*, p. 140.

APPENDIX II

Slave Narratives

*fly
open
for my
bride*

God first spoke to me when I was eight years old. I was down in the thicket, getting some brush to kindle a fire. A voice called from I don't know where, saying, "O ye generation of vipers! Who had warned you to flee from the wrath to come? My little one, you are now eight years old. Go and ask the Lord to have mercy on your dying soul." I was so scared that I couldn't move. Finally I came to myself and ran home to tell Mama what I had heard. She told me to pray and said, "Daughter, it is true that you are eight years old." From this time on, I went often to the peach orchard and prayed. One day while praying—I don't know what I was saying more than "Lord, have mercy"—a voice spoke to me saying, "Go tell the world I have freed your soul." I was only nine years old at the time.

But I didn't tell anybody, because I was ashamed and I didn't think they would believe me. Time went on until one day, about twelve o'clock, I had left my baby sister at home and gone to the well to draw some water. As I was letting the bucket down I looked up and saw in the east part of the world the heaven open and something like an ice-pick, having four prongs, come out. A voice spoke to me. It sounded like it filled the world. It said, "You got to die and can't live again." I ran home hollering and scared and fell across a cedar chest we had. I felt myself dying. It started in my feet and came on up over my body. As it came over me it looked like I

When I knew anything I was standing over a gulf with my back to the east. I was leaning over looking down on X. He was fastened on some horse in hell. He turned his face from me in agony and said, "Oh, go tell the people! Don't come here!" I began to mourn and pray, and as I did a little man appeared beside me, standing in space. He spoke to me saying, "My little one, you must die for Jesus' sake." I looked, and before me was a machine with a lot of blades on it, and they were moving back and forth. He spoke again and said, "Justice cut you down, but mercy will plead your case." With this he turned my face to the east and said, "Behold yourself." I looked, and I was all dressed up. I had a golden crown on my head and sandals on my feet and a long, snow-white robe covered my body. He said, "Behold, I have dressed you up at the doors of hell, and you are ready for traveling." He then led me to the east. We came to a green pasture where there were many sheep. They were all eating until we came up. Then they all stopped at once, raised their heads, and gave one mourn.

We went on through the pasture and came to a snow-white wall with large gates. He spoke and said, "Ye everlasting gates, fly open wide for my bride!" When the gates flew apart I saw a beautiful city, the length and breadth of which I couldn't tell. There was no sun, but it was as bright as day when the sun is in midheaven. As we entered the gate I saw three roosters. They had long bills that circled under their bodies and came back over their heads. These represented preachers, and I was made to know the names of them all. One of them came out and mourned before me three times and then rushed back into the building, and I saw him no more. It was Brother B. P., and I was directed to him to be baptized. Soon after this he did baptize me and died shortly after.

As I still stood looking about me—I don't know why, but I was not afraid—a cup was handed to me, and as it touched my lips it touched the lips of a host of angels that sat at a long table of which I couldn't see the end. The voice said to me, "This is love and union."

ten in it. I felt so good, so peaceful and so calm. I just fitted me. I tried to see the end of it, but I couldn't see it. I was in it, but I could not see it. As far as I could see was peace and joy and calmness.

Jesus himself baptized me saying, "My little one, behold I have baptized you myself. I command you to go in yonder world. Open your mouth, and I will speak through you. Harken unto me, for I am able to encircle the world as an iron hand. I told you to go, and you shall go."

He showed me a vineyard with shrubs and plants of all kinds and sizes. He said, "I will bring them all in my own appointed time. Go and be of good cheer, for I will encamp round and round about you like a mighty wall, and many shall hear thee and believe. Amen."

When he finished speaking I came to myself, and it looked like I just wanted to kiss the very ground. I had never felt such a love before. Soon after this I went to Brother B. P. and told him what the Lord had done for me. He took me in and baptized me, and soon he died. I was the last person he baptized.

Since I became converted I have seen visions and many wondrous things.

Once I saw, in broad daylight, the heavens open and a man stand in midair, with one hand reaching into the heavens where sat one he called Judge. His other hand reached down to earth, and along his arm was a tape, and on it were names written, and as the tape moved a name would snap off. A voice said, "I am the Operator. Behold the Judge who sitteth on the throne of righteousness. Amen."

About two years ago, while lying in bed, I saw three suns rise in the east. A voice said, "The Father, the Son, and the Holy Ghost." I jumped out of bed, and when I came to myself I was standing before the mantel. It was about three o'clock in the morning when this happened.

you
must
die
this day

When the voice first spoke to me I was in the cotton patch; I had just stopped dancing. A voice that seemed on the inside said, "Be still, my little one. You must die this day." Inside me, something was saying, "Mercy! Mercy!" I said to myself, "That is some dead person talking to me."

As I got to the big road I was a big-headed beast. The voice said again, "You must die." I said, "If I die I sure must go to hell." I went home and took my baby in my arms. The voice inside cried, "Mercy! Mercy, Lord!" I laid the baby down, for I thought the child was talking. A voice said, "You must die." I left home and went into the thicker and fell down, crying unto the Lord. There the power of God struck me, and a little man appeared and said, "My little one, follow me." Then, as quick as a flash, little Mary came out of old Mary, and I stood looking down on old Mary lying at hell's dark door. I saw the people in hell, and they were rolling over and over and crying, "Got no time, got no time." I traveled on east.

I journeyed with my little child, Hannah. As I went on I saw a well, and there was an old man. I went to him and asked for a drink of water. He turned, clapped his hand, and said, "Hi"—calling a pack of dogs. They ran me towards the north. I saw a level plain and a lot of long-horned cows. They blew at me. I was trying to get to an old house when I saw the cows and the dogs behind me. I was afraid, and as I looked up I saw a man coming from the north in midair, and he said, "Go on, for I will suffer no hurt nor harm to come to you." I went on and came to a high fence, and I cried, "Lord,

how can I get out of here?" The voice said, "Go on; I will suffer no hurt nor harm to come to you." I looked to the east and there, nearby, was a little white path. I followed this and came to the top of the hill. It was so pretty and level. I looked to the east and saw a beautiful field with golden wheat and sheep there, eating. I looked to the south and saw a beautiful green pasture, and the sheep there were grazing. They turned their heads in the same direction and continued eating and began to bleat, saying, "Mama! Mama!" Then a voice on the inside answered me in the same tone.

Since that day I have been traveling, trusting in the Lord. Through the spirit I have come to see the meaning of the thicker briars, the snakes, the dogs, and the cows. They were, my enemies.

split
open
from head
to foot

When I was very small my people thought I was going to die. Maama used to tell my sister that I was puny and that she didn't think that she would be able to raise me. I used to dream nearly all the time and see all kinds of wild-looking animals. I would nearly always get scared and nervous.

I got sick and an old white doctor came to see me, and after he had looked at me and examined me, he turned and told my mother that I was sin-sick. I never did forget this.

I married when I was young, and my husband aggravated and worried me all the time. He used to tell me, "There ain't no use for you to keep on praying and pouring around like that all the time." He told me to meet him at a picnic one day so that we could dance. Before this I had promised my father on his deathbed that I wouldn't dance no more. He said to me, "Pray to God, daughter, so that we can be candidates together in heaven." I went on to the picnic and danced against my will.

Some time later I got heavy one day and began to die. For days I couldn't eat, couldn't sleep, even the water I drank seemed to swell in my mouth. A voice said to me one day, "Nora, you haven't done what you promised." And again it said, "You saw the sun rise, but you shall die before it goes down." I began to pray. I was making up my bed. A light seemed to come down from heaven, and it looked like it just split me open from my head to my feet. A voice said to me, "Ye are freed and free indeed. My son set you free. Behold, I give you everlasting life."

During all this time I was just dumb. I couldn't speak or move. I heard a meaning sound, and a voice said, "Follow me,

my little one, and I will show you the marvelous works of God." I got up, it seems, and started to traveling. I was not my natural self but a little angel. We went and came to a sea of glass, and it was mingled with fire. I opened my mouth and began to pray, "Lord, I will perish in there." Then I saw a path that led through the fire. I journeyed in this path and came to a green pasture where there were a lot of sheep. They were all of the same size and bleated in a mournful tone. A voice spoke to me, and it sounded like a roar of thunder: "Ye are my workmanship and the creation of my hand. I will drive all fears away. Go, and I go with you. You have a deed to your name, and you shall never perish."

god
struck
me
dead

I have always been a sheep. I was never a goat. I was created and cut out and born in the world for heaven. Even before God freed my soul and told me to go, I never was hell-scared. I just never did feel that my soul was made to burn in hell.

God started on me when I wasn't but ten years old. I was sick with the fever, and he called me and said, "You are ten years old." I didn't know how old I was, but later on I asked my older sister and she told me that I was ten years old when I had the fever.

As I grew up I used to frolic a lot and was considered a good dancer, but I never took much interest in such things. I just went many times to please my friends and, later on, my husband. What I loved more than all else was to go to church.

I used to pray then. I pray now and just tell God to take me and do his will, for he knows the every secret of my heart. He knows what we stand most in need of before we ask for it, and if we trust him, he will give us what we ought to have in due season. Some people pray and call on God as if they think he is ignorant of their needs or else asleep. But God is a time-God. I know this, for he told me so. I remember one morning I was on my way home with a bundle of clothes to wash—it was after my husband had died—and I felt awfully burdened down, and so I commenced to talk to God. It looked like I was having such a hard time. Everybody seemed to be getting along well but poor me. I told him so. I said, "Lord, it looks like you come to everybody's house but mine. I

lived as it is becoming a poor widow woman to live and yet, Lord, it looks like I have a harder time than anybody." When I said this, something told me to turn around and look. I put my bundle down and looked towards the east part of the world. A voice spoke to me as plain as day, but it was inward and said, "I am a time-God working after the counsel of my own will. In due time I will bring all things to you. Remember and cause your heart to sing."

When God struck me dead with his power I was living on Fourteenth Avenue. It was the year of the Centennial. I was in my house alone, and I declare unto you, when his power struck me I died. I fell out on the floor flat on my back. I could neither speak nor move, for my tongue stuck to the roof of my mouth; my jaws were locked and my limbs were stiff.

In my vision I saw hell and the devil. I was crawling along a high brick wall, it seems, and it looked like I would fall into a dark, roaring pit. I looked away to the east and saw Jesus. He called to me and said, "Arise and follow me." He was standing in snow—the prettiest, whitest snow I have ever seen. I said, "Lord, I can't go, for that snow is too deep and cold." He commanded me the third time before I would go. I stepped out in it and it didn't seem a bit cold, nor did my feet sink into it. We traveled on east in a little, narrow path and came to something that looked like a grape-arbor, and the snow was hanging down like icicles. But it was so pretty and white that it didn't look like snow. He told me to take some of it and eat, but I said, "Lord, it is too cold." He commanded me three times before I would eat any of it. I took some and tasted it, and it was the best-tasting snow I ever put into my mouth.

The Father, the Son, and the Holy Ghost led me on to glory. I saw God sitting in a big armchair. Everything seemed to be made of white stones and pearls. God didn't seem to pay me any attention. He just sat looking into space. I saw the Lamb's book of life and my name written in it. A voice spoke to me and said, "Whoever my son sets free is free indeed. I give you a through ticket from here to heaven. Go to another world and be not afraid, because I have provided for

you are an elect child and ready for the fold." But when he commanded me to go, I was stubborn and didn't want to leave. He said, "My little one, I have commanded you and you shall obey."

I saw, while I was still in the spirit, myself going to my neighbors and to the church, telling them what God had done for me. When I came to this world I arose shouting and went carrying the good news. I didn't do like the Lord told me, though, for I was still in doubt and wanted to make sure. Because of my disobedience, he threw a great affliction on me. I got awfully sick, and my limbs were all swollen so that I could hardly walk. I began to have more faith then and put more trust in God. He put this affliction on me because it was hard for me to believe. But I just didn't want to be a hypocrite and go around hollering, not knowing what I was talking and shouting about. I told God this in my prayer, and he answered me saying, "My little one, my grace is sufficient. Behold! I have commanded you to go, and you shall go."

When I was ready to be baptized I asked God to do two things. It had been raining for days, and on the morning of my baptism it was still raining. I said, "Lord, if you are satisfied with me and pleased with what I have told the people, cause the sun to shine this evening when I go to the river." Bless your soul, when we went to the river, it looked like I had never seen the sun shine as bright. It stayed out about two hours, and then the sky clouded up again and rained some more.

The other thing I asked God was that I might feel the spirit when I went down to the river. And I declare unto you, my soul caught on fire the minute I stepped in the carriage to go to the river. I had been nobbling around on a stick, but I threw it away and forgot that I was ever a cripple.

Later the misery came back, and I asked God to heal me. The spirit directed me to get some peach-tree leaves and beat them up and put them about my limbs. I did this, and in a day or two that swelling left me, and I haven't been bothered since. More than this, I don't remember ever paying out but three dollars for doctor's bills in my life for myself, my children, or my grandchildren. Doctor Jesus tells me what to do.

my
jaws
became
unlocked

About twelve years before I got converted I was in a crap game out on the Harding Pike. I'll never forget it as long as I live. I and three or four others were gambling. I had the dice in my hands. A voice spoke to me, and it spoke three times. Every time it got nearer and nearer, until it seemed right over the top of my head. It said, "Have you ever thought where you will spend eternity?" I got sorrowful and sad and slipped out of the room and prayed. It was on the fifth day of October that I made a determination to follow the Lord. I saw him through the eye of faith and heard his voice through the spiritual ear until the heart understood.

Sometime after this—it was in June—my wife and mother-in-law were sitting in the room, and I was in the bed sick. A hand came and struck me across the face three times. Then I looked and saw the very gates of heaven open and an angel come out. It flew right to my bed and said, "I am a doctor that cures all diseases." That same day I got up and dressed myself and walked for the first time in three months.

I believe in the Baptist church, because before I was sure I joined the Missionary Baptist church. (One day when I was standing between these walnut trees—this was three weeks before I joined church—I heard the Lord, and he spoke to me, and I saw him take a sun out of a sun, and he said to me, "Behold, my little one. I am God Almighty. I freed your soul from death and hell. I set you in Babylon until you knew that I ordained you to preach the gospel to every creature." I didn't know what this meant. For a long time I could not spiritually

call on the name of the Lord. In 1906 I prayed for six months. God showed me what I was to do, and to my complaint that I was from a poor tribe and had no learning and had not had the advantages of other people he answered in a voice, "I am wisdom and possess all knowledge. I ordain you to preach." Wisdom in the heart is unlike wisdom in the mind. There is but one way and that is the right way, and if I trust in God he never lets me fail.

I remember the first sermon I was to preach. I picked out two verses from the scripture and practiced on them as my text. But when I got up to preach, I started off all right but died dead right in the middle. I couldn't so much as call the name of the Lord. Then all at once I began to feel sorrowful, and my jaws became unlocked, and my tongue started to move so I could speak. I preached with no trouble, for I just said what the spirit directed me to say. This is why I don't prepare any sermons today. I just read the word and pray. God will do the rest.

Once I was called to preach when I had rheumatism in my leg. My wife hobbled all along the way to church with me, telling me all the time that I should have stayed home in bed, but I told her that I must fill my hand. The rest is the Lord's. I felt awful bad when I first got to church and took my place on the stand, waiting for the congregation to gather. And then the spirit lifted me up. I forgot all about the pain and just lost sight of the world and all the things of the world. When the spirit begins to work with one it don't have any cares for pain or anything of the world. My mind gets fixed on God and I feel a deep love, joy, and desire to be with God. We shout because we feel glad in the heart. At times I feel like I could just kiss the very feet of man, and I had rather hear the voice on the inside cry out "Amen" when I do something than to have all the money in the world. We rejoice because the spirit makes us feel so good and makes us forget all worldly cares.

hooked in the heart

Before God can use a man, that man must be hooked in the heart. By this I mean that he has to feel converted. And once God stirs up a man's pure mind and makes him see the folly of his ways, he is wishing for God to take him and use him. From this time on it is up to God, and if he has ever started a work he will not stop until it is finished, and finished once and for all times. He spoke to me once after I had prayed trying to hurry him and get a religion. He said, "I am a time-God. Behold, I work after the counsel of my own will, and in due time I will visit whomsoever I will."

He showed me many things before he turned me around and then gave me my orders. I was a great musician, and at times, after I had spent seasons at fasting and praying, I would get tired of it and go back to the ways of the world. You see, the devil knows how to tempt a man. He always reminds him of the things he likes best, and in this way he can get his attention.

God started on me when I was a little boy. I used to grieve a lot over my mother. She had been sold away from me and taken a long way off. One evening I was going through the woods to get the cows. I was walking along thinking about Mama and crying. Then a voice spoke to me and said, "Blessed art thou. An obedient child shall live out the fullness of his days." I got scared because I did not know who it was that spoke nor what he meant. But from this time on I thought more about God and my soul and started to praying as best I knew how. It went on this way until I was about grown. I would pray awhile and then stop and forget God. Finally one day I was plowing in a field. There was a stump at one end,

and as I came to the end and turned the team around I heard a mourning behind the stump. I turned around and sat on the plowhandle and looked, but didn't see anything. Yet the voice kept on mourning. I went on about my plowing, feeling sad and wondering what it all meant. The voice said nothing, but just mourned. Later God revealed to me that it was my soul crying out for deliverance. The voice was within me all the time, but it sounded like it was behind the stump. From this time on he began to show me things.

Once while I was sick I saw in a vision three people, and one was a woman. They looked at me and said, "He is sick." The woman said, "I can cure him." So speaking she took out a little silver vial, held it before me, and vanished.

At another time I saw myself traveling down a big, broad road. I came to three marks across my path, and it was revealed to me that those marks represented the number of times I had started to find God and turned back.

After this, one day, I was putting a top on our little log house that I was building. It was broad open day, and I was as wide awake as ever I was in this world. I had just got in position to fit on the first rafters when a voice called my name three distinct times. It called, "Oh, William! Oh, William! Oh, William!" I hollered and answered, "Hey!" But nobody answered. I looked all around and began to wonder about the voice. It sounded so strange. It seemed to come from afar off, and still it seemed to be right at me. I never have been able to find out what it meant.

I started to praying again. That night I went to my regular praying place. I usually pray'd behind a big beech tree a little distance from the house, and often during the night, when I would feel to pray, I would get out of bed and go to this tree. That night I said, "Lord, if I am praying right, let me hear a dove mourn three times." While I was praying I went off in a trance, and I saw myself going up a broad, hilly road through the woods. When I was nearly to the top I saw a big dog. I got scared and started to run back, but something urged me on. The dog was chained to a big block. I found out when I got closer, and though she tried to get to me, I passed out of

her reach. I came then to a tree like a willow, and there I heard a dove mourn three times.

But in spite of this it wasn't long before I was serving the devil again. I was serving him outwardly, but my soul was pleading with God. I turned back several times because the devil stayed so hot on my trail. Whenever a man tries to do right and seek God, then the devil gets busy. I used to go to my praying place, and it just looked like the devil would take me whether or no. I would see him with my spiritual eye as some great monster coming down out of the tree to tear me to pieces and devour me. Or else I would recall all the good times I had had. Such temptations are the first that a man goes through before he becomes purified and fit for God's kingdom.

You can't serve two masters. You either got to be on the one side or the other. Before any man hires another to work for him he tries to find out something about that man—what kind of a worker he is, how much interest he will take in his work, and how much time he can give. If that man finds out that you cannot give his job the proper time and interest, he can't use you no matter how good a worker you may be. The same is true with God. If we don't meet his requirements, he can't use us. He calls us and gives us our orders, and until a man gets orders from God he is not ready to serve him.

When God called me I had applied in hell, but my name wasn't on the roll. I saw a sharp-eyed looking man, and he seemed to be walking back and forth from one end of a workshop to the other and looking at a time book. I went to ask him if my name was in the book, and he snapped back, "No!" It was from here that God delivered my soul, turned me around, and gave me my orders. I saw myself on the same broad road I had seen so much of in the spirit. As I went along, a voice called out, "Oh, William! Oh, William! Oh, William!" When he said that he turned me around out of the big road into a little path, my face being toward the east. He spoke again and said, "Go preach my gospel to every creature and fear not, for I am with you, an everlasting Prop. Amen."

APPENDIX III

THE CRISIS IN BLACK CULTURE

by
Askia Muhammad Toure'

INTRODUCTION

The title of this essay was derived from a number of observations and conversations that I've had with conscious Black people across the country for the last two years; and last but not least, from a very recent conversation with Bro. Joe Goncalves.

If one would speak with the seemingly endless number of young nationalist intellectuals anywhere in the country about Black culture, one would be reassured that we're "T.C.B." (takin' care of business) in that area, and that things are getting better and better, "'cause we're really showing whitey that we don't need his western thing." But frankly, are things really getting better? Or are we so focused upon "anti-whitism" (the first stages of nationalism) that we're neglecting the hard, serious business of building Black culture/spiritual awareness—the very core of a National Psyche or Consciousness?

And let's be realistic: when Black people talk about "Black Consciousness or Power," they are speaking indirectly of Nationalism—whether cultural, political, or economic. (America, according to Bro. Harold Cruse and others, is a mixture of nations: white Protestant Anglo-Saxon, Jewish, Catholic, what remains of the Indian, and on the bottom, the African-American. The problem with the Afro-

GAmerican is, unlike other groups, his intellectuals and professionals have never recognized their innate nationalism and proceeded to create the proper cultural philosophy, organizations, and attitudes to gear their people for concrete survival in the West.) Anyone who denies this is either ignorant, blind, or dishonest. Because ultimate Black Power means **self-determination, not "equality"** (with mass murderers?), but self-determination. The main example of this is the Third World. The African, Asian, South and Central American Bros. are not asking for "equality" with racist colonialists and neo-colonialists, but are demanding self-determination: the right of nations and peoples to determine their own destinies; which means self-government or the setting up of a National State as an ultimate goal.

I am clarifying my position from the beginning in order to get to the basis of my perspective. We have among us a number of naive young Bros. today who are screaming "Black Power! Black Revolution!" etc., and when one naturally follows up the logical trend of their thought with Nationalism, they back off and reply: "No we're not Black Nationalists! No not Nationalists Revolutionaries!" and who, may I ask, ever heard of a "revolutionary" who wasn't a Revolutionary **Nationalist?** Lenin, Mao, Ho, Fidel, Nkrumah were Revolutionary Nationalists, first, then Revolutionary internationalists. Those "revolutionaries" who want Black Power, but are not Black Nationalists, you'll find, are really **integrationists (assimilationists) in green field jackets**, for ultimate Black Power means Black Nationalism. They realize that the masses, being basically nationalistic, are not going to hear any of that old, March on Washington nonsense about "Black and white together" or "Love your enemies" or "nonviolence," so they are opportunistically out-revolutionizing and out-"Blacking" the true revolutionaries—Revolutionary Nationalists—in order to maintain their waning influence over the awakening masses.

Now these polemics might seem rather far-fetched or off the subject, but my position is that when we view Black Culture in White America we must view it from a straight-

up, no monkey-business Nationalistic perspective if we wish to resurrect the lives of our people. We must see ourselves as a separate entity, or alien Nation/Race—"alien" from white America—and that this is really how the whites view us and treat us (Southern colonialism, Northern ghetto-colonialism) whether they tell us this or not. Now, from this perspective, everything that we as a separate entity produce is a product of our own special consciousness or worldview. So that our culture should be viewed as separate or belonging to Black People (our most important wealth, since we produce no raw resources) since it is the product of our spirit/awareness, consciousness, and reflects our Collective Psyche. Now if this culture is a product of Black Minds in motion in the world, Black consciousness, and is controlled politically and emotionally by whites (Jews, Italians, WASPS, etc.) then **Black Culture is indeed in crisis.**

I

Black people are world renowned—and have been since the Fisk Jubilee Singers of the nineteenth century—for Black music, which in this day seems to capture the dynamism, alienation, flux and change that is the "modern era." Black music, especially Modern Afro-American Music ("jazz"), is the main music that has been played in most countries world-wide and serves as the root or core of African-American culture. This is true because Afro-Americans, during chattel slavery, became more musically inclined due to the fact that we were not allowed to read or write, and were only permitted to keep our music because it helped to get the work done and seemed to keep us quiet. When they stripped us of our obvious African culture (robes, drums, language, religion, etc.) the "abstract" non-artifact producing aspect of culture—our music—was the only thing, in altered form, permitted to remain. So, given this situation, Black people were forced to become more musically oriented than anything else; and the Black Man began to express his thoughts and feelings about Life, God, and the Universe musically. As time passed, the

pher, priest, myth-maker and cultural-hero of the Black Nation. What, again, we must be aware of is that Black Music is the core of our National Culture. Being the core or root, as it goes, so goes our spiritual/cultural life as a nation of people. (Permit me to savor this term, "nation." Anywhere upon this planet twenty to sixty million souls, with a common history, language, and culture, constitute a good-sized nation.) We must remember that, with the exception of a few people of genius, Black People have only been producing literature in any large amount since the 'twenties of this current century. (Oh I know, Chestnut, DuBois, Dunbar, Weldon Johnson, but I mean on a massive scale.) And yet, taking all of these facts into consideration, we see Black People today, possessing only a few literary journals. (As far as Black literature is concerned, the New Black Writing has produced a number of brilliant poets—Larry Neal, Jewel Latimore, Ronald Stone, LeRoi Jones, William Kgositsile, Don Lee, Le Graham, Sonia Sanchez, S. E. Anderson, to mention a few. Some of these writers also deal in essays, Ed Bullins and Jones in play-writing, but we still have much to accomplish in terms of serious fiction. In Bro. C. H. "Charlie" Fuller of Philly, we have perhaps the best short story writer that New Black Writing has produced so far; but the major Black Literary journals—with the exception of **Black Dialogue**—have refused to publish his work. Bro. S. E. Anderson shows much promise as a short story writer also.

What New Black Writers must remember is that if we represent a New Black world-view then this must be reflected in our creative literature which must be well-rounded: plays, short stories, novels, essays as well as poetry. We must remember that there have been Black literary movements of the past that can offer comparison with us. The so-called "Talented Tenth" generation of the early 1900's—DuBois, Paul Lawrence Dunbar, James Weldon Johnson, etc.—were poets also, but where is the fiction work of the new writing that can compare with DuBois' "Dark Prin-

ced Man"?* What new fiction can compare to Claude McKay's "Home to Harlem"? The "Talented Tenth" generation of writers offers an accurate comparison with us, because they were political activists and leaders—DeBois, Weldon Johnson, journalist Monroe Trotter, historian Carter G. Woodson—as well as creative writers. If one seriously studies the writings of this "Talented Tenth" group—whether one shares their politico-cultural views or not—one can see that they had a philosophy, a clear-cut vision of themselves and of the world, and always projected this in their creative writing. Some of us write fairly good plays and essays; what we must remember is that many times a good short story will get across a new viewpoint or philosophy quicker and more effectively than a "hard-line," no monkey-business political essay—which might tend to alienate new readers.

Also, we Black writers must produce more literary journals. It's a shame that our main journals—**Soulbook**, **Black Dialogue**, **Journal of Black Poetry**—are all located on the West Coast! There should be some kind of regular literary publication representing each area—East Coast, Mid-West, South, and West Coast—as well as publications geared for national and international circulation. The writers in each region should make it their responsibility to organize workshops to train young thinkers and writers in Black Consciousness and New Black writing. Presently we are organizing this for **Black Dialogue**. (More than likely, we'll become more organized and develop these things as our movement matures and as we gain more confidence in deciding just what we're really proposing to accomplish.) All magazines having to do with serious "jazz" criticism, or having to do with Rhythm and Blues, Country Blues, etc., are in white hands. With the notable exceptions of LeRoi Jones and A. B. Spellman, all serious critics of Afro-American music are white men. WHY??? It will be agreed by both Blacks and whites, that "jazz" is the main musical contribution of people in this country to the modern world.

*What new book of essays can compare with the classic, "Souls of

It will be agreed that Black music—Blues, Rhythm and Blues, Gospel, “jazz”—is surely the most dynamic musical culture in this land. Then why don't Black intellectuals and Black people control Black Music and Black musical/cultural criticism???

We are cultural slaves! Dig it! Victims of what Bro. Harold Cruse calls “Cultural Imperialism.” This means that since we didn't have any raw resources for whites to exploit, they were able to exploit our cheap labor and the products of our National Black Culture (mainly music). Broken down further, this means that the recording companies are white-owned* Broken down even further, this means, baby, that James Brown and the late Otis Redding, not to mention Aretha, are sending a lot of Jewish and Italian boys and girls to college and making their parents rich with the products of their Black souls. And further, none, or very little, of this bread is going into the Black Communities that inspire the music. Yes, Brothers and Sisters, “intellectuals,” whether we dig it or not, we are supporting Zionist Israel and the Mafia (Italian nationalism) with our Soul Music—and further helping to impoverish the Black Nation.

*The booking agencies are white owned, the radio stations, the theatres, and the night clubs where the music is heard, are white (usually immigrant) owned.

**WHAT IS TO BE DONE: THE ROLE OF
AN AUTHENTIC BLACK INTELLIGENSIA**

First, we will say that the role of an authentic intelligensia is to organize Black people politically, culturally, spiritually, and economically. In other words, a true intelligensia of a people would seek to create the forms, the organizations, through which that particular people can, first survive, then prosper, and finally, rise to eminence or world power. The "negro" intellectuals (or "civil writers"), due to the ignorance of their roles, again as Bro. Harold Cruse points out, have failed to do this and thus the Black Nation/Race at the present time is defenseless.

The aware Black people who realize these dangerous

weaknesses in our Nation must proceed to correct them: we must create a National Black Intelligensia in order to survive. What is this "Intelligensia"? Again, it comes down to this, it is the living mind of the Black Nation/Race. Today we in Black America are like a tremendous giant with amnesia: we cannot remember who and what we are. However, our Memory is gradually returning—piecemeal. We must set about to organize methods through which we can speed-up the process of "remembering who we are," or Self-Realization. First and foremost, we must create a Black Cultural Philosophy and Ideology: the projection of the Black Spirit/Awareness, or the Dynamic Black Psyche, into the realm of intellectual ideas. This Philosophy/Ideology is the most important thing at this time because it will provide the Basis for any future moves that we collectively make in the world. In other words, when we define and articulate our collective World-view, we will know how to move and act in the future. This philosophy/ideology should create a system of ethnics which would show our people how to live life. Much of Afro-American thought is based upon a defense-reaction to White American racism. In other words, we are caught up in reacting to Ofays, in being "anti-white" rather than "pro-Black"; we have loosely defined what we're against, but not what we're for, what we really want.

Where will this Black Intelligensia come from? The New Black Intelligensia is emerging today from independent radicals, the campuses—especially the new Black Student Unions that are in formation—and from those youth from the streets who've been awakened and influenced by Elijah Muhammad, Malcolm X, and the young Black Power advocates. Black Youth is reading and studying like never before in our history. Black Youth is the most dynamic element of the Black Nation—as goes Black Youth, so goes Black America—as well as being the majority of the population: according to reliable sources, the major portion of our people is under thirty-five (35) years of age and growing.

Ideology still in formation, there are some things that Black intellectuals can be/should be doing. First, there should be concrete moves made to bring about a working unity among the Black creative artists. There is no reason in the world why James Brown and Aretha Franklin should not know LeRoi Jones, Larry Neal, or Abdul Karim. Some of the newer Black writers are familiar with the New Musicians—and are even influenced by them—but this does not, however, extend to Rhythm and Blues or Gospel. Of all the Black creative artists, the Black writers are the most "conscious" in terms of Black political/cultural awareness, and should, therefore, take the lead in unifying the creative artists. Moves should be made to "collectize" Black culture: in other words, bring it all under one standard or banner. This can be initiated by many methods. Some older thinkers have suggested the formation of such organizations as Black writers, artists, and musicians' leagues and unions leading, finally, to a National Congress of Black Culture. Also, the institution of a National Journal of Black Music. Locally, in our communities, such institutions as Black Musical/Cultural Institutes, and Black Repertory Theaters (in formation in Harlem), as well as community liberation schools should be initiated. These are relatively simple undertakings: look at the progress of the Chicago artists—the Wall of Respect plus the community workshops in the arts that they formed. (As far as I am concerned, every large Black community should have a Wall of Respect. We must learn from each other.) Yes, these moves are relatively simple, if the creative artists are consciously dedicated to preserving Black culture.

Again I would stress the important link-up of the New Black intelligensia with the Black popular artists. The Rhythm and Blues singers are the cultural heroes of the Black Masses (Black Youth), along with the popular disc jockeys. The Impressions are obviously Nationalistic Black Artists; who ever disagrees with this should listen to their latest release, "We're a Winner." (In 1965, I wrote, for *Liberator Magazine*, the first creative essay to center around Black music, mainly Rhythm and Blues and New Music,

for the New Black writing. At that time, my theme was the Impressions' "Keep on Pushin'," which I had borrowed from David Henderson's epic poem based upon the famous Harlem uprising of '64. More of these things must be attempted by Black writers.) Also, Black Student Unions should strive to create on campus/off campus Black Studies and cultural programs which would involve the Black communities closest to their schools. Black students should see themselves as the political/cultural/intellectual extension of the Black community upon the local college campus. They should also participate in Black community forums and engage in tutorial programs in the community, thus solidifying mass intellectual unity.

THE CRISIS

Probably quite a few Black people who read this essay will judge me an impractical, utopian schemer, because they do not realize the seriousness of the current crisis in Black culture. Let me illustrate my point. White musicians and intellectuals have hung around Black musicians and entertainers since the 'twenties. Always they have attempted to imitate these musicians and produce a diluted "hip" white style of their own. In the 'twenties we had white "Dixieland," in the 'thirties and 'forties we had white "Swing" music and "jazz" with Harry James, Benny Goodman, Paul Whitman and other white "Fathers of (ha) jazz." In the 'fifties we had whites pushing harder—inviting the cold, sterile "Third Stream" music (a mixture of "jazz" with western "serious" music), and in the popular field, the Elvis Presley—Bobby Darren raucous, rowdy "Rock and Roll" that sought to challenge the smother, lyrical Black Rhythm and Blues. Now, in the 'sixties, we have the final "successful" white imitation: so-called hippy or "Rock" music. This music was, at first, a carry-over from the Everly Brothers—Elvis Presley "Rock and Roll" school; but with the emergence of the British Beatles (who rode to glory by imitating the great Chuck Berry, Muddy Waters and others) and the Hippies, this white cultural-hybrid, "Rock," stands to replace both Rhythm and Blues and

New Music or "jazz" as the popular music of this country. Now, due to their dependence upon the merchants of the white music industry for economic subsistence, the Black musicians, both "jazz" and R & B, are in trouble. In many Eastern cities—and, indeed, on the West Coast—the white musical establishment is beginning to replace Black Musicians—on the radio and in the clubs—with hippie groups. Opportunistic white music "critics" such as Frank Kokscky, who writes for *Jazz Magazine* which has lately been changed to *Jazz & Pop* (Rock?), have recently pointed out that certain Black Music is too "ivy-league," too establishment, not "Revolutionary" enough, etc. That "Rock" is now the new music, the thing; and "jazz" should become more "soulful" by linking up with hippie rock music. Dig it!! Due to this latest example of opportunist, white cultural nationalism, many young "jazz" musicians are being thrown out of work and are, in some cases, starving—than going and setting up their music in the Black community, for the interests of their own people. Now this does not mean that the merchants of the white music industry have finished draining Black music; no, on the contrary, the white music merchants continue to feed upon the top Black artists, James Brown, Aretha and others, while gradually beginning to cut the young "up-an-coming" musicians, who follow them, loose. As they see the growing popularity of hippie "Rock" music with white youth, they will begin to substitute it for Rhythm and Blues and "jazz." The young "jazz" musicians and vocal groups will find themselves unable to survive unless they return to the roots of "home," the Black community. Efforts are now in progress to begin to link Black Music totally with the Black community. Jihad Productions (LeRoi Jones), Milford Graves and other musicians are beginning to cut their own sides. The controversial Don Warden pointed out on his San Francisco "talk" show that Bro. Otis Redding and his group were assassinated by the Mafia for daring to attempt to organize an independent, all-Black music corporation with some of the major Black recording artists. If this is true, we can see that the Italian

cult. . . . giant. I don't know the truth of the matter, but Warden and others have stated that the white authorities **refused** to raise Bro. Otis' plane from the Minnesota lake in order to investigate the reasons behind the tragic crash. (And poor *Jet* magazine talking about the "eery" similarities of Otis' death with Bro. Sam Cooke's death; but only "eery" in terms of similar dates, etc. God help us!)

If what Warden implied is even remotely true, we are indeed pitiful; and we must speed up the proposed contacts between the Black Intelligensia and the popular artists. If Bro. Otis Redding did, indeed, proceed upon this basically **nationalistic** music venture, he should have been aware of its consequences, and should have had **protection** until he completed the deal. This is another role that strong organized nationalists can play: protection of Black artists, writers, and political figures. Had Bro. Otis been conscious enough to have contacted a group like Bro. Karenga's "US" organization for protection, he might still be thrilling us today. (Also, Dammit, there was no, **absolutely no**, reason for 'Roi Jones and the brothers to be riding around Newark **alone**, without protection, or Huey Newton to be gunned down, again unprotected, in Oakland. If we don't protect our leading people, how do we expect to survive?)

So we must see that many risks will be involved in organizing Black people on even cultural levels; but we have no choice if we expect to continue to exist as a national/cultural entity. Only in this way—the creation of a National Black Intelligensia; the development of a Black Cultural Philosophy/Ideology; the creation of a working unity of all Black artists; the development of National Black Cultural Institutions and Bodies—can we overcome the current Crisis in Black Culture and move to fulfill our National and Racial Destiny. "MOVIN' ON UP!"

APPENDIX IV

**YOU GONNA LET ME
TAKE YOU OUT TONIGHT, BABY?**

by
Ed Bullins

Cliff is sprawled across his bed talking on the phone.
Modern Jazz of the late fifties and early sixties,
maybe Miles Davis or the Adderly brothers.

CLIFF

(muffled, cool tones, to the phone):

Yeah, baby, it's me . . . Cliff. (pause) Yeah, Cliff . . . ya know, baby . . . ya know . . . Cliff. (long pause) . . . Don't you know me, baby? Don't you remember me? . . . I'm Sandy's friend, remember? Yeah, Sandy . . . (pause) . . . you know . . . Sandra.

Yeah, you met me the other day, remember? . . . You remember . . . at Sandra's pad? (pause) Oh . . . Sandy's okay . . . I guess. I don't hardly ever see her no mo', ya know. Bein' over there was kinda strange for me, ya know. (pause) . . . Nawh . . . it was never like that . . . we just good friends now, ya know . . . buddies.

Did she tell you that me and her were goin' together? . . . (pause) . . . She did? (surprise) Well, I'll be . . . Did Sandy tell you that? . . . Sandy's shu somethin' else. I knew she had eyes for me . . . but it was we just good friends now, ya know . . . buddies.

Did she tell you that me and her were goin' together?

... (pause) ... She did (surprise) Well' I'll be ... Did Sandy tell you that? ... Sandy's sho somethin' else. I knew she had eyes for me ... but it was never like she said it was between us. We just never could click, that's all. Ya know how it is, sometimes?

Nawh! ... I'm not lyin' ta ya. You know I wouldn't jive you, baby ... Huh, baby ... don't cha now?

She's just not my type. I like girls wit' a little mo' class ... Huh? (pause) Well, like you, baby. (pause) Nawh ... nawh, baby ... how can you fix your mouth to say somethin' like that? Why I knew you had class first time I laid eyes on you, baby ... Baby ... that's what I called about ... (pause) ... Nawh ... nawh ... not your class ... (annoyed) ... I mean you still have it and everything, baby but it's somethin' else. (pause) Wha? ... (annoyed) ... Well, yeah, it is about your class but it's about somethin' else too, baby. (hurried) It's about me taken you out to some classy places I know of tonight. (long pause) Yeah ... that's what I said, baby. Tonight Huh? (pause) Huh? (pause) Why don't I get some of those girls I know in some of those classy places I goes to? ... Awww, woman, I don't wanna hear all that! C'mon, woman, c'mon out of your act!

You gonna let me take you out tonight, baby?

(on phone)

Awww, stop jivin' ... I know your ole man is in the Merchant Marines and in Japan somewheres. (pause) He's home now ... ahur ... gettin' ready to ship out again. (pause) Is that what I called for? (pause) Is that what that kinda girl I think you is? (pause) Yeah, that's what I called for ... to take you out and show you a good time. But you ole suspicious black women think there's always somethin' on a guy's mind. Can't even be nice to you.

Yeah, I got your name from her ... Sandy. (pause) From Sandra ... yeah. (pause) ... (perplexed) Now how would I know wh'd she give me your name? I didn't think you'd mind ... And I don't guess Sandy did either ... (pause) ... Whv I call her Sandy? ... (confused) I don't know. What do

you call her? Sandra, huh? ... (pause) ... Now you know that don't have to be true. (pause) Just because I call her Sandy don't mean that we more to each other than friends. (pause) You gonna call her? ... (disgust) ... What you tell me that fo? I don't care who you call. Be my guest. You two have a ball. I don't care none if you call Sandy or Sandra or whatever her name is ... as much as you want. What's that got to do with the price of pussy in Pennsylvania! ... (pause) ... You say don't cuss! ... Sheet ... (pause) ... It's mah mouf ... (pause) ... I'm talkin' to you, huh? Well, I apologize my little heart off, baby. But that's just my way when I think somebody's jivin'.

You gonna let me take you out tonight, baby?

Cliff stands. The remainder of his conversation is given while lighting cigarettes, taking beer from the small refrigerator, opening it with one hand and drinking, leafing through a magazine, going to the window and peering out, taking the phone with him on its extended cord, around the room.

CLIFF

Why ... I thought you'd like to go out, ya know ... to a show or dance or somethin'.

(moves around)

Hey, baby ... (seduction voice) ... Why ... I just thought you might want to go out cause some people like to do that kinda stuff sometimes, ya understand, baby? ... From the looks of you, baby, and I ain't looked as much as I'd like ... ha ha ha ... from the looks of you you should be out there all the time ... as good as you look, ya understand. (long pause, annoyed) Now don't get me wrong now ... I was just tellin' you how high powered you are, baby ... ya hear?

(belches, long pause)

Who told you that? ... Did Sandy tell you that? (pause) She didn't? (pause) Then who told you, huh? (pause) If it wasn't Sandy then who could it have been? C'mon, now ... now you ain't gonna jive me are ya? ... Huh? ... (pause) ... Huh? She did, huh? Said I was married, huh? Said I had been to

jail . . . for what? . . . For that! . . . The bitch! . . . What? (angry) The dirty no good whore told you that my ole lady done split from me for another man? (long pause) You say don't call her a whore? . . . (pause) . . . If I call one girl a whore then all women are whores to me. (pause) Sheet, baby . . . what you be doin' . . . readin' some funny style books, or somethin'?

(sarcastic)

Wow . . . baby. That broad really gave you the news on me, didn't she? Didn't even wait for me to call you and rap a taste. Shot me down like I was a fat bird. (pause) You say I deserve it? That I think I'm so smart . . . Well, I am, baby. I'm smart. I'm big, see, which don't mean I'm big cause I'm fat like other people. I'm big cause I'm stuffed with knowledge . . . yeah, just full of it. Hey, what you laughin' about? That's right, I got knowledge comin' out of mah ears, knowledge splits the seams in my pants cause it's so packed in me so much. Baby, mah belt even has a hard time holdin' in my knowledge. I got knowledge pressin' on the inside of my head, fillin' me up to mah throat, crowdin' my gizzard and smotherin' my liver. Now what you gigglin' fo, girl? I can't hand over all this truth to you if you gonna act like some kind of fool. So, let me tell you. The next time anybody, especially Sandra says anything against me . . . just tell her that a very knowledgeable type cat told you that her pussy is as big as her mouth.

(long pause)

Well didn't she? (pause) You say you don't care? Well, swell, mamma. . . cause I don't give a shit bout your old man either. Best proof . . . at least mine's gone, so don't rap too hard bout the wife and kids. (long pause) Yeah, I got a couple. Didn't Sandy tell you about them, too? Hummm . . . stinkin' bitch must be slippin'. (pause) Well, baby, I'm glad you don't care . . . cause Sandy shouldn't be goin' round putting everybody's business in the street the way she does even though it ain't all the truth. (pause) Now I know you don't care, baby. First time I laid eyes on you I could tell you was different . . . that you was the understandin' type.

Cliff: I could tell I said to myself "Cliff Dawson, this is

the girl fo you: Understanding, quiet, gentle, refined . . . and pretty . . . wheweee!" (pause) Hey, what chou laughin' about? Huh? (pause) Nawh, I ain't jivin', baby . . . not one pound. Stop all that laughin', woman!

You gonna let me take you out tonight, baby?

(cool voice of a Mack man)

Awww, baby. You don't mean that, do you? What you mean you don't know me? I'm me, that's who I am. (pause) Nawh, you can't mean what you sayin'? . . . I know that for a fact. Now you know all about me . . . don't you? (pause) You don't? Why don't you? . . . Sandy told it all.

She didn't? Well anything else you want to find out about me you'll have to do in person, baby. That's what I called for . . . so we can get to know each other better . . . You say you know what's on my mind? Awww . . . how do you know what's on my mind? I bet you don't even know what's on your mind at this very minute. . . . Nawh, I'm not sayin' you dumb . . . you're mind's just messed up like all the rest of the women I know. (pause) Nawh, I don't know that many women but the ones I do know sho do have some problems . . . boy! Yeah, I got problems too . . . don't everybody? But I'm goin'a do somethin' bout mine . . . Huh? Yeah, that's what I said. No mo problems soon . . . (pause) Yeah, that's what you can believe. . . . I'm on my way . . . to bein' a businessman . . . that's what.

(pause)

I'm gettin' the money soon to open me a business . . . Well, I can't say, baby, but in a few days . . . Yeah, that's what I said . . . a few days. In a few days it'll be clear sailing from then on. Nawh . . . I'm not jivin', baby. That's what I called for . . . before this business deal of mine I want to do some relaxin', ya understand? Forget my business worries and go out and show you a good time, ya understand?

You gonna let me take you out tonight, baby?

What? (long pause) You can't go out the way you are? (pause) You need a new dress and some new shoes! You

Cliff: I could tell I said to myself "Cliff Dawson, this is

shoes, woman? (pause) Cause you women walk away from any man that's fool enough to buy you shoes, that's why . . . What? It ain't! . . . (pause) . . . Nawh, it ain't! It ain't no silly superstition! It's a fact. . . . Yeah, a fact! Is too. I know cause it happened to me enough times. Yeah, to me, so I should know.

And what do you take me for? A fool? (pause) Well, I ain't no fool, ya understand? (pause) And I don't go around buyin' shoes and things for women but . . . now listen to this . . . but when I get tight with a woman I try and be right, ya understand? Everybody likes presents, ya know. I know I do. So the few times I bought shoes as gifts for women . . . they just up and walked away from me . . . yeah . . . with other guys mostly. Yeah, her too . . . Yeah her especially. I couldn't even buy them for my wife. I know men are supposed to get things for their ole ladies . . . but they better draw the line with shoes . . . or they'll be like me . . . alone and lonesome. Nawh . . . I ain't jivin', baby . . . stop laughin' now.

You gonna let me take you out tonight, baby?

(angry)

You're not! . . . Awww, women . . . I'm just wastin' my time with you. (pause) Well I **can** get me somebody else. Yeah, you ain't the only broad in the world. Yeah . . . that's what I said.

Well good-bye then! (long pause) You say you already got a date for tonight but I can take you out tomorrow night. (pause) Now, look, baby. How you know I want to go out tomorrow night? Or at least take you? My time's important too, ya know. Can't you break your date? . . . You can't, huh? (pause) It's with your husband. . . . Well, I guess tomorrow will be okay. (pause) Well, you got the car, honey. Pick me up at nine. Women who are late make me nervous, understand? (pause) So, I'll see you, huh? Oh, yeah, get my address off a Sandy.

He slams down the phone, smiles and looks at himself in the mirror, then picks the phone up, listens for the dial tone and then dials.

Hello, Sandy. Yeah . . . this is Cliff. (pause) You been tryin' to get me all night? (pause) Well my party line's been talkin' a lot. How ya doin', baby? (pause) What? You mad at me? For goin in your purse and lookin at your address book. (pause) Well, baby, I got to check up on you from time to time too . . . What? You think I was tryin' to find out some of your girl friends addresses? Wow, baby, I really got a lot of talk for you, haven't I?

CLIFF

I would have been called you earlier, ya understand, but I've been talkin' business . . . and that damn party-line's been tied up for hours. But I've really been thinkin' about you, baby. . . . All day long . . . yeah. Hey, I want to ask you a question. Yeah.

You gonna let me take you out tonight, baby?

APPENDIX V

Self-Perception Test

For the Instrument contact:

Nate Sims
1714 Lang Place N. E.
Washington, D. C. , 20019

APPENDIX VI

Alienation Test

For this instrument contact:

Nate Sims
1714 Lang Place, N. E.
Washington, D. C. , 20019

APPENDIX V II

SLIDES

For slide appendix contact

Nate Sims
1714 Lang Place, N. E.
Washington, D. C. , 20019

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