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BLACK STUDIES: PEDAGOGY AND REVOLUTION
A STUDY OF AFRO-AMERICAN STUDIES AND
THE LIBERAL ARTS TRADITION THROUGH
THE DISCIPLINE OF AFRO-AMERICAN
LITERATURE

A Dissertation Presented

By

JOHNNELLA ELIZABETH BUTLER

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

DOCTOR OF EDUCATION

September 1979

Education

c

Johnnella Elizabeth Butler

1979

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To my parents and sister who taught
me to love and know my Blackness,
and to Winston who is always with me.

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There are times when one knows intuitively that he/she is right; however, there may be little obvious empirical evidence to support the intuitive knowledge. Then one must explore and examine the manifestations of that intuitive knowledge empirically and intellectually. My students and colleagues at Mount Providence Junior College and Towson State University, both in Baltimore, Maryland, and at Smith College in Northampton, Massachusetts, encouraged and supported my explorations and examinations of Afro-American sensibility. Special thanks are due to them, and also to my dissertation committee, Rudine Sims, chairperson, Bob H. Suzuki, and Sidney Kaplan who allowed me to pursue in my studies toward the doctoral degree what will no doubt continue to be my life's focus. To this work they each contributed their insight and suggestions yet maintained the ambience of intellectual freedom which allowed me to grow.

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Johnnella E. Butler
Amherst, Massachusetts
May, 1979

ABSTRACT

Black Studies: Pedagogy and Revolution
A Study of Afro-American Studies and
the Liberal Arts Tradition Through
the Discipline of Afro-American
Literature

May 1979

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The Afro-American operates within the context of an Eastern/Western, African/Euro-American, Black/White sensibility that is simultaneously in concert with and diametrically opposed to the dominant Anglo-oriented American sensibility. The Western aspect of the warring sensibilities within the Afro-American experience maintains an oppression of the African sensibility by virtue of inherent contradictions between the sensibilities, and by virtue of colonial oppression. The duality, operating within the context of the dominant either/or sensibility, is exacerbated thereby maintaining a colonized state for the Afro-American.

This colonization is manifest in what Harold Cruse terms the "cultural flaw," the failure on the part of Afro-Americans to analyze historical, political, social, and economic situations from the perspective of culture. This failure is encouraged by Western perspectives that do not

recognize the dialectic and diunital interaction between culture and these other aspects of human reality. It results in an ambivalence towards the self and the oppressive other and negates the possibility of effective political action emanating from what Freire calls conscientization.

In order to effect this conscientization, a decolonization of the Afro-American must occur. A major step in this decolonization is the employment of a liberating pedagogy which frees the duality to interact simultaneously dialectically and diunitally rather than oppressively with the negative imposition of the Western sensibility. This dissertation offers a conceptual framework for the criticism and teaching of Afro-American literature, and proposes a liberating pedagogy developed through (1) the recognition and examination of the sensibility of the literature and aesthetic criticism by Afro-Americans which is replete with manifestations of the contradictions of the duality and of the cultural flaw, and (2) a tapping of student sensibility as it relates to the duality and the cultural flaw through dialogue. This pedagogy puts into motion a process of the raising of critical consciousness which affects comprehension and ultimately yields conscientization.

The pedagogical process is demonstrated through the discussion of a college-level Afro-American literature

course, a questionnaire revealing student affective and effective responses to the course, and the positing of nine key pedagogical principles emanating from this dissertation study. The Afro-American sensibility makes sense of the world (i.e., achieves comprehension) through a fusion of feeling (intuition) and intellect. Likewise, does the rest of humanity; however, the Western sensibility, with its emphasis on the rational, negates this fusion and encourages what T. S. Eliot and George Kent, among others, call a dissociation of sensibility. Thus, employment of the liberating pedagogy in the teaching of Afro-American literature, which evolves from a synthesis and unification of Afro-American sensibility, the theories of comprehension and learning of Frank Smith and Kenneth Goodman which emphasize fusion of feeling and intellect, and the proposed liberating pedagogy of Paulo Freire, provides a pedagogical paradigm for similar pedagogical constructs in other disciplines both within and outside the field of Black Studies. This dissertation, in demonstrating the applicability of Freire's model to the American situation, Americanizes and Blackens, in a cultural sense, Freire; however, the Afro-American sensibility, with its parallels in African traditional and Taoist thought, expands Freire's pedagogy in that it reveals interactions of contradictions diunitally as well as dialectically.

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C H A P T E R I

BLACK STUDIES AND SENSIBILITY: IDENTITY, THE FOUNDATION FOR A PEDAGOGY

We have lost something, brothers,
wandering in strange lands.

We have lost our ideals.

--W. E. B. DuBois

"Education and Work," 1930.

Reprinted in The Education of
Black People (New York Monthly
Review Press, 1973).

Introduction

Today, American education is in a quandary about what an educated man or woman should be. The 1960's move away from the highly structured liberal arts curriculum; the various attempts to reflect America's culturally pluralistic reality and the minority groups within the dominant culture; the plethora of interdisciplinary courses, programs, and departments; the confusion and all too often hostility towards the changes in attitudes towards traditional courses; the appearance in the college classrooms of racial, cultural, and ethnic groups that hitherto had been known seldom to pass through the ivy-covered gates, all seem to challenge and threaten the purpose, form, and content of education as we know it.

Hence, it is no secret that education based on the ideology of the dominant Western civilization is under

attack from many perspectives. The attack is perceived by many leaders in education as evidence of the need for more rigid structure and order within the college liberal arts tradition as, for example, in Harvard's recent curriculum proposal. Such perceptions fail even to give lip-service to the Black Studies movement, the central, catalytic and strongest force in this challenge to America's educational values, institutions, and practices, begun in the late '60s and early '70s by Afro-American students (Frye, 1976) and constituting the first dynamic move towards freeing information about the previously unrecognized fullness and depth of the diversity of America.

It is general knowledge that in the wake of the Afro-American struggle for Black Studies/Afro-American Studies programs and departments, other culturally and ethnically differing groups followed suit; courses, programs, and specialties began to appear throughout higher education. Simply by virtue of the recognition of information about the diverse cultural realities and ethnic variations in America, the definition of that Western heritage upon which the liberal arts tradition was founded and which it was historically structured to convey became subject to change. The profundity of this potential change (and indeed its very roots) appears to be unrecognized by almost all college educators, and the information freed, so to speak, in the late '60s, runs the risk of being further colonized, only

this time within the narrow confines of departments, programs, and scholarship posited on Western culturally biased values and self-perpetuating misinformation.

The difficulty lies not in the nonexistence of scholarship that explores and defines the contours of this change, or in insufficient discussion of the change specifically as Black Studies relates to its core, but in the refusal of the academic establishment to recognize this scholarship and to act upon the need for the change and its potential. For example, Mike Thelwell, in "Black Studies: A Political Perspective" (1969), states the difficulty and articulates the issues central to both the establishing of Black Studies within the university and the ultimate realization of this change. He outlines and explicates the culturally biased objectives of black* and white academicians and successfully demonstrates the cultural and racial oppression that colonize information and upon which is erected the structure of education in America. Thelwell argues that one of the tasks of Black Studies--and his article strongly suggests that this is a major task--is the mounting of an intellectual offensive for the political struggle for liberation and cultural integrity. To fulfill

*In this dissertation the word "Black" is capitalized when referring to the culture or the sensibility. When used descriptively to indicate race, it is not capitalized. In quotations, the word is written as it appears in the original text of the quotation.

this task is to do away with the culturally slanted imperatives upon which American education rests: "the assumption of a culturally homogeneous society, the myth of scholarly objectivity, a rejection of history, the denial of conflicting class interests within the society, and [the failure to recognize] differing perceptions of necessities by the black and white community" (p. 709).

In describing the essence of the Black experience in America, Thelwell chronicles the types of oppression from which Blacks must be liberated:

. . . The black experience in this country is not merely one of political and cultural oppression, economic exploitation, and the expropriation of our history. It also includes the psychological and intellectual manipulation and control of blacks by the dominant majority. The liberation of blacks requires, therefore, the redress of all these depredations. The relationship of the white community to the black has been and continues to be that of oppressor and oppressed, colonizer and colonized. To pretend anything else is merely to prolong the social agony that the society is currently experiencing (p. 709).

A commonly employed metaphor among many Black American scholars and teachers, consistent with Thelwell's description of the Black experience, admonishes that from the perspective of America as an exaggeration of the West, they are working within the very heart of the beast. W. E. B. DuBois long ago recognized the interaction between Afro-Americans and America and the complex identity evolving from what he termed the two warring ideals, the African and the American (1903). Afro-American scholars have until most recently

given short shrift to DuBois' early concept and as a result have found themselves aligned with one of two positions mirroring the two warring ideals: a) the advocacy of mainstreaming the Afro-American experience, soft-peddalling or denying any cultural difference and therefore any cultural oppression; and b) advocacy of a field of study based on the existence of an Afro-American culture and a Black sensibility, with the goal of harmonizing the two warring ideals, freeing colonized information, liberating the Afro-American sensibility, and positing an educational theory and practice reflective of the freeing of cultural and ethnic variations within American society.*

The disciplines within the field of Black Studies mirror the same tensions arising from the two ideals and their sensibilities (Frye, 1978); however, it is Afro-American literature that most poignantly expresses, consciously and unconsciously, these tensions. The process of literary expression in America demands certain forms, styles, and contents dictated by the dominant, so-called mainstream aesthetic values and standards. An analysis of this "adventure with Western culture," as George Kent (1972)

*The current friction between the Association for the Study of Afro-American Life and History and the National Council of Black Studies is posited on the conflict between these two positions. Likewise, there are many seemingly irreparable disagreements within Black Studies departments. Such is the legacy of the unharmonized two warring ideals.

calls it, in the context of teaching in the liberal arts tradition, may reveal fruitful parallels to go hand in hand with the constructive criticism of the ideology of Western education and the educational theories for liberation as rendered by Paulo Freire in his several works.

Freire's framework and terminology, in concert with theories of comprehension and reading postulated by Frank Smith and Kenneth Goodman, lend a springboard for description, analysis, and projection as scholars develop the field of Black Studies within the university and as educators grapple with the fundamental and profound issues of our culturally pluralistic society. Thus, Black Studies may become more than a tool providing an "intellectual offensive" (Thelwell, 1969) for political and cultural liberation, but rather the vehicle for the recognition and expulsion of the oppressive Western "other" from the Afro-American students' sensibility, and for the affirmation and celebration of Afro-American culture by the student. It operates within the mode of liberation and becomes a part of the process towards liberation. As such, it provides, as this study intends to demonstrate, an approach to education postulated upon the recognition of the humanity, sensibility, and identity of the students and teachers.

Statement of Problem and Significance of Study

This descriptive, analytical study provides a model

for a pedagogy which facilitates Afro-American cultural liberation through the expulsion of the domination of "the other" in the two warring ideals. This pedagogy identifies the cultural conflict in its many manifestations, asserts and sustains the humanity of the student, and encourages what Freire calls conscientization, the cultural awareness to allow action (see Meaning of Terms, number 10). Through the analysis of the sensibility of Afro-American literature and the examination of Paulo Freire, Frank Smith and Kenneth Goodman's theories of conscientization and learning respectively, the central pedagogical argument is advanced:

1. Liberation is as closely tied to comprehension as comprehension is to learning.
2. Liberation is to conscientization as comprehension is to learning.
3. Sensibility is inextricably tied to liberation, comprehension, conscientization, and learning. It establishes the framework in which they occur. For liberation, comprehension, conscientization, and learning to occur, sensibility must not be oppressed. In the case of liberation, a free sensibility is its goal.

Presently, there exists no singular effort to develop a pedagogy for the field of Black Studies in and of itself as it relates to American educational ideals. Neither does there exist a work that clarifies and expands Freire's concepts in light of the Afro-American experience nor relates Freire to specific concepts of learning and comprehension as those developed by Frank Smith and Kenneth Goodman. This study will provide cultural direction for the

development of the field of Black Studies as it relates to Western curriculum and embodies human sensibility. It holds strong implications for the process of education in this country and clarifies the concepts of Paulo Freire in his critique of Western education and the assertion of their relationship to education in the context of the American liberal arts tradition and the Afro-American reality.

Chapter I provides the introduction, statement of the problem, defines the pivotal term "sensibility," and lists definitions of terms.

Chapter II reviews literature that provides the conceptual framework of the dissertation.

Chapter III analyzes the cultural context of Afro-American reality and develops Cruse's "cultural flaw" argument as historically pervasive throughout the Afro-American experience and the disciplines within Black Studies.

Chapter IV analyzes the sensibility of Afro-American literature through a study of selected authors representative of the Afro-American literary tradition.

Chapter V develops and describes the pedagogy for the teaching of Afro-American literature in the college liberal arts curriculum postulated on an expansion and "Americanization" of Paulo Freire's educational theories in light of Black/Afro-American sensibility and Frank Smith and Kenneth Goodman's theories on comprehension and learning. The chapter provides a discussion of the pedagogical process in the

teaching of a college-level course developed and taught by the author. A brief limited questionnaire administered to students in the course provides an operative sense of the pedagogy.

Chapter VI provides a summary of the dissertation and a discussion of educational implications and recommendations for further study.

Sensibility: Definition and Function in This Study

As I have explored hitherto colonized subject content and presented it to students in courses in Afro-American Studies programs or departments within the structure of the prevailing liberal arts tradition, three general observations have become clear to me:

1. The content of Afro-American Studies, in addition to explicating and analyzing a culture, not only argues a political, economic, and social oppression, but also strongly suggests, if not definitely presents, a cultural position which is simultaneously in accord with and diametrically opposed to American/Western cultural values as regards:

- a. Humankind's perception of self and its relation to the world;
- b. The origin and function of aesthetic values and standards; and
- c. The relationships among humankind; responses to individualism and communality.

2. The teaching of courses in or closely involved with the field of Black Studies demands an awareness on the part of the teacher of the cultural sensibility (i.e., social and aesthetic values, politics, and economics), of the subject content and of the

varied sensibilities of the students. He/she must anticipate the possible threats to ego, unjustified inflations of ego, confusions to identity and self-concept that both black and white students may experience. In order to effect a constructive academic and human response, the instructor, in addition to conveying the subject matter, must pay a great deal of attention to the sensibilities of students and of the subject content as they interact.

3. The processes of education and learning are inextricably linked to cultural and basic human sensibilities. Academia, to yield truth as nearly as possible, must delicately balance the so-called subjective and objective, and must constantly seek to understand and illumine its own relationship with the world.

Doubtless, others have made the same or similar observations; however, there has been little, if any, examination of such observations and their relation to Black Studies. In discussions and efforts toward curriculum revision of Black Studies departments and programs, we are ultimately faced with questions closely related to these observations: What holds Black Studies courses together? What makes them truly different from courses in the liberal arts curriculum that include Blacks? Inevitably, such questions lead to considerations of what holds Blacks as a people together? Then, too often comes the realization that inclusion of courses of Black subject matter into a curriculum in order to correct omission or even to permit analysis of Black reality fails to sufficiently buttress the argument for maintenance of such courses in the liberal arts curriculum, just as the history of the Black struggle in America evidences that the recognition of a common race and

a common condition has so far failed to support a political analysis and base strong enough to provide unified political action (Cruse, 1967).

Nonetheless, as a people, as African peoples, we have survived, mediated the world, and created. This chapter, in explicating the foundation of a pedagogy of Black Studies, proposes that a common sensibility, an African sensibility, when employed in explicating our identities within our various cultural expressions, forms the organizing principle for a pedagogy and for a political action. The specific concern here is the pedagogy, although the political effects are implicit. Pedagogy refers to curriculum and methodology, the what and the how to. The link between the Black Studies classroom and the Black community has been perceived and acted upon to some degree in the structure and function of programs; however, from the inception of Black Studies courses, programs and departments, varying views and constant confusion have been manifest as to the organizing principles for curricula and Black people. Comprehending exactly terms such as culture and sensibility, as they relate to the human experience, can allow us to describe a pedagogy. Cultural identity and the dynamics of that identity provide the organizing principle of that pedagogy.

Certain scholars of Black Studies, particularly George Kent, James Cone, Paul Carter Harrison, and Lawrence Levine

share a perspective in their works that is consistent with Paulo Freire's analysis of oppression and education within the Western world and the relationship between identity and oppression, DuBois' discussion of the two warring ideals in The Souls of Black Folk (1903), and Charles Frye's work on philosophy and Black Studies (1978). For each, the Black person's experience is shaped by two forces constantly interacting with one another and never operating separately: 1) the encounter of his/her world view with the world both physically and spiritually, and 2) the mode of oppression. For Kent (1972), this becomes the adventure between Blackness and Western culture, and his analyses flow from the sensibility of the literary work itself as it relates to the world and these forces. James Cone, in his The Spiritual and the Blues (1972), essentially sees the spirituals and the blues as artistic manifestations of the fingering of the jagged grain (to refer to Ellison's brilliant definition of the blues) and argues the encounter of the African, and with the passage of time, the African/American sensibility, with the historical reality of oppression and the need for cultural assertion. Black folk are able to give strength to a reality by transforming reality or commanding their world as if they had control in areas where control is impossible. Through song, tales, dance, actions of covert protest, wearing the mask, Afro-Americans continue to create a mode in which they have control over their reality, oppressive

though it may be ("Langston Hughes and Afro-American Folk and Cultural Tradition," Kent, 1972). All this is not escapist. It is not simply transcending a reality, which suggests going beyond a reality. Instead, this is transformation of reality, utilizing that reality for not simply survival but sustenance, that which allows the race to continue to be, to mediate the world, to continue to grow and struggle.

In the Drama of Nommo (1972), Paul Carter Harrison understands theatre to be a reflection of life and examines the expressions of the African continuum in Afro-American life. As the continuum encounters Western culture, it generally adapts and integrates (as opposed to assimilates), that is, transforms the reality and creates a new reality (i.e., Afro-American culture). Depending upon the strength of oppression in the encounters, the move toward transformation can result in either a positive action or a turning of one's own human potential against oneself (again to paraphrase Ellison).

Levine in Black Culture and Black Consciousness (1977), argues the existence of and demonstrates Black culture and consciousness through folk expression in much the same fashion as Kent does through literature and Harrison through theatre. However, he makes clear that much interpretation depends upon the concept and definition of culture. He asserts that culture most often defined as fixed

institutions and languages suggests culture as a static entity and "misinterprets the nature of culture itself."

He defines culture as:

. . . not a fixed condition but a process: the product of interaction between the past and present. Its toughness and resiliency are determined not by a culture's ability to withstand change, which indeed may be a sign of stagnation not life, but by its ability to react creatively and responsively to the realities of a new situation. The question, as VèVè Clark recently put it, is not one of survivals but of transformations. We must be sensitive to the ways in which the African world view interacted with that of the Euro-American world into which it was carried and the extent to which an Afro-American perspective was created (p. 5).

He further presents Redfield's (1953) argument that "style of life" may better describe than culture "the possibility that people with very different specific contents of culture may have very similar views of the good life." A people who have different religions, customs, and institutions may share "certain general ways of looking upon the world, or the emphasis on certain virtues and ideals. . . . But 'style of life,' like 'culture' does imply some continuity through time, the generations looking backward to their own lives in the past and again to their own lives in the future" (pp. 51-53).

Levine's definition of culture is consistent with the traditional West African world view and with the view of humankind pervading Kent, Cone, Harrison, DuBois, Freire and Frye. Understanding culture as such, it becomes

paramount to perceive its manifestations in political, economic, and social systems, and to examine its shaping force in such systems. However, when we seek to offer a unifying rationale for Blacks in the diaspora, when we rightly say "We are an African people," and when we seek an organizing principle among the courses in African/American (i.e., United States, Caribbean, South America) and African Studies, we need first a terminology that allows for the comprehension of variations among African peoples rather than implying as irreconcilable differences that are cultural, and second a terminology that allows for the comprehension of the "adventure" between two--at various times and levels warring, co-existing, and agreeing--sensibilities, the African and the Euro-American.

Redfield's "style of life" hits close to the mark. Yet when describing "style of life" considered in relation to its varying transforming encounters with another "style of life," perhaps "sensibility" is the more accurate term. In regard to African peoples, no matter what the oppressive or dominating cultural manifestations--American, British, French, etc.--the consciousness mediates the world from a certain shared African perspective that may not be immediately perceived in the physical world. Because this manifestation seems to route itself to the physical, tangible world through the spiritual, creative, sensual reality (see Cone, Kent, Levine, Harrison), the concept of sensibility

more aptly suggests the realm of African consciousness that informs the cultures within the Black diaspora.

Charles Frye, in Towards a Philosophy of Black Studies (1978), offers a definition of the terms Black cultural patterns (Eastern, African) and White cultural patterns (Western, European). "Black cultural patterns are characterized by a feeling-intuitive-subjective-internal-figurative-wholistic communal-archaic-Eastern approach to life and living. White cultural patterns, on the other hand, are characterized by a sensing-thinking-objective-external-analytical-literal-individualistic-modern-Western approach to life and living" (p. 37). What he refers to as cultural patterns are sensibilities. Culture then becomes the product of sensibility mediating the world, a process of interaction between past and present, the transformation of reality (which may include other sensibilities) from the perspective of a given sensibility. Ethnic groups may then be seen as variations within a given culture which is informed by a given sensibility.

The African sensibility then becomes the organizing principle for Black Studies and studies of the cultural expressions within the diaspora organize themselves around the identity of peoples simultaneously of African sensibility and of the imposed sensibility. DuBois' concept of two warring ideals, the African and the American, is consistent with Kent's perception of these ideals within the

same context in Afro-American literature, Harrison's speculations in African-American theatrical expression both on stage and in life, Cone's understanding of the slave expression as it grew in its awareness and its interaction with the dominant oppressive sensibility, and Lawrence Levine's explication of Black culture and consciousness in the slave community. It may be demonstrated further that Paulo Freire's duality of self and the other, observed in Brazilian peasants, is consistent with the "two warring ideals" model on the basis of humankind's reaction to oppression and the struggle of sensibilities under oppression.

Clearly, Freire's method brings the peasants to a political realization, but with further analysis it may be argued that this political realization is based on their cultural identity, their world view, their sensibility. The crux of Freire's pedagogy is the freeing of that cultural identity from the shackles of an imposed sensibility in order for humankind to mediate the world, and thus put in motion the cultural process thereby transforming reality and creating history. Oppression is then defeated and liberation occurs. Freire argues that any revolution that doesn't involve this liberation, which this author more precisely describes as a liberation of sensibility, is pseudo (Freire, 1970).

The liberation is twofold, for one part of the

oppression of cultural identity involves physical, political oppression, the other, oppression of sensibility. Freire's analyses, particularly in Education for a Critical Consciousness (1973), attest to the inextricability of these two oppressions. Freire's model becomes more and more palatable when one perceives the Black sensibility (the Black cultural patterns) permeating the substance and perspective of Freire's analyses, whether dealing with the peasants in Brazil, Chile, or Guinea-Bissau. He specifically relates his "sense of being at home on African soil" through expression of his feelings as he first stepped on African soil in Tanzania:

. . . I make this reference to underline how important it was for me to step for the first time on African soil, and to feel myself to be one who was returning and not one who was arriving. In truth, five years ago, as I left the airport of Dar es Salaam, going toward the university campus, the city opened before me as something I was seeing again and in which I re-encountered myself. From that moment on, even the smallest things, like old acquaintances, began to speak to me of myself. The color of the skies; the blue-green of the sea; the coconut, the mango and the cashew trees; the perfume of the flowers; the smell of the earth; the bananas and, among them, my very favorite, the apple - banana; the fish cooked in coconut oil; the locusts hopping in the dry grass; the sinuous body movements of the people as they walked in the streets, their smiles so ready for life; the drums sounding in the depths of night; bodies dancing and, as they did so, "designing the world"; the presence among the people of expressions of their culture that the colonialists, no matter how hard they tried, could not stamp out -- all of this took possession of me and made me realize that I was more African than I had thought.

Naturally, it was not only these aspects, considered by some people merely sentimental, that

affected me. There was something else in that encounter: a reencounter with myself.

There is much I could say of the impressions that continue and of the learning I have done on successive visits to Tanzania only to emphasize the importance for me of stepping on African soil and feeling as though I were returning somewhere, rather than arriving (1978, pp. 5-6).

Identity, the foundation of a pedagogy of Black Studies, is rooted in a recognition of the sensibility of the two warring ideals, the adventure of Blackness and Western culture, the modes created by the various interactions between Black and White sensibility. Further, the subject matter of Black Studies revolves around that foundation as the subject matter reveals and explores itself. Subjects in the realm of celebration, literature, art, music, dance, reveal most keenly the sensibility and lend the most valuable tool of self-knowledge to subject matter in the realm of examination and reflection (e.g., political science, history, sociology, philosophy). Thus, the pedagogy must develop cognizant of the interdisciplinary implications within each discipline and within Black Studies as a whole and organize itself around the explication of Black sensibility within each discipline and within the field as a whole.

But how do identity and sensibility function within a curriculum? This is the larger question of this study to which Chapters IV and V address themselves; however, where they function can be ascertained within the scope of this

chapter. In two articles, Charles Frye pinpoints and offers plausible solutions to the two problems basic to Black Studies in higher education: the combining of the ideational and operative aspects of the curriculum, and the structure of departments to allow this combining. "Higher Education in the New Age" (1977a) argues that interdisciplinary studies can form a bridge between the ideational and operational modes of being to temper both technology and humanism. In "Black Studies: Definition and Administrative Model" (1977b), Frye argues that the interdisciplinary approach may allow the four divergent components of the ideational and operational to function as an entity, Black Studies, maintained by its center, the Black Experience, "viewed commonly as not only a subject matter, but also as a legacy for mankind and as a design for living." He argues that "the whole range of meaning which Black Studies practitioners have invested in the phenomenon can be fully elucidated through a multi-leveled approach to the definition of the field." The three levels of Examination, Celebration, and Reflection act to allow Black Studies to "employ(s) all of the traditional social science disciplines singly and in interdisciplinary combinations . . ." and to challenge "traditional academic methods by introducing the affective mode of education." ("Examination" employs history, anthropology, political science, economics, and sociology; "Celebration,"

music, literature, film, dance, theatre and folklore; and "Reflection," religion, philosophy, and psychology.)

Applying Thompson's model for a primary social group, the hunting band (1971), to the contemporary university, Frye sees the four essential roles, Shaman, Clown, Headman and Hunter functioning within two modes of being that interact. (See Figure 1.)

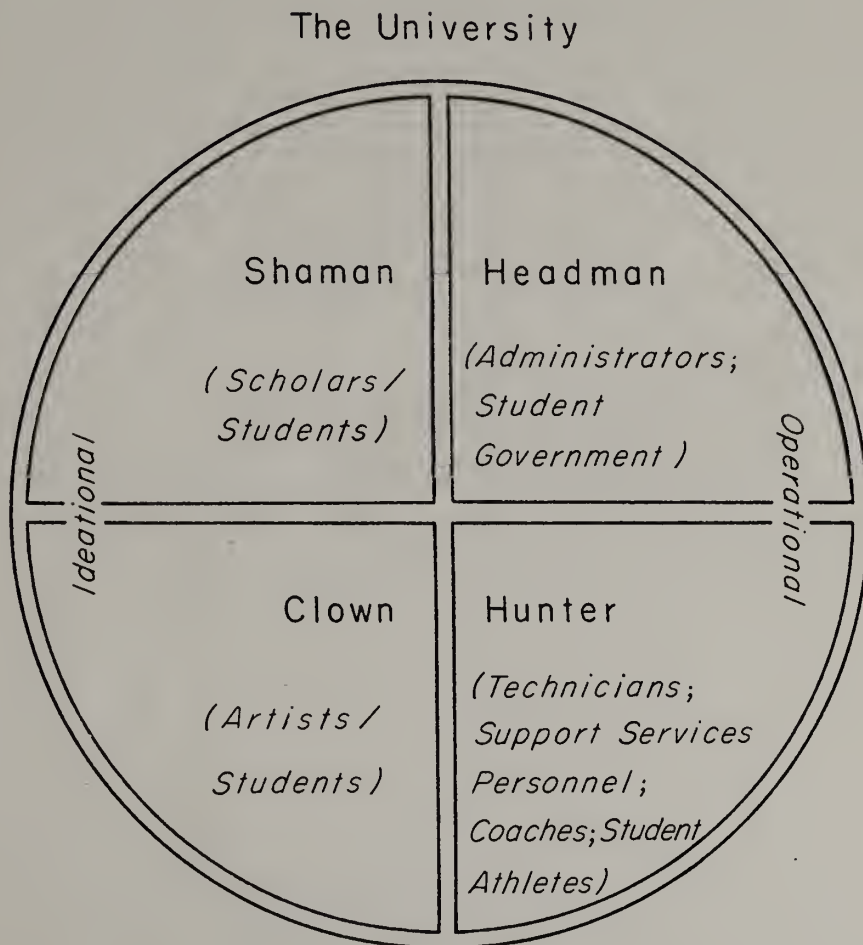


Fig. 1.
(Reproduced by permission of Charles Frye.)

Frye describes the roles within Black Studies as they relate to the three levels. The Shaman's primary concern is Level I, Examination, cognitive data-oriented with the Warrior/Hunter sharing primary responsibility for contemporary information, problems and strategies about and for the larger Black community. The Clown and the Hunter/Warrior are responsible for Level II, Celebration, and Level III, Reflection, the Shaman and the Clown. The Headman's duty is "to see that all these skills and levels of activity come together as an academic unit and as a curriculum. The tension and equilibrium between the four components of Figure 1 is the source of the health and well-being of the group." Frye defines Black Studies as multileveled and emphasizes "that the three levels of interpretation of the phrase Black Studies . . . are not mutually exclusive," and that each draws strength from the other. He recognizes the difficulty of implementing this model at the university but allows that through hiring persons who "embody as many of the four components as possible" and through lectures, fieldwork and related programs, Black Studies departments can approximate the proposed model.

Frye's definition is indeed innovative and offers ground-level stability. However, he cautions that the active presence of all levels within each level when considered singly must be recognized, whereas this dissertation asserts that this gestalt must be emphasized and comprehended lest

the central or pivotal role of celebration (which lends clear expression to the culture) continues to be restricted by the Western confines of singleness and the affective mode of education remains restricted within the realm of Western possibility and fails to take its central role within the realm of Black possibility as generator and explicator of ideals and values which sustain and clarify the levels of Examination and Reflection. Celebration is the mode through which the ideational is expressed, made more tangible and sensible (that is, comprehended by the senses).

Necessary to perceiving the essence of Black Studies is comprehending culture, the communal mentality as it relates to individuality, the interplay between the spiritual and physical in the Black sensibility. The social sciences and disciplines involved in the levels of Examination and Reflection can only reveal this essence and its fullness in concert with the level of Celebration which consists of the humanities and the arts.

The argument put forth here in support of Celebration performing a central or pivotal role is twofold in that it first relates to the nature of Black sensibility being feeling-intuitive-subjective, etc., and secondly, to the Afro-American sensibility of the "two warring ideals." This dissertation argues that the crisis of identity haunts and even at times plagues the Afro-American in his/her

artistic, political, social and economic assertions and that the inherent conflict between the African and the American within one soul must not be resolved, but consistent with Black sensibility, absorbed and transformed as the Afro-American interacts with his/her reality.

This dissertation describes a pedagogy which encourages this transformation in the teaching of Afro-American literature. The pedagogy provides a model for other disciplines within the realm of Celebration and holds implications for the teaching of disciplines in the realms of Examination and Reflection. The rationale of the pedagogy may be argued to form the basis of an aesthetic theory applicable with variation to the Afro-American and the Black expression and ultimately to the entire human experience which by its very nature is diverse and both feeling-intuitive and rational-objective. The final chapter of this dissertation will address these implications; however, the preceding chapters respectively provide the conceptual framework of the pedagogy, analyze the cultural context of Afro-American reality, explicate the sensibility as it appears in Afro-American literature, and discuss the specific relationship between Afro-American reality and sensibility and Paulo Freire's analyses.

C H A P T E R I I

THE JAGGED GRAIN OF THE WARRING SENSIBILITIES:

CONCEPTUAL FRAMEWORK

It should be quite apparent, by now, how difficult it is for the oppressed mind to separate its goals from those of the oppressor. One becomes enslaved to the habits of individual choice, asserting one's Nommo or mojo in a manner which reinforces the mode of oppression, which invariably obscures the exigence of a communally conceived black identification and nationhood.

--Paul Carter Harrison,
The Drama of Nommo,
(1972).

To describe a pedagogy, it is necessary to understand the interaction of the warring ideals or sensibilities within Black people and the creation or exacerbation of the contradictions culturally, politically, economically, and socially. As stated in Chapter I, there exist no descriptions of a pedagogy for teaching Black Studies; therefore, a review of literature related to this task must provide a background and a springboard for such a description. This chapter is organized around two areas of literature that reflect the contours of this study:

- I. Spiritual sensibility and liberation: the curriculum content and pedagogy.
- II. American contextual definitions of Freire's concepts.

Discussions of various literary works are here eliminated

because much of the subsequent dissertation effort involves in-depth critiques of these works.

I. Spiritual sensibility and liberation: the curriculum content and pedagogy. Several works in the field of Black Studies have appeared over the past ten years or so which explore, from the perspective of various disciplines, and often seemingly with differing definitions, what may be called the "spiritual sensibility" of Afro-Americans. As Baraka (informal interview, 1978) pointed out, such terminology may be lacking due to the often negative connotation of spirit and sensibility vis-à-vis Western definitions and the consequently unclear relationship between spirit and sensibility and liberation. Books such as Chinwezu's The West and the Rest of Us (1975), Chancellor Williams' The Destruction of Black Civilization (1974), Cruse's Crisis of the Negro Intellectual (1967) and Kent's Blackness and the Adventure of Western Culture (1972) are hallmarks in this exploration. Chinwezu and Williams both explore the historical and political confrontation of the West with African peoples, yielding valuable explications of the reality of Western imperialism and oppression, while Cruse's historical, political, literary, and sociological analysis of the Negro intellectual's struggles in America renders a critique capable of challenging and angering the "other" within the Afro-American culture, if not initiating its expulsion.

George Kent's Blackness and the Adventure of Western Culture offers the first and only literary analysis of the Afro-American tradition from the standpoint of sensibility, the awareness of the Afro-American self as it explores, confronts, accepts, and challenges Western culture through literary expression.

Ezekiel Mphahlele's works, The African Image (1962) and Voices in the Whirlwind (1972), can be seen to link the African and Afro-American realities in the literary world and to expose, as he sees it, pseudo-revolutionary thrusts (rendered thus by the contradictions of the warring African and European ideals), as the African Négritude expression. Interestingly, much of his analysis corresponds to that of Cruse's on the Harlem Renaissance, a parent of Négritude.

Reginald Jones' (ed.) Black Psychology (1972) is a collection which applies the cultural adventure of Blackness and Western culture to the field of psychology. Germane to the premises of this dissertation is Wade Nobles' piece in Black Psychology, "African Philosophy: Foundations for Black Psychology." Nobles convincingly outlines concrete correspondence between traditional African philosophy and Afro-American cultural realities in the handling of concepts of time, God, and humankind's relation to nature and the world. He draws on the works of John Mbiti (African Religions and Philosophies, 1970) and Janheinz Jahn (Muntu, 1961), and concisely states their relevancy to understanding

Afro-American culture.

Suzanne Langer's Problems of Art (1956) is useful in presenting the classic Western cultural definitions, functions, and limitations of art and hence, of humankind. From her definition of culture, the priority and imposition of technological and material advancement over humankind is clear. The implications of the either/or world view become concrete factors and what Chinwezu, Kent, and Nobles would call traditional and real quickly become mythical. The spiritual becomes pejoratively mystical.

Dixon and Foster in Beyond Black and White (1971) offer a philosophical and sociological alternative to the racial and cultural oppression encouraged by the either/or world view in what they term the diunital approach to reality. This approach seems to correspond to the view established by Nobles and explicated by Paul Carter Harrison in The Drama of Nommo (1972) in describing Afro-American culture. In arguing that the African-American theatre artist must comprehend the rituals of the community (song, dance, clothes, the pimp, the hustler, the preacher, etc.) within the context of the African sensibility (this is Harrison's term), he delineates a dramaturgical formula for liberation from the oppressive mode of the two warring ideals:

Liberation, however, is predicated on how well the black artists understand their own rituals. The constricted dramaturgical standards of the American

theater with its prostrate expositional plot plan, its self-consciously contrived conflicts in the middle scenes, and ending the bundle of nerves with resolutions that are neatly tucked in, is antithetical to the exuberance of style, the spontaneity of effect so common to black life-style. . . . The liberation of those dramatic traits that lead to FORMS OF THINGS UNKNOWN is dependent upon the artists' relatedness to an organic source, a community in which the shared rituals provide a cohesiveness in creative expression, thereby allowing the artist's gift to exist as a totality. Reality is then given focus, and is spontaneously exacted. Spontaneity of gesture and spirit liberates the song from being an end in itself, a condition which serves only as a yardstick for grotesque imitation that is tantamount to self-mockery. Such overindulgences lead to mechanical self-appraisal, which is static -- quite common among Western artists -- retarding discovery or newness of self from one point in time to another (p. 76).

To date, Harrison's definition of the much maligned Black Aesthetic, found in the preface to his Kuntu Drama (1974), is by far the most precise and complete of any rendered.

Lawrence Levine has developed the most comprehensive, interdisciplinary argument for what Herbert Gutman terms the alternate culture of the Afro-Americans (Gutman, Neilson Lectures, Smith College, 1978) in Black Culture and Black Consciousness (1977). Levine's work is preceded and accompanied by analyses by a cadre of Black scholars and theologians who are studying the relationship between Black spirituality and liberation. It is odd that Levine does not cite either these pioneering scholars or Harrison. Among them, James Cone offers a most cogent argument for

the relationships among the African roots, the American slave experience, and liberation in The Spiritual and the Blues (1972). Gayraud Wilmore and Leon Watts have explicated well the form that the quest for liberation has taken over the years (Smith College lectures, Afro-American Studies/Black Religion Series, 1977). Much of their analyses echoes Freire's description, form and shape of oppression. Of course, most of these themes elaborate upon and fulfill the projections of the eminent scholar, always ahead of his time, W. E. B. DuBois, particularly in Souls of Black Folk (1903), his pioneering effort to describe and chart a direction for Afro-American culture. John Lovell, in his monumental work, Black Song: the Forge and the Flame (1972), documents his interpretation of the spirituals and buttresses and concludes Cone's arguments. In the most comprehensive work yet on the spiritual, Lovell presents evidence of the liberating power emanating from the slaves' transformation of their reality through the expression of the world view in the Afro-American spiritual.

Literature concerned with Black Studies curricula and methodology is prolific. However, there is hardly any that speaks specifically to content and attempts to wed the Afro-American sensibility and reality with pedagogy from the perspective of Afro-Americans being a colonized people. The following come closest to perceiving this problem and need

in some fashion. Most exemplary is Nick Aaron Ford's comprehensive study, Black Studies: Threat or Challenge? (1973), which asks most of the pertinent questions, practical and philosophical, and gives some food for thought. It is a study restricted, however, by the coercions of the American Dream and rather obviously fails to recognize the classic critique of the education of the Afro-American, The Mis-education of the Negro (1933) by Carter G. Woodson, who might be considered the founder of Black Studies. Hence, according to Ford, the problem central to education and Black Studies is racial oppression rather than racial and cultural oppression.

Unintentionally or intentionally consistent with Ford's analysis, most of the literature is concerned with methodology and curriculum for Black Studies within the present context of higher education. A few works stress the awareness of the fullness of oppression (i.e., racial and cultural oppression) and argue against the miseducation of the Negro as did Woodson over forty years ago. E. G. Foster updates Woodson's argument in "Carter G. Woodson's Mis-education of the Negro Revisited: Black Colleges and Black Studies" (1973) and asserts that the art of miseducating Blacks is the truest of American traditions. Nathan Hare, whose implementation of his analysis of the cultural and social oppression in his methodology for Black Studies caused his release from a leading Black University,

asserts typically, in "What Black Studies Mean to a Black Scholar" (1970) and in "What Should be the Role of Afro-American Education in the Undergraduate Curriculum" (1969), that the Black Studies program must involve the student with the community and the world at large. Here we find the Black consciousness being seen as a mover, an attribute of a subject with the goal of reflection and action. Preston Wilcox in "Black Studies as an Academic Discipline" (1970) develops the colonized model as he urges Black education to define the objectives and content of Afro-American Studies curricula in white institutions.

Fewer articles deal with the cultural conflict apparent in the subject content of Black Studies curriculum and between it and the existing educational structure. Most representative is Yvonne Reed's "Black Studies: Seeking to Renew my Connection with the Universe" (1974). Reed argues that Black Studies is an attempt to integrate the African perspective of Afro-Americans into the American educational structure, thereby changing American education and life in America. However, Allan Ballard in his book, The Education of Black Folk: the Afro-American Struggle for Knowledge in White America (1973), details the development of Black Studies on college campuses and illuminates cultural, philosophical, and racial conflicts either addressed or ignored that exacerbate what he calls in Chapter 6, "Blackening the Curriculum."

Very little is devoted to pedagogy in Black Studies; however, Robert Eng's "Black Studies" (1972) typifies even the most recent treatment of pedagogy in literature or history, the two disciplines whose teachers seem to reflect the most concern with pedagogy. The need for definition is apparent. Eng points out the many fallacies of content and offers approaches to a "more meaningful study of black history." Such articles focus mainly on the Black student and take into consideration student profiles and student reaction to discovering the validity of the Black experience.

Discussions of sensibility are few and far between and generally emanate from a few scholars whose works, though academically sound, are not presently recognized as guideposts to the development of Black or Afro-American Studies. At best, any concern with sensibility and either methodology or pedagogy is content-oriented and deals with ideas of content relevance as defined by students and teachers. Charles Frye's pioneering dissertation, The Impact of Black Studies on the Curricula of Three Universities (1976) reveals that "the major impact of the Black Studies movement and the wider student activism of which it was a part (and sometimes the focus) has apparently not been greatly manifested in formal undergraduate curricular changes. The impact . . . seems to have been more informal, more subtle in nature" (p. 94). He lists four areas of impact: 1) Student-faculty

relationships; 2) Community involvement; 3) Recruitment methods; and 4) Confrontation politics. The first two are of some importance to this study in that they intimate pedagogical modifications, for instance as cited by Frye, student participation in curricula decisions, more informal teaching styles, an increased recognition by faculty of students as people, an inclusion of contemporary issues and ethnic materials in the classroom and the recognition of the role important practical experience can play in enhancing classroom work for faculty and students. However, Frye's investigation of the impact of Black Studies reveals that the faculty of the large Black university has, in many ways, even more narrow, traditional concepts of the field of Black Studies than its white counterparts at the other two predominately white universities he studied. He conjectures therefore that Black Studies practitioners will, in the main, continue to "successfully side-step an issue which has been of central concern since the first Black Studies programs were initiated: the providing of alternative standards of academic excellence" (p. 97).

Reviewing the limited amount of literature that may be construed to explicate aspects of the Afro-American sensibility, and seeing either the short shrift or the lack of attention given sensibility in Black Studies curricula as both Ford's and Frye's works inadvertently reveal, and given

the happenstance development of Black Studies programs within colleges and universities to which Ford's study and most specifically Frye's study attest, it is apparent that there is no agreed upon philosophy informed by the sensibility underpinning Black Studies. Jack L. Daniel renders the closest articulation of a philosophy of Black Studies in a position paper cited by Frye in The Impact of Black Studies on the Curricula of Three Universities:

Black Studies constitutes an attempt to understand the human experience using the Black experience as both a focal point and a platform from which to view . . . Black Studies is not a matter of empirical versus descriptive, historical, and intuitive, nor is Black Studies a matter of politics and economics versus descriptive, historical, and intuitive, nor is Black Studies a matter of politics and economics versus culture and consciousness. Black Studies in this sense is not a matter of "versus" and at a minimum Black Studies is concerned with the integration of these "approaches." Similarly, Black Studies is concerned with the integration of the objective and the subjective, the material and the spiritual, or the visible and the invisible. . . . Black Studies is for all human beings (pp. 12-13).

However, Frye, in Towards a Philosophy of Black Studies, argues and outlines the essence of the Black sensibility within the context of the Academy and successfully illustrates the tension between the two warring ideals as they manifest themselves in higher education. Frye's philosophical discussion of Black Studies corresponds to the observations gleaned from teaching cited in Chapter I. It clarifies the adventure with Western culture described by Kent, Chinwezu, et alia, and corresponds to the sensibility

they describe and explore. Furthermore, the sensibility explicated by Frye will be demonstrated in Chapter V to correspond to the both/and world view of African peoples and to the diunital approach posited by Dixon and Foster (see Meaning of Terms, number 14) in opposition to the either/or world view informed by White sensibility.

II. American contextual definitions of Freire's concepts.

In developing American contextual definitions of Freire's concepts, the primary sources prove more valuable than secondary sources, for the secondary sources tend simply to explicate Freire's analyses as they stand. Thus, only those secondary sources that contribute to an American dimension of Freire's works are discussed in establishing the conceptual framework. Freire is a prolific author of articles and books. His first work, Education as the Practice of Freedom, begun while Freire was in prison in Brazil in 1964, was published in English in 1973 with the essay "Extension or Communication" under the title Education for a Critical Consciousness. This work is an exposition of his analysis of the failure of the literacy efforts to effect change in Brazil. It is particularly valuable in its explication of the political, social, and individual mentalities of oppression and their link to institutional extension. Cultural Action for Freedom (1970) is the joint publication of two articles published in 1969-70 in the Harvard Educational

Review, "Adult Literacy Process as Cultural Action for Freedom" and "Cultural Action and Conscientization." The Introduction reflects his view, shared by this author, that themes of alienation, domination, and oppression, typical of illiterates and landless, are also found in silent cultures and in subcultures of the so-called first world. It expands his philosophy and defines the importance of the human-word, a combination of thought and action to humanize history and culture. In this work, he explicates the transformation of reality, humankind's highest function and goal.

Pedagogy of the Oppressed (1970), the most widely read and criticized of his works, develops the theories and terminology in an attempt to explicate his methodology and exposes the tactics of manipulative educators encouraged by the Western sensibility and advocated by colonialism.

Sobre la Acción Cultural, a collection of essays (1970) promoting his philosophy of education in terms of Chilean adult education, emphasizes "the importance regarding the first phase of [his] method, the thorough investigations of the culture and customs that shape lives of illiterates" (Collins, 1977). In Sobre la Acción Cultural Freire expands upon the dialectical process and transforms it into the means for fueling the on-going process of liberation which constantly demands new investigation, consequent emergence of new generative themes, and new problematization.

Here, he first employs the banking concept of education as a term (students as repositories, teachers as depositors; based on the teacher-student contradiction that teachers are all-knowing and students are empty receptacles).

Paulo Freire's latest book, Pedagogy in Process (1978), consists of a lengthy introduction and letters to education implementors in Guinea-Bissau. The American educator Freire most admires (informal interview, 1977), Jonathan Kozol, wrote the foreword. In this work we see the clear unfolding of Freire's theories as he and his colleagues introduce literacy to the new nation. Besides clarifying his previous works, Pedagogy in Process places Paulo Freire and his thought directly in concert with Black sensibility. The content of Pedagogy in Process attests to this (see Chapter I of this dissertation), and it allows this dissertation to argue not only the relevancy of Freire to the Afro-American situation by virtue of oppression but also most importantly by sensibility.

Freire's numerous articles published out of the Institute of Cultural Action in Geneva, in small magazines in Puerto Rico and Mexico, through publications of the World Council of Churches throughout Europe, tend to be concentrated expositions and explications of his methodology put forth in previously discussed books, and of what may be regarded as a philosophy when viewed in light of Frye's distinctions between Black and White cultural patterns.

The Blackness of Freire is within the purview of Chapter V of this dissertation.

Most secondary sources either criticize Freire's density of expression and misinterpret his concept of conscientization by subjecting it to the either/or perspective, or in Frye's terms, by analyzing it according to White cultural patterns. Typical is Peter Berger in "Consciousness Raising and the Vicissitudes of Policy" (1975), who wages a veritable battle against Freire and interprets conscientization as a mere consciousness-raising technique, completely ignoring Freire's concept of the fullness of humanity and humanity's relationship with the spiritual. Berger's works on Freire and an informal discussion with Michael Novak (1977), the celebrated "father of Ethnic Studies" in some circles, reflect the dominant American response to Freire by many in education. Novak argues that Freire is too religious, too mystical, otherworldly and archaic, with little or no political understanding. Given Frye's description of White sensibility, Novak is right on target. Such interpretations cause Freire to voice his impatience with the American educational mentality and to state that here (in America) lies the most difficult battle for liberation of all (informal interview, 1977).

Such comments from American educators aid in understanding the dominant thrusts of oppression waged against

Afro-American Studies; however, secondary sources that explicate do prove helpful in relating Freire to the Afro-American expression of sensibility. Sherwin's "Paulo Freire, His Philosophy and Pedagogy of Teaching Reading" (1976) and Cynthia Brown's "Literacy in 30 Hours: Paulo Freire's Process in Northeast Brazil" (1974), as works of explication clarify his process thus strengthening the base for arguing the relationships among comprehension, learning and conscientization when examined along with the ideas of Frank Smith, Kenneth Goodman, and their colleagues.

Comprehension, not accurate word identification, is the goal of the reading process. "Meaning is the constant goal of the proficient reader and he continually tests his choices against the developing meaning by asking himself if what he is reading makes sense (Goodman and Niles, 1970). Goodman defines reading as "a complex process by which a reader reconstructs to some degree, a message encoded by a writer in graphic language" (Goodman, 1976). It involves a complex interaction between thought and language and does not simply result from "precise perception and identification of all elements, but from skill in selecting the fewest, most productive cues necessary to produce guesses which are right the first time" (Goodman, 1976).

Learning is innate in all children and comprehension is inextricably tied to learning. Through an intricate process between thought and language, one decodes (derives

meaning) from what an author has encoded. The reader creates meaning by relating the unfamiliar material to what he already knows. Thus, he "makes sense of the world" (Smith, 1975). This creation of meaning through comprehension (see Meaning of Terms, number 9) may be argued to correspond to the basis of what Freire calls "conscientization" (see Meaning of Terms, number 10), an observed response or reaction of illiterate peasants in Brazil to becoming illiterate. Readers, when truly readers (i.e., decoders, not recoders), become increasingly aware of their roles as Subjects (those who act) rather than as objects (those who are acted upon) and of the transformation of reality (Freire, 1973). Transformation here is taken as the act of living, of interacting with the world, the act of naming the world. It is through such development of the human thought and language process that man comprehends and can bring about praxis, that is, reflection and action directed towards and in concert with the world. This same praxis can bring about social change which is cognizant of and responsive to continual humanization, rather than dehumanization, of humankind, for it is based on recognition of the essence (spirit) and the ostensible (material) of mankind (Freire, 1970). Chapter V discusses the Goodman model and Frank Smith's concept of comprehension as they relate to Freire in the development of a pedagogy of Black Studies.

"Towards a Pedagogy of Liberation" (Butler, 1977), an examination of the Psycholinguistic approach to reading (the Goodman model) as to its underlying philosophy and its relationship to the pedagogy of Paulo Freire, offers a beginning in stating the relationship between comprehension, learning and conscientization. It will form the basis of the implicit argument of this dissertation that the inclusion of sensibility is essential to a pedagogy that liberates humanity and allows for transformation of reality.

Dennis Collins, in a fine little monograph, Paulo Freire: His Life, Works, and Thought (1977), gives a complete biographical, bibliographic essay and an interpretation of Freire's philosophy. This represents the first American attempt to relate Freire to the American educational reality. The work suffers in its failure to relate the "manipulative educators," the themes of alienation, domination, and oppression specifically to the Western mode of education and its political ties, something this dissertation does.

John Elias in Conscientization and DeSchooling (1976) offers separate analyses of Freire's and Illych's approaches to education. His analysis of Freire is implicitly sensitive to cultural patterns differing from those of the West, perhaps because Elias is apparently aware of the self-actualization purpose of education as opposed to education for the service of the state. Nonetheless, his criticisms of

Freire flow from an either/or world view and at times approximate those criticisms of Novak.

Carter G. Woodson may be seen as the prophet of Freire, for in his Mis-Education of the Negro (1933), he outlines clearly the manipulateness, the alienation and oppression suffered by the Afro-American until the thirties. His work is invaluable in arguing the relevancy of Freire to the Afro-American situation.

Robert Blauner's Racial Oppression in America (1972) argues the colonized reality of the Afro-American, and the 1974 issue of the Harvard Educational Review, "Education and Black Struggle: Notes from a Colonized People" with articles by Vincent Harding, C. L. R. James, Julius Nyrere, among others, states the case clearly for the relationship between education and freedom. But they both are simply lacking in the scant attention given to the relationship among sensibility, education, and liberation. Therefore, no explicit philosophy is offered and no pedagogy proposed.

This review of literature presents the conceptual framework of this dissertation. A Black/African/Eastern sensibility informs the sensibility of the Afro-American as well as a White/European/Western sensibility. The resulting "two warring ideals" function within an oppressive mode, for the Afro-American is culturally, socially, economically, and politically oppressed. The miseducation of the Afro-American has sustained the oppressive "other,"

and miseducation has become characteristic of Western education through the major premise of the student-teacher contradiction. The philosophical underpinnings of the psycholinguistic perspective of reading as put forth by Smith and Goodman may be argued to correspond to the philosophical basis of Paulo Freire's approach to education. Both Freire, Smith and Goodman recognize and employ the interaction between the affective (sensibility) and effective or cognitive (intellectual and technical skills) in order to bring about comprehension and learning. The proposed pedagogy of Black Studies as demonstrated in the following chapters through the discipline of Afro-American literature is posited on this interaction between, or fusion of, the affective and effective (see Freire, Sobre la acción cultural, Education for a Critical Consciousness, Smith, Comprehension and Learning) within the context of Afro-American sensibility. The psycholinguistic philosophical underpinnings in concert with the "two warring ideals" sensibility analysis and Freire's approaches serve as the construct for analysis and development of a pedagogy of Black Studies as demonstrated in the following chapters through Afro-American literature.

Meaning of Terms

Throughout this dissertation, much attention will be directed to the definition of terms and an evolution of

terminology; hence, this list is by no means exhaustive.

The definitions are presented with the intent of clarifying terminology central to the dissertation and introducing the reader to the sensibility of the dissertation.

1. Afro-American Studies - an interdisciplinary field of study focussing on the cultural, that is, cosmological, artistic, historical, social, political, and economic realities of the Afro-American and American experiences of the United States as they interact with and confront one another.
2. African cosmology - a basic world view common to the varying ethnic expressions of African traditional philosophies. Central to this view is the concept of nommo, humankind's harmony and oneness of matter and spirit as expressed throughout African culture. It is a cosmology diametrically opposed to Western cosmology.
3. An African people - (i.e., We [Afro-Americans] are an African people.) Racially and/or culturally mixed people of African descent whose cultural reality retains and expresses transformations, that is, creative and responsive interactions with and reactions to the realities of a new situation from the basis of a traditional cosmology. The terminology may apply to all people of African descent within the Black diaspora. However, within the context of this work, the terminology is used in describing the Afro-American of the United States. As Lawrence Levine explains in Black Culture and Black Consciousness (p. 5): "The question, as Vē Vē Clark recently put it, is not one of survivals but of transformations. We must be sensitive to the ways in which the African worldview interacted with that of the Euro-American world into which it was carried and the extent to which an Afro-American perspective was created."
4. Black/Afro-American - Black is descriptive of the race of people sometimes designated as Negroid who share to some degree an African heritage. It may be used interchangeably with Negro; however, it has become more politically correct, and historically and culturally sensitive to use Black instead of Negro. Afro-American, within the context of this work, describes the Black person of the United States whose experience is largely, yet variantly defined by the two warring ideals as explicated by DuBois in Souls of Black Folk.

5. Black Experience - the reality of being Black in Western society, defined by racism and the cultural interactions and confrontations between Blackness (in the United States, Afro-American culture) and Western culture.
6. Black Nationalism - a term used to connote Afro-American nationalism. As Black is less specific and connotes the worldwide population of African descent, the sole use of the word as a modifier of only the word nationalism to identify Afro-American nationalism contributes to the confused perspective (that still exists and that is so aptly described by Harold Cruse in chapters IV, V, and VI of The Crisis of the Negro Intellectual) of various situations in the Black world and the consequent inability to evolve solutions germane to the specific situations.
7. Black Studies - often used interchangeably with Afro-American Studies, Black Studies, within the context of this work, denotes the interdisciplinary field of study focussing on the cultural, artistic, historical, social, political, and economic realities of the racially Negro, and culturally either African or of African descent and Western peoples in Africa, the Americas, and the Western world at large.
8. Both/and world view - a way of viewing life which informs a thought process manifest in the dialogical interaction of contradictions that allows for resolution not through an either/or negation, but through interaction and the subsequent evolution of generative themes (perceptions of reality as humankind constantly reflects on or thinks about reality and acts on it; see number 16). For further discussion of the both/and world view, see Chapter V.
9. Comprehension - an human process that allows one to make sense of the world; that is, the ability of the consciousness to interact with reality in order to bring about meaning. Comprehension is characterized by relating new experiences to what one already knows or believes. Frank Smith in Comprehension and Learning (1975) sees comprehension and learning as inseparable processes of "relating the unfamiliar to what is already known as making sense of the world." Speaking of these inseparable processes, he states: ". . . it is in the child's nature to express and develop innate intellectual capacities, integrating all experience into an intricate view of life that includes hopes and fears, loves and hates, beliefs and expectations, and attitudes towards other people and towards himself" (Smith, p. 11).
- Comprehension, in the terms of Paulo Freire's analysis of education, is the understanding, expansion of

consciousness resulting from man's mediation of the world.

10. Conscientizacao - a Portuguese word, used by Paulo Freire and taken from the word consciencia meaning conscience, perception, consciousness. The corresponding form in English would be conscientization. The translator's (Freire, 1970, p. 19) states: "conscientization refers to learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality." Although Freire never defines his use of the word culture, it is apparent in his works that he sees culture as inextricably tied to politics, social reality, and economics, functioning as a dynamic entity, each simultaneously maintaining its separate identity and combined identities, with the separate and combined identities working on concert as a whole, or in various combinations one with the other, two with two, two with the other, etc. Thus, the interpretation should read ". . . learning to perceive cultural, social, political and economic contradictions, and to take action against the oppressive elements of reality. (This distinction was discussed and confirmed in an informal interview with Paulo Freire by this author, June 1977 in Chicago.)

11. Cultural Pluralism - a concept most comprehensively defined by Hazard and Stent (Cultural Pluralism in Education: A Mandate for Change [1973, p. 14]) as:

a state of equal co-existence in a mutually supportive relationship within the boundaries or framework of one nation of people of diverse cultures with significantly different patterns of belief, color, and in many cases with different languages. To achieve cultural pluralism, there must be unity with diversity. Each person must be aware of and secure in his own identity, and be willing to extend to others the same respect and rights that he expects to enjoy himself.

In light of Freire's analysis of the educational process in Pedagogy of the Oppressed, I take issue with the sections I have underlined. (Hazard and Stent express discontent with the term "equal co-existence.") To replace equal co-existence, I submit co-intention, that is, the action of all humankind with its diversities and unities on reality as ". . . Subjects (actors, as opposed to objects, those acted upon) not only in the task of unveiling that reality, but in the task of recreating that knowledge" (i.e., transforming reality). (1970, p. 56.)

Hence, diverse groups would co-intent upon reality,

thereby creating generative themes, approaching contradictions and problems with dialogue, in order to allow diverse consciousness to employ the unity of their humanity which is most basically contained in mediation with the world, naming the world. In this fashion, the transformation of reality (which is history) is constantly achieved.

The second underlined section is not consistent with the concept of co-intention in that it suggests extension. Extension implies imposition rather than communication and interactive sharing. (See Freire, 1973) Communication is necessary to dialogue which is necessary to co-intention. Further, the same respect and rights would be enjoyed by all, as humankind would view each other as subjects, never objects, and would share the understanding of the essence of humanity being co-intention with reality, be that reality humankind, the material, the spiritual, or a combination thereof.

Communication, dialogue, co-intention are all descriptive of humankind's "interplay with the world and with their fellows [and] does not (except in cases of repressive power) permit societal or cultural immobility. As men create, recreate, and decide, historical epochs begin to take shape. And it is by creating, re-creating and deciding, that men should participate in these epochs" (1973, p. 5).

12. Culture - ". . . that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society." (Edward B. Tylor, 1871, cited in Dorman and Jones, 1974, p. 2.) ". . . not a fixed condition but a process: the product of interaction between the past and present" (Levine, 1977).

13. Dialogue - "is the encounter between men, mediated by the world" so as to exist humanly, to transform the world (Freire, 1970, p. 76).

14. Diunital approach to reality; Diunital world view - the opposite of the either/or approach (see number 15), the diunital approach corresponds to the both/and approach. A unity of opposites, it allows for something to be simultaneously apart and united. (See Chapter V.)

15. Either/or world view - a way of viewing life which informs a thought process manifest in the negation of contradictions and is the prevalent mode of thinking in the Western world. (See Chapter V.)

16. Generative themes - the results of dialogue, generative themes are "the concrete representation of the ideas, values, concepts, and hopes, as well as the obstacles which impede man's full humanization" (Freire, 1970, p. 91).

17. History - the constant process of the transformation of reality through humankind's interaction with reality by means of praxis.

18. Liberation - "a praxis: the action and reflection of men upon their world in order to transform it." (See Freire, 1970, pp. 32-34.) The continuous transformation of reality in favor of the liberation of all humankind is the goal of human fulfillment. Liberation is the struggle that results in the humanization of all humanity.

The oppressed achieve liberation through the casting out of the other, the oppressor, from within, and through the utilization of their own humanity as subjects. Through perceiving the reality of oppression not as a closed world but as a limiting situation which can be transformed through their action, and of their dialectical relationship to the oppressor, as his antithesis, the oppressed enlist themselves in the struggle to free themselves. Freire argues that similar perceptions by the oppressor must be reached in order that all may become full authentic beings. True revolution is then the achievement of this liberation.

19. Naming the world - is to speak a true word. The word, the essence of dialogue itself, has two dimensions, reflection and action, and results in the transformation of reality. Humankind encounters and interacts with reality through its consciousness (reflection), creates generative themes, and constantly transforms reality (the action of subjects).

20. Oppression - the state and attitude of living without the exercise of one's humanity, the naming of the world. Oppression is living as an object, within the context and acceptance of myths rather than generative themes, of definition of self in terms of the oppressive "other." In the state of oppression, humans cannot transform reality. The state of oppression is pervasive on many levels and in many manifestations, in the either/or world view, for such a world view denies the importance of the spiritual essence and the mediation of matter and spirit necessary for reflection and action or the actualization of the potential.

21. Praxis - the practice of one's humanity through the basic and definitive attributes of humankind--the constantly interacting two-part entity of reflection and action. Praxis is the result of humankind's (or

individually, a woman's or man's) consciousness encountering and interacting with the world and then transforming reality through speaking a true word (true in that it is authentic, the result of the free exercise).

22. Problem-posing education - the "posing of the problems of men in their relations with the world. . . . [It responds] to the essence of consciousness, rejects communiques, and embodies communication." Problem-posing education responds to the essence of consciousness, intentionality, that is the ability and the need of consciousness to act upon and with reality. (Freire, 1970, pp. 66-72.) Problem-posing education is the instrument of education for liberation, according to Freire, because through it "men develop their power to perceive critically the way they exist in the world with which and in which they find themselves; they come to see the world not as a static reality, but as a reality in process, in transformation" (pp. 70-71, emphasis Freire's).

23. Pseudo-revolution - a societal change based on communiques, the exchange of power and the maintenance of myths under the false guise of the transformation of reality rather than liberation and the creation of generative themes contributing to the "true word" being spoken.

C H A P T E R I I I

TWO WARRING IDEALS: THE CULTURAL CONTEXT OF AFRO-AMERICAN REALITY

Our time demands from us just one great observance: that we should pretend. To live well now means to develop as highly as possible the ability to do one thing while saying, and preferably also thinking another thing entirely. The successful livers are those with entrails hard enough to bear the contradiction and to thrive on it. Then there are those who for some inexplicable reason want to bring what they do and what is done around them into the same territory as what they think and what they dream. These are the losers, life's failures (Armah, 1972 in Troupe and Schulte, 1975, p. 153).

Such are the thoughts of the narrator in the novel, Why Are We So Blest?--a man wounded by the dominance and exploitation of an alien culture, a man who had "hoped to hold love, the attraction of one person to his opposite, the power that brings the white to the black and leads them all to open to each other areas of themselves which they have long kept hidden from everybody else" (Armah, p. 152). Such are the thoughts, the unarticulated feelings, of the shackled Zimbabweans, the Black South Africans, the struggling Jamaicans, and perhaps the most subtle sensibility of the Afro-American. Such is the conflict gnawing at those who are forced to "adapt" to critical standards--aesthetic, educational, social, political, and economic--which do not derive from their own culture, which ignore the human's basic need to assert himself/herself to name the world.

To deny a group within a society the basic human need

and right for life--that need of defining and asserting themselves--prevents them from becoming "beings in themselves" and prevents education from being a world-mediated process, a process essential to humankind's functioning in its entirety, and which denies the liberation of the human spirit (Freire, 1970). But we have here a double-edged sword. For any human to deny the spiritual essence of another necessitates the concomitant doubting or rejection of his/her own spiritual essence. This doubting or rejection propagates the conditions that allow for further denial. Thus, oppression becomes a way of life, and we have a situation in Western society where it is well-nigh impossible to hold love; life is lowly valued; the aged cast out; children's creativity stifled; a soaring economy at the expense of the majority (who are constantly told they are the minority) furthers technological and at times apparently inhuman "advances" with little concern for the interaction between man and nature, between intellect and intuition, between matter and spirit.

The questions then arise: How is the world to hold love? What must be done to allow the freedom to hold love? To hold love is to allow for humanity to act to its fullest potential, to be subjects (those who act) and not objects (those who are acted upon) (Freire, 1970). Liberation, the freeing of sensibility from the dominating, denying "other," encourages the affirmation of self and the behavior as

subjects which in turn encourages what Freire terms conscientization. Liberation and subsequent conscientization will not occur, Freire argues, by virtue of the oppressed. It will only occur when the oppressed reconcile the dual consciousness and gather the strength from what apparently is their weakness, the contradiction. "The oppressors who exploit and rape by virtue of their power, cannot find in this power the strength to liberate either the oppressed or themselves. Only power that springs from the weakness of the oppressed will be sufficiently strong to free both" (1970). The attempts to assert self (outside the mode of harmonizing oppression) within the mode of the American Dream simply exacerbates the reality of the oppressed mode. The literary (and political expression) during the Harlem Renaissance of the 20s and the Civil Rights Movement of the 60s, it may be argued, met with such rigidity within the American system and such concurrent coercion from the American Dream, that the attempts at self-assertion either became co-opted by the oppressor, abandoned or re-evaluated out of frustration by the oppressed, or moved to a level of radical rejection of America without benefit of goals clearly distinguished from those of the oppressor (Butler and Marable).

This inability on the part of Afro-Americans to liberate themselves results not from a weakness somehow inherent within the race, but rather from a prescribed

perpetuated oppression. This oppression, whether slavery or assimilation, in order to "succeed" (anywhere from leading a decent life to becoming part and parcel of the system of oppression), produces a duality in the innermost being.

The conflict lies in the choice between being wholly themselves or being divided; between ejecting the oppressor within or not ejecting him; between human solidarity or alienation; between following prescriptions or having choices; between being spectators or actors; between acting or having the illusion of acting through the action of the oppressors; between speaking out or being silent, castrated in their power to create and re-create, in their power to transform the world (Freire, 1970, pp. 32-33).

As Freire explains the duality, the oppressed beings "discover that without freedom they cannot exist authentically. Yet, although they desire authentic existence, they fear it. "They are at one and the same time themselves and the oppressor whose consciousness they have internalized" (Freire, 1970).

This duality corresponds to Dr. DuBois' concept of the "two warring ideals," an inherent conflict perpetuating havoc in the Afro-American's struggle for freedom even today. DuBois explicated the reality of the American Negro in 1903:

. . . the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world, -- a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a

world that looks on in amused contempt and pity. One ever feels his twoness,-- an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (pp. 214-215).

DuBois then places the history of the Negro in the context of the Negro's reality:

The history of the American Negro is the history of this strife,--this longing to attain self-conscious manhood, to merge his double self into a better and truer self. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face (p. 215).

DuBois rightly sees (as subsequent history bears out) that the end of this striving is "to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius." However, he poignantly observes that "these powers of body and mind have in the past been strangely wasted, dispersed, or forgotten." He calls to mind the ignored and forgotten civilizations of Africa and he reminds us that "Throughout history, the powers of single black men flash here and there like falling stars, and die sometimes before the world has rightly gauged their brightness." It is best to quote DuBois fully here:

Here in America, in the few days since Emancipation, the black man's turning hither and thither in hesitant

and doubtful striving has often made his very strength to lose effectiveness, to seem like absence of power, like weakness. And yet it is not weakness, -- it is the contradiction of double aims. The double-aimed struggle of the black artisan -- on the one hand to escape white contempt for a nation of mere hewers of wood and drawers of water, and on the other hand to plough and nail and dig for a poverty-stricken horde -- could only result in making him a poor craftsman, for he had but half a heart in either cause. By the poverty and ignorance of his people, the Negro minister or doctor was tempted toward quackery and demagogy; and by the criticism of the other world, toward ideals that made him ashamed of his lowly tasks. The would-be black savant was confronted by the paradox that the knowledge his people needed was a twice-told tale to his white neighbors, while the knowledge which would teach the white world was Greek to his own flesh and blood (pp. 215-216).

The contradiction, the double-aimed struggle, is exacerbated by the coercion of the American Dream. The American experience only superficially encourages the full expression of being. This is the promise of the American Dream, to live here celebrating one's individualism, one's heritage, and prospering amid a melting conglomeration of heritages. The African personality of the Afro-American has been consistently and historically persecuted, physical characteristics maligned, intelligence and even humanity doubted, culture scoffed at or denied. So we see in the Afro-American the desire to be American and the desire to assert the African heritage in its peculiar interaction with the American heritage. The conflict rages between the resurgence of the Afro-American self and the cues from society that in order to exist he/she must be American, stripped of all that is displeasing to the dominant society (e.g., the

African essence). There is a dialectic between the culture and the historical political postures and movements of the Afro-American, as history, Cruse's Crisis of the Negro Intellectual and Butler and Marable's article "The New Negro and the Ideological Origins of the Integrationist Movement" attest. Thus, we see the manifestation of this duality, the subsequent internalization of "the other" at the expense of the self, in the inability to build a truly revolutionary model based on Afro-American cultural imperatives and realities, and an eagerness, if not a compulsion, towards pseudo-revolutionary stances imposing models flowing from American and essentially Western civilization realities, realities in which the Afro-American's role has consistently been that of the oppressed.

As Harold Cruse points out in the first chapter of his magnum opus, Afro-Americans have been plagued with the conflict between the integrationists and the nationalistic separatists--an argument the origins of which he attributes to the historical conflict between Frederick Douglass and Martin Delaney (pp. 3-10). The nationalistic-separatist tendency has never been the more articulate or dominant for many reasons, such as varying political suasions of the Afro-American people and particular historical situations demanding immediate survival responses rather than allowing for ideological formulation. The most prevailing reason has been the belief in and obsession with the American Dream

subscribed to by the majority of Afro-Americans; hence, integration became the logical route.

The nationalistic-separatist strain, although it opposes what Cruse calls the "domination persuasion of the Great American Ideal," and does perceive the American default on the fourteenth and fifteenth Constitutional amendments as indicating something "conceptually or legally deficient about the scope of the Constitution itself" (Cruse, 1967, p. 7), fails to ascribe the problem of the American default to a basic conflict between two cultures, in sensibility diametrically opposed, attempting a forced assimilation rather than an agreeable acculturation. In so doing, it posits a pseudo-liberation that fails to liberate the sensibility from two warring ideals and negates rather than dispels the oppressive mode.

The failure of the Afro-American nationalistic-separatists to perceive and act upon this definition of the state of Afro-Americans results from the largely superficial acceptance of the existence of an Afro-American culture (a direct reality stemming from the unabsorbed two warring ideals), and a subsequent dependence on Western forms of supposed liberation. The agonies of Richard Wright and Amiri Baraka, agonies which may be seen as major themes upon which many others have played myriad variations, thrived (thrive) on each man's inability to comprehend the contours of dehumanization and the role of cultural

oppression which denies humankind's naming of the world and the ultimate liberation spiritually/culturally and thus politically. Because the race has historically and consistently ignored and failed to recognize and explore the dialectics among its cultural realities, its political postures, and social and economic realities, it has experienced a constant negating of the potential for forging a meaningful political, economic, and artistic existence for the Afro-American. The pervasiveness of the oppressive duality is subtle yet overwhelming.

In a very recent article, "The Creative and Performing Arts and the Struggle for Identity and Credibility" (1978), Harold Cruse expands the cultural implications of his Crisis of the Negro Intellectual and argues for an historiography that will "transcend(s) the conceptual limitations of the history of 'race struggles,' or the generalized 'slavery to freedom' panoramic view that somehow blends in the general black 'freedom march' with the forced pace of America moving towards its Manifest Destiny--whatever that is supposed to be" (p. 49). Because of the "absence of, or at least the insufficiency of, the Afro-American's school of cultural history," Cruse says there is an "absence of a mature critical tradition in the creative arts" (p. 48). For example, Cruse recognizes that the "black creative artist, out of social necessity, appears under different guises at different times and circumstances." He

argues that Black history as we know it does not tell why or even concern itself with the question. To do so would lend a deeper insight into the complexity of the Afro-American reality. "The Afro-American creative artist might appear also as a student, a worker, a juvenile delinquent, a teacher or a college professor, or a civil rights worker" (p. 48). These "different guises," as Cruse calls them, result not from social necessity alone, however. The Afro-American creative/performing artist, by his/her very nature is political. Through creative expression, by virtue of being part of the Black experience, he/she is exploring aspects of the two warring ideals. As DuBois, and later Freire, tells us, the oppression is posited on the perpetuation of the warring consciousness. This fact creates the social reality that necessitates the different guises of the Afro-American creative artist and that encourages political action on the part of many.

Nonetheless, as Cruse points out, Afro-Americans have minimal criteria by which to "assess the creative artists' struggle for identity and credibility" and from which to draw conclusions "in light of the social imperatives today." Cruse calls for a creative criticism," for criticism is an art that ought to be as creative as the creative product or function the critic is confronting." This Black cultural history, as Cruse describes it, is interdisciplinary in concept and scope and may be equated with the field of Black

Studies as described by Frye (1977b). Cruse's concern is the Afro-American component of Black Studies and he argues that the existing methodology in what we call Black history is limited not in quantity but in quality, for "the historical 'black experience' remains an experience in search of a more explanatory methodology" (p. 49).

Central to Cruse's argument are the historical aesthetic responses of Afro-Americans which define what arguments are argued, who is cited to be part of Black history and who is left out or minimized, and what is deemed important and unimportant. In a brilliant discussion, and part of this same article, which Cruse entitles "From Minstrelsy to Mainstream," through an analysis of "Alain Locke, a critic, and Paul Robeson, a creative artist or, to be more precise, an actor-singer-performer," Cruse illustrates the aesthetically debilitating effect of the two warring ideals that DuBois warned of seventy six years ago. In so doing, Cruse constructively criticizes the cultural movement of the Renaissance and its present-day interpreter, Nathan Huggins, as being deficient in perceiving the dynamics of the cultural reality. Interestingly, Cruse does not mention DuBois, perhaps taking DuBois' analysis as a given and thereby deeming it unnecessary to develop the argument explicitly within the warring ideals context. However, Cruse aptly illustrates the confusion and ambivalences of the creative artists during the 20s through

an in-depth analysis of Locke's critical theories. Cruse sums up Locke's "critical and creative philosophy . . . with regard to the Negro on the American stage:

Although Negro folk expressions in music, song, dance, and pantomime have considerably influenced the American stage and its arts, the Negro has no tradition in drama (since Negro minstrelsy is not a tradition). However, the Negro folk resources of music, song, dance, and pantomime can be transposed to the serious stage, provided they can manage not to be transposed in company with the 'tawdry trappings' found in such crude Negro musicals as Eliza, Shuffle Along, and Runnin' Wild. However, serious drama of Negro life can dispense with such folk gifts as song, dance, and so forth, because the Negro, a natural born actor, can perform satisfactorily without singing and dancing (as in crude musicals). This level of artistic performance is made possible by the energies of the 'advanced theatre' through the superior craftsmanship of white dramatists, which renders the black dramatist unnecessary and superfluous (p. 78).

The difficulty for Locke lies in separating what the American ideal terms stereotypical, inferior, unartistic (i.e., the cultural invasion of the songs, dances, etc., of the Negro), from the Afro-American affirmation of the race's culture (i.e., the Negro minstrel tradition). Cruse illustrates Nathan Huggins' acceptance, forty years later in his Harlem Renaissance (1971), of the validity of white creations of Negro art-drama rather than the Negro's own. Cruse lets the people of Harlem make his point. The Emperor Jones, Eugene O'Neill's play hailed by Locke and Robeson as a symbol of the Negro art-drama, was not accepted by Harlem audiences. Not only might they have objected to

the simplistic treatment of the theme (that a Negro given the power would oppress his own just as a white man would oppress them), but they perceived contradictions that Locke and Robeson and many Renaissance literary figures did not or could not by virtue of the intensity of "the veil" in the realm of their experiences. Langston Hughes says in The Big Sea (1945) that The Emperor Jones was staged at the Lincoln Theater, a theater previously devoted to

ribald, but highly entertaining vaudeville. And when the Emperor started running naked through the forest, hearing the little Frightened Fears, naturally they howled with laughter. "Them ain't no ghosts, fool!" the spectators cried from the orchestra. "Why don't you come on out o' that jungle -- back to Harlem where you belong?" . . . In those days Ethel Waters was the girl who could thrill Harlem . . . Louis Armstrong a killer! . . . But who wanted The Emperor Jones running through the jungle? Not Harlem! (Quoted in Cruse, p. 81.)

Though there were the cultural trappings--a Black protagonist, Voodoo, etc.--the Harlemites responded to the superficiality and the misrepresentation of themselves and echoed the contradictions of which DuBois spoke that sucked away the potency of the Black experience. Cruse lists the "contradictions, inconsistencies, and conceptual flaws . . . crucial in any evaluation of the theatrical possibilities of the 'new Negro':"

- 1) The black art-drama acceptable to Locke was written by white dramatists; 2) this art-drama contained no music, song, and dance which Locke, himself, had emphasized were the basic ingredients of the Negro

folk gifts which admittedly had "considerably influenced our stage and its arts" (even though he thought that the Negro influence on American drama had been negligible); 3) the Negro dramatist, per se, was not accepted by Locke as a factor "from the vantage point of advanced theatre" (p. 77).

Cruse gives examples of the existence of these contradictions and of their variations aesthetically and politically from the 1890s to the present-day. He argues, consistent with the argument of this dissertation, that this "cultural flaw in Black political thinking leads to a misconception as to what black politics as politics ought to consist of. . . ." It is a politics "that does not attempt to explain to blacks the nature of their cultural status in the United States, that fails to educate blacks as to what they must themselves do theoretically, programmatically, conceptually, critically, educationally, and technically on the cultural front. . . ." (p. 96).

George Kent, in an article critiquing William Faulkner, lists eight "cultural compulsives of Western culture, its economic motives, and exploitation of the image of the stranger," which "are touchstones, with which to identify the symbolic needs of the white consciousness and to understand its condition" (Kent, 1972). The following, according to Kent, "is an illustrative list of cultural drives on which America, a Western exaggeration, has attempted to place a pre-empting signature:

1. Endorsement of intense individualism and extreme

- self-consciousness, often leading to alienation.
2. Drive to mastery over Nature--often creating uneasiness regarding relationship to nature.
3. Pre-emption of the doctrine of evolution and progress for evidence of Western status as a natural outcome.
4. The drive for massive and intricate organization.
5. Possession of Christianity as a status-endowing religion and a validation of the role of Western white men (negative ordering of the flesh -- Light in August).
6. Versions of rationality and common sense as efficient tools for dealing with reality.
7. Possession of a problem solving optimism.
8. Economic self-interest and concentrated exploitation. (1973, p. 20.)

From these imperatives flow the contradictions of the Harlem Renaissance and they become, in this analysis, the cultural imperatives of the Afro-American which exacerbate the confusion of the duality of the two warring ideals and encourage the gradual development of a naive consciousness, a magical consciousness, or even a fanatical consciousness "whose pathological naivete leads to the irrational, [and] adapts to reality" (Freire, 1970, p. 166). All may result in the extreme in a pseudo-revolutionary consciousness. Thus we have a politics, a history, a literature that manifests the ambivalence and the contradictions of the two warring ideals, that is posited on the flaw of those two warring ideals. It is a politics, a history, a literature that fails to reconcile the warring ideals and continually encourages the absorption of cultural imperatives which derive from the dominant Western sensibility. The result is either an ambivalent or rejection-laden artistry and

leadership that does not allow for the comprehension of an Afro-American cosmology and its implications to the role of the Afro-American society.

C H A P T E R I V

AFRO-AMERICAN SENSIBILITY AND AFRO-AMERICAN
LITERATURE: THE AMBIVALENT AESTHETIC

I'm a strong man, a proud man, an' I'm free,
free as dese mountains, free as dis sea;
I know m'self, an' I know me ways,
an' will sing wid pride to the end o' me days;

(Sung) 'Praise God an' me big right han',
I will live an' die a banana man.'

from "Song of the Banana Man"
by Evan Jones.
(Emphasis added.)

It seems contradictory that the oppressed have a power; however, it is this sense of power that often prompts scholars of the Black experience to argue that Black Studies has a humanizing quality. The humanizing quality cannot come to fruition unless the power is sprung from the weakness of the oppressed--until it is liberated (Freire, 1970). Recognition of the Afro-American aesthetic, riddled with the cultural flaw as it manifests itself in Afro-American literature is one of several steps towards that liberation. A clear perception of the self and the other can then move to critical analysis of the interactions and contradictions. Similar analyses must occur as related to other aesthetic, social, political, and economic expressions and postures of the Afro-American in order to release the power inherent in the recognition of the warring ideals as such. An examination of the Afro-American literary

tradition through representative works will demonstrate the dual sensibility resulting from the Black and White, Eastern and Western, African and European sensibility. A critical sketch designed to serve as a structure for further analysis, this chapter illustrates the content of the pivot, the dual sensibility, for the pedagogical model. The form of that pivot, the analytical pedagogy, creative in its generative themes, is the subject of Chapter V.

July 30, 1895 at Boston, Victoria Earle Matthews, a Negro woman activist, director of a settlement house in New York, and an esteemed teacher and promoter of "Race Literature," delivered an address at the First Congress of Colored Women of the United States (Sophia Smith Collection, uncatalogued) entitled "The Value of Race Literature." "By Race Literature," she said, "we mean ordinarily all the writings emanating from a distinct class--not necessarily race matter; but a general collection of what has been written by the men and women of that Race: History, Biographies, Scientific Treatises, Sermons, Addresses, Novels, Poems, Books of Travel, miscellaneous essays and the contributions to magazines and newspapers." She argued that the conditions governing "the people of African descent in the United States have been and still are, such as create a very marked difference in the limitations, characteristics, aspirations and ambitions of this class of people, in decidedly strong contrast with the more or less powerful

races which dominate it."

Mrs. Matthews railed against the contemporary Negro stereotypes presented in American literature, applauded and encouraged by William Dean Howells, and she catalogued the numerous contributions from poetry to polemics, from Wheatley to T. Thomas Fortune, written by Afro-Americans that she deems representative of a Race Literature that would "dissipate," by its very existence, "the odium conjured up by the term 'colored' persons . . . used to express an inferior order . . . and to call unfavorable attention to the most ineradicable differences between the races (i.e., color)." She spoke of a racial psychology, a literature that would convey "our history and individuality as a people," and would lay a foundation that ". . . will enlarge our scope, make us better known wherever real lasting culture exists, will undermine and utterly drive out the traditional Negro in dialect, -- the subordinate, the servant as the type representing the race whose numbers are now far into the millions."

She praised these works for being "high specimens of sustained English, good enough for anyone to read, and able to bear critical examination, and reflect the highest credit on the race." In light of her protestation against the Negro dialect and the Negro servant, it is interesting to note that she qualified "Paul Dunbar's Dialect Poems," with having "lately received high praise from the Hoosier

Poet, James Whitcomb Riley," in a list that did not so qualify others. An outspoken radical of her day, a pioneer in defining the literary tradition of Afro-Americans (then a little over 150 years old) as distinct from that of the American mainstream, Mrs. Matthews sought, along with her contemporaries and predecessors "true culture in Race Literature" that "will enable us to discriminate and not to write hasty thoughts and unjust and ungenerous criticism often of our superiors in knowledge and judgment." She cited DuBois' achievements at Harvard as the prototype of success.

A woman dedicated to the uplift of her race, and specifically of her sisters in their lives and in their literature, Mrs. Matthews voiced literary views which came to fruition in the Harlem Renaissance twenty five years later. From thought such as hers, prevalent among Negro organizations and thinkers in the 1890s, blossomed the "New Negro," who "had shaken off the 'aunt' and 'uncle' stereotypes to capitalize upon the similar conditions of his brothers and glorying in their diverse consciousness [to] become Americanized. The assumption of this posture placed the African-American in the position of reactor and seldom, if ever, as an initiator of action. He became, to paraphrase author Ralph Ellison, invisible to white Americans, who by virtue of their failure of recognition are sleepwalkers unaware of the subjected, hidden potency of the

invisible people except through the experience of rage versus a greater invisibility" (Butler and Marable, p. 49).

Mrs. Matthews was indeed innovative in her perception of a literary tradition evolving from Wheatley and company, and she boldly mounted a perhaps unprecedented challenge to ethnocentrism and the stereotyping of Negro characters on the part of the American literary establishment. However, in her quest for a literature of "true culture," in her acceptance of the Harvard ideal, which she questioned and challenged, as did her contemporaries, on the grounds of racial prejudice, she sanctioned, as part of this aesthetic of the Race Literature, standards that caused her in essence, to "throw the baby out with the bath water." The coercive American Dream urged the dispelling of Negro dialect and the servant image (foreshadowing Alain Locke's contradictions discussed in the preceding chapter) to attain "true culture," and brought about a neglecting of the folk expression (or, at best, a relegating of it to "low" art) except in its transformation to "high" art as Dvorak's use of the American Negro folk music (which she cites) and later as Johnson argued for spirituals to be sung as art songs (1925). To do so, to fall prey to the "cultural flaw" discussed in Chapter III, amounted to the neglecting of the world view peculiar to the Afro-American, to which Mrs. Matthews and others like her were indeed privy.

The neglecting of this world view may be more aptly described as an ambivalence toward the Negro heritage that in its manifestation placed the New Negro in the posture of "reactor." The cultural flaw in the Afro-American aesthetic, social, political and economic reality that Cruse identifies, stems from this ambivalence and is part and parcel of the Afro-American sensibility. The reconciliation of the warring ideals, the duality, is an arduous task and George Kent, in the opening paragraph of "Patterns of the Harlem Renaissance" (1972), sees the Renaissance as the beginning of the casting off of the duality, the dissociation of the Afro-American sensibility from its imprisoning Western cultural imperatives. Thus, the Renaissance is a step towards eradicating the cultural flaw:

The single unifying concept which places the achievement of the Harlem Renaissance in focus is that it moved to gain authority in its portrayal of black life by the attempt to assert, with varying degrees of radicality, a dissociation of sensibility from that enforced by American culture and its institutions. As will be seen, the achievement of the writers was the breaking ground, which left the soil in a much more receptive condition for future tillers. It did not, however, achieve the radical dissociation of sensibility (a dissociation at the roots) which many of today's black writers are attempting to assert (p. 17).

This attempt at dissociating the sensibility from that enforced by American culture, an attempt riddled by ambivalence, provides the key to understanding the consciousness projected by the Afro-American community, from slaves to present-day revolutionaries, from the blues idiom of the

uneducated classes to the agonized debating of the educated classes. It is the key to the freeing of the damning duality and the vehicle towards encouraging a communication rather than an extension amongst Afro-Americans (to borrow a phrase from Freire), to allow exploration of those cultural realities which we have hitherto perhaps been considering as pathological, primitive, or simply unimportant.

In grappling with, in expressing the Afro-American sensibility of the two warring ideals, the Renaissance writers produced a literature that simultaneously: expresses the duality, as in Hughes' poem, "Theme for English B," in which the persona loves "Bessie, Bach, and bop"; affirms the ambivalence towards an unrecognized, unexplored, guilt-ridden attraction to the African heritage as in Cullen's poem, "Heritage"; captures the joys and frustration of the everyday Afro-American encountering the "Promised Land," as in the poetry of Hughes and the fiction of McKay and Fisher; and explores the tragic mulatto (e.g., Johnson, Larsen, Toomer) further than Brown or Chesnutt in examining the psychological, aesthetic, and pragmatic strum und drang of wondering "where I'm gonna die, being neither white nor black," as Hughes puts it in the poem "Cross."

Unfortunately, this sensibility urged no "definition of himself (the New Negro) in terms of his heritage, but rather, in terms of America -- the supposed conglomeration

of selves to yield a new self to fit the American puzzle. Indeed, James Weldon Johnson asserts in his autobiography, Along This Way, that the solution of the race problem involves the salvation of the White man's soul and the Black body, thereby suggesting the Black man's material destiny to be solely dependent upon the spiritual (and obviously higher) disposition of White America" (cited by Butler and Marable, p. 50). Herein lies the reason that the radical dissociation did not occur during the Renaissance, as Kent argues: the irresolution of the "cultural hell" (see McKay's poem "America"), the accepted higher order of European sensibility and culture in relation to the African sensibility and culture and its transformations in America, did not prompt an investigation of the cultural values of the White and Black souls which informed actions.

Victoria Matthews accepted this higher order in seeking a "Race Literature" of "true culture," that built on the racial "individuality" and would "utterly drive out the traditional Negro in dialect. . . ." Johnson, in the Autobiography of an Ex-Coloured Man (1912), has his character seek a reconciliation, but the character falls prey to the coercion of the American Dream of the conglomeration of races and cultural effects. The Ex-Coloured Man sees no worth in and, in fact, is ashamed of those Negroes of the lower economic, less-educated classes, but he senses a value, a possible cultural profundity, in his Negroness,

so much so that by the end of the novel, he fears he has sold his birthright for a "mess of pottage."

Most representative of the irresolution of the warring ideals or the cultural flaw and subsequent agony is Countee Cullen's poem "Heritage." Indicative of the ambivalence in the wings as the New Negro challenged America for acceptance, Cullen's poem foreshadows Richard Wright's struggle with the rituals of the Afro-American heritage, Ellison's contradictions, and Baraka's evolutions.*

Cullen depicts an exotic, distant and romanticized Africa, revered but puzzling, as indicated by the italicized refrain:

One three centuries removed
From the scenes his fathers loved,
Spicy grove, cinnamon tree,
What is Africa to me?

Africa is "A book one thumbs listlessly, till slumber comes."

What is last year's snow to me,
Last year's anything? The tree
Budding yearly must forget
How its past arose or set --
Bough and Blossom, flower, fruit,
Even what shy bird with mute
Wonder at her travail there,
Meekly labored in its hair.

Nonetheless, he finds "no peace, . . . no slight release"

from the unremitting beat
Made by cruel padded feet
Walking through my body's street.
.

*For the most complete study of Baraka yet, see From Leroi Jones to Amiri Baraka (Hudson, 1973).

Ever must I twist and squirm,
 Writhing like a baited worm,
 While its primal measures drip
 Through my body, crying, "Strip!
 Doff this new exuberance.
 Come and dance the Lover's Dance!"
 In an old remembered way
 Rain works on me night and day.

The persona's confusion and anguish lead him to question his Christian (Catholic) belief that "came high priced." Although the heathen gods of Africa mean nothing to him, he voices an envy of the Black men who "fashion out of rods, Clay and brittle bits of stone, [gods] in a likeness like their own."

In the last two stanzas, Cullen voices the smarting conflict between the human needs of the Negro and what is demanded of him by White American standards. Guiltily, he fashions "dark Gods too."

Lord forgive me if my need
 Sometimes shapes a human creed.

Thus, he implies that last year's snow just might mean something; yet he questions who is civilized, the "heathens" who have their own gods, or those who converted him at a high price. Here Cullen questions the accepted high order of the American values, yet he, along with Wright, Ellison, and Baraka, failed to resolve the dilemma, or even come close to its resolution, as did Langston Hughes, Jean Toomer, or Zora Neale Hurston.

Prior to such articulations of Race Literature as that rendered by Mrs. Matthews, the focus for success was

uplift of the race. The aesthetic concept of race was riddled with contradictions between being accepted in American Society and being one's self, when used by Matthews, leading critics as Johnson, and poets as Cullen, McKay and company. It held "individuality," but it was at best ambivalent, even to the cultural implications of that individuality. On the other hand, Hughes in his poems of the blues and jazz idiom, about the deferred dreams of the everyday Negro America, Fisher in his stories about the streets of Harlem, and Toomer "holding the heart of Georgia in his hand" (Hughes, 1926 in Gayle, 1971, p. 172), wrote and put forth a race literature, or a racial literature, rooted in the individuality and the rituals of Black people, in other words, their culture. In so doing, they drew, without hesitation or guilt, from the folk art of the people and they recognized, unambivalently, as in Toomer's Cane (1923, 1975) that the "Dixie Pike has grown from a goat path from Africa" (p. 10).

Langston Hughes in "The Negro Artist and the Racial Mountain" almost solves the problem of the cultural flaw. He argues that racial literature must draw not on the "aping of things white" but on the "so-called common element, and they are the majority -- may the Lord be praised!"

They live on Seventh Street in Washington or State Street in Chicago and they do not particularly care whether they are like white folks or anybody else.

Their joy runs, bang! into ecstasy. Their religion soars to a shout. Work maybe a little today, rest a little tomorrow. Play awhile, sing awhile. O let's dance! These common people are not afraid of spirituals, as for a long time their more intellectual brethren were, and jazz is their child. They furnish a wealth of colorful, distinctive material for any artist because they still hold their own individuality in the face of American standardization. And perhaps these common people will give to the world its truly great Negro artist, the one who is not afraid to be himself. Whereas the better-class Negro would tell the artist what to do, the people at least let him alone when he does appear. And they are not ashamed of him -- if they know he exists at all. And they accept what beauty is their own without question (Hughes in Gayle, pp. 168-169).

So Hughes says he tries "to grasp and hold the meanings and rhythms of jazz" and he expects "to see the work of a growing school of colored artists who paint and model the beauty of dark faces and create with new technique the expression of their own soul-world" (pp. 170-171). In Hughes, we have the intimation of racial being simultaneous with cultural. Given the Western sensibility, it is not difficult to see why the Negro literary intelligentsia wallowed in ambivalent rejection of that which was deemed low-art, irrational, exotic, and even pejoratively mystical. "An artist," Hughes writes, "must be free to choose what he does certainly, but he must also never be afraid to do what he might choose" (p. 172). This dilemma, Hughes comfortably addressed, because he recognized the "soul-world," the sensibility of the common man (the African transformation, continuum), along with the American. The solution did not directly address the pitfalls of the cultural flaw that most

of his fellow artists either had fallen into or were about to fall into. A cursory glance at Richard Wright, Ralph Ellison and Imamu Baraka will demonstrate the contours and the profundities of those pitfalls.

Richard Wright, in the "Blueprint for Negro Writing" (1937), poses a question appropriate to the Harlem Renaissance, the literary trends following it, and to all Afro-Americans struggling in America:

One would have thought that Negro writers in the last century of striving at expression, would have tried to create a more intimate and yet a more profoundly social system of artistic communication between them and their people. But the illusion that they could escape through individual achievement, the harsh lot of their race, swung Negro writers away from any such path. Two separate cultures sprang up: one for the Negro masses, unwritten and unrecognized; and the other for the sons and daughters of a rising Negro bourgeoisie, parasitic and unmannered.

Today the question is: Shall Negro writing be for the Negro masses, moulding the lives and consciousness of those masses toward new goals, or shall it continue begging the question of the Negro's humanity (p. 56)?

Unfortunately, however, in the article as in his life, Wright sought to unite the Marxist doctrine with the Negro's sense of nationalism--an error stemming directly from Wright's acceptance of the Western idea of culture being subservient to economics, politics, and social reality.

Wright discards an important index to sensibility when he rejects his grandmother's religion in Black Boy (1945). He develops this theme of the rejection of religion

in Uncle Tom's Children (1938), in which the Bright and Morning Star becomes the Communist party and unity among the proletariat, and in Native Son (1940). By recognizing the valued religion only as a social institution, he blinded himself to the sensibility inherent in the, at times, distorting institution. Thus, he discarded the very sensibility upon which the consciousness he sought could be built, and he continued in the path of those who were unaware of the context, meaning, and transformational quality of the spiritual in their eagerness to have it rendered and accepted as an art song. The power, emanating from the mediation of the Afro-American with his/her reality that could be tapped and transformed through generative themes was lost on Wright.

No wonder he could only speak of "nationalistic implications," for the folk traditions of Black people which constitute the index to their world view fall into the categories of "superstitious imagination" and "magical practices" according to the Western mind. Hence, Wright fails to recognize the fullness of the racial and cultural oppression of Afro-Americans; secondly, he fails to perceive the complexity of Negro nationalism itself. Most unfortunately, he shies away from linking his sense of nationalism with culture. Nonetheless, Wright comes close to the necessary first steps in solving the dilemma. He recognizes the existence of and a value in the Negro masses. Blinded by Western

cultural definitions as to the import of the folk expression, unlike Hughes, Wright performed a variation on the theme of rejection of a tradition, while simultaneously trying to establish one, just as his Renaissance predecessors had done. Wright is beset by the very cultural flaw, the duality, that results in the Afro-American not having the explanatory cultural historiography that Cruse describes (1978). As he urged the Negro writers to forge a new consciousness, it is a consciousness posited not on the sensibility that informs the strength or power of the culture that transforms oppression to enduring strength. Instead, it is posited on a limited perception of folklore, deemed irrational and mystical, that he states "In the absence of fixed and nourishing forms of culture (the Negro has a folklore which) embodies the memories and hopes of his struggle for freedom" (1937). The folkways of the Negroes were seen by Wright in the "slavery to freedom," "history of the struggle" context that, as Cruse argues, prohibits the very political analysis Wright so avidly sought.

Cruse, in his analysis of Wright's inability to grasp the concept of nationalism and relate it to the forces of history, says the "nationalist implications" were for Wright a great unknown and hence, he and those of his suasion were unable to predicate any consciousness, with the equally bereft remainder of the intelligentsia, to bring about any change affecting Negro society at large. In essence, they

continued to beg the Negro's humanity.

. . . the Negro intellectuals of the period were unable to fashion for themselves an independent social philosophy predicated on politics, economics, cultural acts and Wright's "nationalistic implications." But their failure was to a great degree an anti-climactic failure--a rather feeble and half-hearted attempt to recoup lost ground given up in the 1920s without a principled struggle (1967, p. 181).

Wright's double consciousness led him primarily to (1) a frustration resulting from racial oppression and the unfairness in the restraints the oppressor places on the Afro-American's partaking of the universal Western culture, and (2) a reduction of his blackness to the point that it only offered "nationalistic implications."* In his attempts to dramatize Black and White culture, he eventually sees himself as a double outsider--initially alienated from Western culture, and further alienated from himself and his perceptions of Western culture by a growing third consciousness, that of the ultimate outsider, the Afro-American, who senses and partially admits to the implications of the existence of an Afro-American culture and cosmology, but who, because of his overwhelming allegiances to the Western ethic, either becomes inert, as Jean Toomer's *Kabnis*, or goes into hibernation in covert preparation for more overt action, as Ralph Ellison's *Invisible Man*.

* For a complete discussion of Wright's existential and Afro-American dilemma, see Kent, 1972, pp. 76-97.

Ellison seems caught in a dilemma similar to Wright's. In an interview with Allen Geller, Ellison, in explaining the existential theme of The Invisible Man--the individual's search for identity--reflects the existentialist point of "hipsterism" made by Norman Mailer of the necessity to dismiss the past to live in the present.

The hipster . . . is living a very stylized life which implies a background because it takes a good while, a lot of living, to stylize a pattern of conduct and an attitude. This goes back very deeply into certain levels of Negro life. That's why it has nuances which Mailer could never grasp. He is appropriating it to make an existentialist point which doesn't seem to me to be worth making (in Bigsby, 1969, Geller, pp. 158-159).

The "nuances" that Ellison sees as out of Mailer's reach are just as vague and distant to Ellison as "Negro Nationalism" was to Wright but perhaps for different reasons. Ellison explains that the grandfather's advice to the Invisible Man--"to overcome 'em with yesses"--is an exhortation "Not to act [from] without it [society] but act against it, to collaborate with its destruction of its own values" (p. 159). The values Ellison concerns himself and his protagonist with, as the remainder of the interview substantiates, are those hampering Civil Rights and integration. Neither questions further values, although both Ellison's interview and his Invisible Man raise perplexing contradictions. It seems that Ellison perceived his character's invisibility on one level but was blind to, and created a character blind to, the depth and essence of the invisibility.

Ellison misses the point of his own magnificent, culture-affirming prologue when he states:

I consider myself both (American and Negro) and I don't see a dichotomy. I'm not an American because I arbitrarily decide so. I write in the American tradition of fiction. My people have always been Americans. Any way you cut it, if you want to think in racist terms, the blood lines were here before the Africans came over and blended with them, as they were here before the whites came over and blended. So racially, in terms of blood lines and so on, American Negroes are apt to be just as much something else as Africans. . . . Culturally speaking, I inherited the language of Twain, Melville, and Emerson, after whom I'm named" (Geller, p. 165).

He goes on to emphasize a duality-burdened argument that books about Negroes can be effective as literature and transcend their immediate background.

Here we have a man who sees Louis Armstrong as making poetry out of being invisible, who has his protagonist relate to Louis' invisibility because he understands his own; here we have a man who captures the "Weltschmerz" of blackness in the spiritual, in the black preacher, who depicts the ambivalence of the old Negro slave mistress who has aided in the murder of her white master and lover; here we have the man who wrote an entire novel exploring the endless caverns of the invisibility of the Negro; yet, here we have a man blind to his very discoveries because of his primary concern with accepting and being accepted into Western culture rather than with fingering the jagged grain of his Afro-American experience and understanding its roots. Had he done so, he wouldn't have in the epilogue attributed

the basis of Louis Armstrong's music to simply the retaining of the "Bad Air" of oppression in order to reach a catharsis in the blues. Instead he would have seen the blues as the Negro's attempt to harmonize their muntu (i.e., intelligent humanity) with the kuntu (the modality of image), which for the Afro-American has been oppression (see Harrison and Nobles). He would have gone beyond justifying the spirituals by identifying them with "Weltschmerz." Instead, he would have seen in their texts and melodies indications of a world view seeking to harmonize the Western sense of belief or religion with the African, and he would have acknowledged the revolutionary liberation of spirit if not of body inherent in Afro-American music.

Ellison is one of the "disinherited" of the Western world, as was Wright. Westernization dissociates him from himself, from his roots--so much so that he urgently and doggedly seeks to transcend them to assimilate. In what other way then could his novel end? His hero sought to assimilate, suffered the frustrations of prejudice and segregation, and superficially affirmed his racial heritage in order to rationalize his attempted assimilation. He never came to know himself, his race, his culture, or his true Americanness. Since whites outnumber Negroes, a revolution for rights would be futile. Hibernation, or inertia, is the only refuge.

Jean Toomer, of all the writers of the Renaissance, and perhaps of the Afro-American literary tradition, comes closest to repairing the cultural flaw in his recognition of the negation of the spirit in American society through materialism, and his search for the restoration of the balance between matter and spirit through affirmation of the Afro-American folk past. In Cane, he expresses spirituality, the essence of the folk past, and urges the Afro-American to tap it in the struggle to survive in the materialistic America. He presents a peculiar mixture of a confused, aborted present with a hovering past in the ignored presence of the function and values of Afro-American folk culture. This spirituality absorbs the contradictions that bombard the sensibilities and struggles to balance and harmonize rather than negate. As seen in Cane, part and parcel of the oppression of the Black race is the oppression of the spiritual aspect of humankind.

Cane explores incomplete women and men who cannot grow spiritually by virtue of societal restrictions as to race, womanhood, manhood, and by virtue of the emphasis of the material at the expense of the spiritual. Toomer's people are of the land, and we must hear the message of the land, the Georgian pines, "eoho Jesus," that of the slave past:

An everlasting song, a singing tree,
Caroling softly souls of slavery,

What they were, and what they are to me,
 Caroling softly souls of slavery.

A close reading of Cane and Essentials, a privately published monograph (1931) which "conveys accurately though not completely [Toomer's] world view," reveals the similarities in perspectives and philosophies in the respective themes and aphorisms. The subject of Essentials is the balance between matter and spirit in its many manifestations and the interaction necessary to maintain that balance and ensure growth. It contains some "three-hundred crystallizations in words of observations and understandings which have arisen in [Toomer] during a five-year period" (see Introduction, Essentials). Most representative of his philosophy is the aphorism found on page V of that volume: "Our aim is to spiritualize the actual and to actualize the potential." The apparent contradiction between matter and spirit is inherent here; but nonetheless, it is yet another manifestation of the nature of the world. To negate is unnatural, and harmony is found in the combining of the material and spiritual.

The goals or purpose of life, that of spiritualizing the actual and actualizing the potential is the message of the pines, the Georgia dusk, of the Dixie Pike that has grown from a goat path in Africa. It is the harmonizing of the material reality and the spiritual reality. Unfulfillment and chaos plague Toomer's characters because

they either ignore and seek to negate (as does Kabnis, who is thereby rendered inert) or attempt to let the potential exist without interacting with it, without balancing it with their other sensibilities and societal bombardments, as Halsey et al. except Lewis,--which is tantamount to negation.

Toomer's Kabnis struggles to still the whispering pines, the "vagrant poets." He rejects the beauty and pain of his real world, his blackness, and prays "Dear Jesus, do not chain me to myself and set these hills and valleys, heaving with folk songs, so close to me that I cannot reach them" (p. 83). His final rejection and bitter ridicule of Father John as he returns to the workshop signal his utter inertia. Lewis and Carrie K. struggle to maintain a mobility by accepting, absorbing, and balancing realities of racial, historical, and sexual contradictions. Hence they understand Father John's significance and grasp the "seed" of "a singing tree."

Looking specifically at the women in this regard, we see Karintha in whom "Men do not know that the soul of her was a growing thing ripened too soon" (p. 2). Taken only physically, her spiritual self is denied.* So too are

*Turner, in his Introduction, notes only that Karintha is "ripened too soon" (p. xxi). This implies only a sexual ripening, and Toomer specifically says her soul ripened too soon.

Becky's and Carma's spiritual selves denied for, as Darwin Turner points out: "Cane is a society that requires women to be nonphysical ("Carma"), that deludes itself rather than see that people act according to the laws of God as well as those of society ("Becky")" (See Turner, Introduction, p. xxi). The spiritual essences of these women left untouched, undeveloped, were negated by the men who came "to love" them. "Men saw her eyes and fooled themselves. Fern's eyes said to them that she was easy. . . . Men were everlastingly bringing their bodies" (p. 14). Because society insisted that women be nonaggressive and nonphysical, men, tantalized by this restriction, seek them for their physicality, and their spirituality goes unnoticed or misinterpreted as seductive lustfulness. So Avey becomes a prostitute, and Esther goes mad with her fantasies which allow her to transcend the "tensions between [her] subconscious physical urges and [her] conscious conformity to society's strictures against even the possibility of such emotions" (Introduction, p. xxi). Reality is further distorted as Esther, the mulatto, seeks the mythical sexual Blackness of Barlo. In Cane the mulatto, as well as the obviously Black woman, find themselves either denied union of their spiritual and physical selves by virtue of men failing to perceive the spirit and its role or by societal and class restrictions ("Box Seat" and "Theater").

Jesus in Cane is the same as the soul, and the past,

present and future fused, which, when combined with the world, our physical reality, is what allows men to be. The world of Cane is best epitomized in the short sketch Calling Jesus. "Her soul," as are the souls of all the women in Cane excepting Carrie K., "is like a little thrust-tailed dog that follows her whimpering." It is saved by chance--perhaps by that hovering presence of the slave past which reaches from Africa--"Someone . . . eoho Jesus . . . soft as the bare feet of Christ moving across bales of southern cotton, will steal in and carry it to her where she sleeps: cradled in dream-fluted cane" (p. 55).

Negro life, the carrier of an unrecognized spiritual heritage, in the urban democracy is a wedge of "crude-boned soft-skinned life" rusting in the soggy wood of Washington ("Seventh Street"), being worn down by materialism, as is Rhobert ("Rhobert"), whose "house is a dead thing that weights him down."

In "Women in Cane" (1971), Patricia Chase suggests that "Without fear and with intuitive perception, Carrie K. accepts the validity of all human experience without judgment or contempt. She is, in her compassion and acceptance, the link between the man and his soul." Kabnis, nonetheless, turns away from Carrie K., refusing to accept her vision, which is the vision of Cane and the meaning of human experience. The pines, the Dixie Pike, the blood-burning

moon, all hold the message of spiritualizing the actual and actualizing the potential. Nommo, the African sense of man's oneness with the earth and the maintenance of that harmony; the woman's life-giving function and her closeness to and reflection of mother earth; the woman as sculptress of the future, all do indeed provide links between humankind and its soul and link the spiritual essences, the fused past, present, and future with the material, the actual, thereby allowing for the full potential of humankind. So doing, according to Toomer, woman completes herself and leads man to his completion; Negro life could lend completion to materialistic America, as spirit completes matter.

But Cane was hardly read during the Renaissance, and after falling into oblivion, was "rediscovered" in the 1960s. Analyzed and appreciated in both the 20s and 60s for its unique style, apparently the force of the cultural flaw was/is too great for its form and content to be seen as forming the basis of an expression of Afro-American aesthetic theory in the wedding of opposites with generative themes flowing from the dialectic of the apparent contradictions--matter and spirit, form and content, feeling and intellect, objectivity and subjectivity.

The Afro-American continued to devote the bulk of his/her time to the defense and affirmation of the race's humanity, a humanity ill-perceived by virtue of his double

consciousness, thus only identifying his oppression as the denial of his Civil Rights by an unfair system. Nonetheless in the 1960s, with the failure of the Civil Rights Movement, arose the realization that the problem might not simply be solved by laws; that perhaps the problem had greater dimensions. Leroi Jones' (later, Baraka) dramatization of these dimensions in The Dutchman and his about-face to a form of cultural nationalism helps to further extricate clues toward the understanding of the Afro-American sensibility and its literature.

Lula, the archetype white liberal in The Dutchman, focuses the play on Clay's manhood, the archetype of the Negro race, and vicariously enjoys his struggle with his apparent slavery to her and white values manifested by his dress, his illusions of being a Black Baudelaire, among other things (Jones, 1964). She berates him for superficially defining himself and berates the mediocre American society of which Negroes so desperately want their share (p. 25). Clay, unlike the pseudo-revolutionary bohemian society around him (p. 23), insists on change. Then, says Lula, ". . . things work on you 'til you hate them." She teases Clay, as the whites teased the Invisible Man in all the episodes, to ". . . break out. Don't sit there dyin' the way they want you to die" (p. 31). When she reduces Clay and his race to the image of the Uncle Thomas Wooly-head who "jes' shuffle[s] off in the woods and hides his

gentle grey head" when the "white man hump[s] his ol' mama" (p. 32), Clay does break out, forces her to sit and lambastes her and the imprisoning white world with a monologue worthy of recognition as most expressive of the historical turning point during the 60s at which the race began to cease to simply react. For in it, Clay depicts not the denial of Civil Rights as the enemy, but Westernization (pp. 34-36).

Whites don't see "the act, the lies, the devices" the Negro uses to get over. They don't recognize the "mask that grins and lies." "They say, 'I love Bessie Smith.' And don't even understand that Bessie Smith is saying, 'Kiss my ass, kiss my black unruly ass.' Before, love, suffering, desire, anything you can explain, she's saying, and very plainly, 'Kiss my black ass.' And if you don't know that, it's you that's doing the kissing."

Westernization forced the Negro to seek to harmonize his muntu with his kuntu, and if it did not simply result in a cathartic release preventing lashing out (see monologue, p. 35, Clay's the analysis of "Bird"), it often resulted in a violence which in essence turned his own potency of self-assertion and realization against himself. It proves impossible "to assimilate and amalgamate through self-assertion" (to borrow the phrase from Douglass) because the nommo and world view present in the Negro is by definition anathema to Western civilization. Hence, as Clay

frantically tells Lula, we became "a whole people of neurotics struggling to be sane." Our nommo, upon Westernization, becomes warped. Sanity to the Black man means recognizing the failures of the "advantages of Western rationalization, or the great legacy of the white man." It means recognizing the established world order as one which makes the Negro his own worst enemy. It means lashing out to kill the white monster of technology and manipulated civilization. It means having a "very rational explanation" for murdering Lula--though Clay does so only verbally. Jones implies the futility of blatant confrontation with the monster when Lula kills Clay; he further explores the futility in The Slave.

This verbalization and dramatization of the cultural conflict is a long way from Wright and Ellison, although it flows directly from both. Jones and the Black poets and politicians of the 1960s then indulged in a variety of ways in what might be called a transitional cathartic literature of realization. It is but one step towards true conscientization. They verbalized the frustration the Black masses released in the street riots and essentially graphically depicted the immediate conflict on all levels from the many points of view of Black Americans.

Zora Neale Hurston, a controversial Renaissance figure and a contemporary of Hughes and Richard Wright, argued through her artistry the aesthetic validity of Afro-American

folk traditions and culture in the face of denials by such as Alain Locke. The culmination of her aesthetic direction is embodied in the novel, Their Eyes Were Watching God (1937). As Hemenway, her literary biographer, tells us, Hurston employed her own experience "to capture the emotional essence of a love affair between an older woman and a younger man. ". . . Whatever its personal matrix, Hurston's novel is much more than an outpouring of private feeling. It is both her most accomplished work of art and the authentic, fictional representation of Eatonville. . . . The novel culminates the fifteen-year effort to celebrate her birthright, a celebration which came through the exploration of a woman's consciousness, accompanied by an assertion of that woman's right to selfhood"(1977, pp. 231-232). All this occurs within the context of Afro-American culture. The white world is present but, consistent with Hurston's view that Negroes did not spend the bulk of their time feeling oppressed and worrying about white America, it is tangential. Hurston suffered searing attacks from Wright who claimed that although she caught "the psychological movements of the Negro folk-minded in their pure simplicity" in her dialogue, she perpetuated the minstrel image and was counterrevolutionary (p. 241). Hurston's attempts to placate her patron's insistence that she portray the exotic and minstrel image in her works, her frantic responses to Locke and Wright's criticisms, in short, her

life's struggle with the complexities of the cultural flaw, may be seen to have fed her determination to study and utilize the Negro folk tradition and to argue near the end of her life that school desegregation was the worst thing to happen to the Afro-American to endanger Black culture.*

This brief discussion of works is meant to be seen as representative of the predominant sensibility in Afro-American literature. Further, it provides an approach to Afro-American literary criticism rooted in the world view of the Afro-American and thereby cognizant of the cultural flaw. Current literary criticism, stemming from the Black Arts Movement, with a few exceptions, fails to provide such a criticism, and this author speculates, in its eagerness to recognize the duality and dispel the dominance of Western cultural imperatives, has neglected to see the importance of exploring the world view of that duality.

Addison Gayle points out in Chapter XII of The Way of the New World that the literature between 1952 and 1972 underwent an all inclusive change "that touched each genre and bore most heavily upon the Afro-American novel" (p. 315).

* Robert Hemenway's Zora Neale Hurston, A Literary Biography investigates the complexities of Hurston's artistic personality, her anthropological research and artistic creations, as they relate to her difficult life. Here I simply have briefly argued the thread of the cultural flaw running through and exacerbating many of her difficult experiences.

Gayle's analyses include culture and particularly in his discussion of Baraka, he seems to grasp an import of cultural dynamics. However, like many of his present-day contemporaries, he falls into a pitfall emanating from the cultural flaw: Although he has clearly identified the duality inherent in the simultaneous allegiance to Western and Afro-American cultural values (see also The Black Aesthetic, 1971), he makes no effort to examine literature in light of the world view of the duality. In fact, he views much of the literature as either simply self-affirming or self-negating.

Perhaps this is why in Gayle's all-inclusive discussion of the Afro-American novel, he fails to pursue any of Ishmael Reed's novels and does not even mention Toni Morrison. In Reed, who Gayle admits is the best Black satirist since George Schuyler (p. 332), we have a persistent and consistent exposé of the dynamics of the cultural reality and ambivalences. In Morrison, particularly in The Bluest Eye (1970) and Sula (1974), we have exploration of themes related to the duality, and treated, as Hurston in Their Eyes Were Watching God, within the context of the Black world. Both Reed and Morrison know and understand the dynamics of Black folk traditions, perceive them at work in their plots and characters, and demonstrate variations within the Afro-American culture (world view).

Most indicative of Gayle's ensuing blindness due to

the failure to pay attention to the Afro-American not only as a race but also as a culture, is his discussion of Cane. His insightful analysis falls short because he does not (cannot) go beyond Toomer's people being racial paradigms for "myths and legends" with Lewis being "the new paradigm at one with the land and with the history of the race" (p. 121). Gayle does not, as his predecessors did not, recognize the role of the perception of the dynamic of culture and heritage becomes simply history. To a lesser extent, but nonetheless, he perpetuates the blindness of Locke, Wright, Ellison, et al.

In the last two chapters of The Way of the New World, Gayle applauds the artists from 1952 through 1972 in their quest for truer images, symbols, and metaphors--those that reflected the actuality of their lives. He, in line with the proponents of the new Black Art, as he tells us, calls upon a new approach to history on the part of Black novelists. However, as he describes this approach, it is not an explanatory approach, one of a cultural history. Instead, it is "concerned . . . with racial hegemony; . . . committed to reinterpreting history in line with black historians, adding to it those nuances peculiar to the writing of fiction -- dramatizing events, recreating situations, and ennobling men and events" (p. 349). Sadly, just as failure to recognize the cultural flaw has not allowed the production of a cultural historiography, it has not

allowed the growth of a cultural literary criticism, or rather a literary criticism evolving from the cultural reality.

Langston Hughes pioneered a Negro cultural art form and George Kent (a critic that Gayle makes only one passing reference to), perceiving the cultural dynamics of sensibility, points to Hughes as having "been there and gone" in regard to where the current generation of Black writers is trying to get (p. 53). Stephen Henderson in the introduction to Understanding the New Black Poetry, "The Forms of Things Unknown" (1972), provides an aesthetic vision rooted in what Kent sees as "The folk forms and cultural responses . . . definition of black life created by Blacks in the bloody and pine-scented Southern soil and upon the blackboard jungle of urban streets, tenement buildings, store-front churches and dim lit bars" (Kent, p. 53).

Eugene Redmond, in Drumvoices (1976), a critical history of Afro-American poetry, along with Kent, recognizes and avoids the cultural flaw and provides a literary criticism of poetry aware of and sensitive to Afro-American culture and the Black sensibility as manifest in the literature. The predominantly accepted thrust, however, appears to be Gayle's, probably because it is in accord with the prevailing historiography. Despite its attempt to be revolutionary, it suffers the "from slavery to freedom" mentality and really does not challenge the Afro-American

artist to accept himself as Hughes challenged, and simply demands that the American literary tradition make room for a truer representation rather than redefine, broaden, alter, and even negate aspects of its coercive, biased aesthetic.

Cruse's argument for a cultural historiography is therefore applicable to the literary world, artists and critics. This chapter has employed the core of that criticism, recognition of the cultural flaw, the duality in the discussion of Afro-American culture and literature. Perhaps, as such, it may provide a springboard for a cultural literary expression and criticism. Now let us look at the pedagogy that has as its goal liberation through dialogue with the cultural flaw.

C H A P T E R V
BLACK STUDIES: THE PEDAGOGY

. . . Keep your hand on the plow, hold on!

--from an Afro-American
Spiritual

Chapters I through IV have examined the dynamics of the African (Eastern) and the American (Western) sensibilities specifically in the area of Afro-American literary expression. The "cultural flaw" may be seen as the obstacle to the perception of these dynamics and as a product of the oppressive duality, the two warring ideals. Given now the demonstrated need for a study of the past and present realities of the Black experience from a cultural perspective that allows not only documentation but also explanation of the literary, musical, artistic, historical, political, economic, sociological, and psychological dimensions of that reality, the question arises, where do we begin? Obviously, one can heed Cruse's message and begin writing an explanatory or cultural history, or as Chapter IV suggests, write novels from the perspective of an awareness of the cultural dynamics of the Black experience, or revise methodology in the social sciences in accord with the cultural dynamics of humankind.* Not so obvious is the role

*I intentionally choose to avoid the term historiography, just as I would avoid any term that connotes a specific discipline in hopes of clarifying the interdisciplinary

of pedagogy in providing a dialogue with the cultural flaw and generating unifying themes to be pursued by the teacher and students as scholars, politicians, Afro-Americans mediating the world. Just as surely as we need to clarify and define "the what" of Black Studies do we need to define "the how." An important part of the "how" occurs in the classroom, and contributing a foundation for classroom dynamics is pedagogy.

In order for Black Studies to address itself to its cultural tradition and reality, a decolonization process must occur which (1) recognizes the cultural flaw, and (2) continuously analyzes and encourages the dialogue among the dynamics of and between the cultural tradition and between those dynamics and reality beyond that of the cultural tradition. This decolonization process is dependent upon a documentary and explanatory cultural analysis of the past and present realities of the Black experience. The Eastern/African world view that perceives culture as a complex whole (reality) and as a human process transforming it, takes for granted the documentation and explanation of that complex whole as part of the human process transforming it. However, Western-oriented education with its emphasis on the rational and its dichotomizing of reality into matter

nature of Black Studies which is dictated by the goal of documenting and explicating the Black experience.

and spirit emphasizes the documentation most often to the exclusion of the explanatory.

In the process of describing a pedagogy evolving from the recognition of the cultural tradition of Afro-Americans and encouraging recognition of the contradictions, ambivalences, and oppressions within that cultural tradition, it is necessary to elaborate on the sensibility of its foundation. The sensibility is in concert with Eastern sensibility, and this chapter argues the combination of the Western and Eastern sensibilities to be most representative of human living, and thus most appropriate to a pedagogical foundation. This chapter will describe the pedagogy theoretically and practically and will attempt to combine the theory and practice in a discussion of the pedagogical process as it takes place in the classroom.

Essential to the pedagogy is the recognition of Afro-Americans as a third world people, a colonized people. The arguments put forth in Chapters III and IV of this work attest to the cultural colonization of the Afro-American. In addition, Robert Blauner, in Racial Oppression in America (1972), convincingly develops the argument on historical grounds that people of color in America are indeed colonized people. He identifies Native Americans, Chicanos, and Blacks as the third world groups within America "whose entry was unequivocally forced and whose subsequent histories best fit

the colonial model" (p. 54).^{*} He accepts the term "internal colonization" to emphasize the differences in setting and in the consequences arising from them.

Blauner examines the assumptions upon which rest the applicability of the concept third world to domestic (United States) race relations. He sees three central assumptions upon which, he says, the concept rests:

The first assumption is that racial groups in America are, and have been, colonized peoples; therefore, their social realities cannot be understood in the framework of immigration and assimilation that is applied to European ethnic groups. The second assumption is that the racial minorities share a common situation of oppression, from which a potential political unity is inferred. The final assumption is that there is a historical connection between the third world abroad and the third world within (p. 52).

Blauner explores the historical issue fundamental to the third world concept, that "of a basic distinction between immigration and colonization as the major processes through which new population groups are incorporated into a nation" (pp. 53-57). He explores the arguments for and against the third world concept in America and against the extension of the colonial analogy to suggest a sharing of conditions with colonized nations abroad. Further, he recognizes DuBois' analysis of "the existential 'twoness' of the

^{*}Blauner argues that other third world groups have undergone part colonial and part immigrant experiences in America (e.g., Puerto Rican and Asian groups with the Filipinos experiencing the most colonial situation of the Asian groups).

American Negro experience . . . as a general phenomenon applicable to all third world peoples in the United States, to the extent that their history has been a colonial one" (pp. 69-70). At the end of his discussion, Blauner concludes that:

Many critics . . . seize on [the] differences to question the value of viewing America's racial dynamics within the colonial framework. But all the differences demonstrate is that colonialisms vary greatly in structure and that political power and group liberation are more problematic in our society than in the overseas situation. The fact that we have no historical models for decolonization in the American context does not alter the objective realities. Decolonization is an insistent and irreversible project of the third world groups, although its contents and forms are at present unclear and will be worked out only in the course of an extended period of political and social conflict (pp. 74-75).

The extended period of political and social conflict, according to the suggested paradigm of this dissertation, will only occur when the contradictions within the cultural dynamics are accepted as such and the cultural flaw is recognized. For as history demonstrates (see Cruse, 1967, 1978) and the literary expression and literary criticisms belie (see Cruse, 1967, 1978, and Chapter IV of this study), as long as the cultural analysis that reveals the dynamics of the twoness is omitted, pseudo liberation is the only possibility.

Through unification of the sensibility inherent in the content of Black Studies and in the Afro-American experience, the educational philosophy of Paulo Freire

(resulting from his perception of the twoness in the colonized world), and the approach to comprehension and learning as espoused by Frank Smith and Kenneth Goodman (an approach admitting that the intricate thought and language processes allow for mediation with the world in order for humans to make sense of the world), I shall propose a pedagogy for the teaching of Afro-American literature at the college level. This unification is posited upon a world view which I find implicit in Smith, Goodman and Freire and explicit, but hardly recognized, in the Afro-American sensibility. Considerable attention must be paid to this world view in the discussion of the pedagogy.

One of the dynamics resulting from the cultural imposition by the West on the Black sensibility implicit in the ambivalences of the Renaissance, and which Toomer and Hughes recognized and sought to remedy, is the negation of the feeling and intuitive aspects of the Black sensibility. Leopold Senghor, in his efforts to explicate the African world view, explores the African sensibility within his own French-African context and within the context of the diaspora. In "African-Negro Aesthetics" (1956) he describes the reason of the Negro as "not discursive; it is synthetic. It is not antagonistic, but sympathetic. This is another path to knowledge. . . . White reason is analytical through use. Negro reason is intuitive through participation." Further, Senghor says "what strikes the

Negro is less the appearance of an object than its profound reality, its surreality; less its sign than its meaning.

. . . The stress is on meaning, which is the significance -- no longer utilitarian, but moral mystique of the real -- a symbol" (p. 24).

Dr. Basil Matthews of the Howard University School of Social Work conducted a study (to this author's knowledge, unpublished) in order to differentiate between the Western scientific approach to learning and the traditional African heritage method. A brief report (Stokes, 1971) of the study revealed "feeling to be an important part of the intellectual operations of Blacks" with a definite fusion occurring between feeling and intelligence. He related his findings to Senghor's descriptions of Negro intelligence and stated that he believed his study to strongly suggest a difference in the learning process for Blacks. This process emphasizes symbolic imagery as the key. "Through symbolism things pass from outward appearance to inner meaning." In answering the question "Is there a real Black learning process?" Matthews is reported to "have found this imagery in three distinct forms of Blackness: ". . . through African religious cults which revealed that knowledge is transmitted through the head. Secondly, . . . [through] the Black church [where] communication [is] through the symbolic imagery and feeling that each preacher utilizes . . . [and through] the Black entertainer [who] uses the same communication as the

preacher, feeling and identification with the artists" (see also Harrison, pp. 32-38, 80-111). Matthews stated that he was not suggesting a replacement of the abstract, analytical method but that particularly in lower grade levels, "the adoption of communication through feeling would cause a Black educational revolution."

This author suggests, along with Toomer, in Cane, that the mediation of the world is done through the balance of matter and spirit, through the employment of both the intuitive and the analytical. Toomer perceived the spiritual, the intuitive aspect of the Black heritage and described the attack it suffered from materialistic America. In light of his thesis in Essentials, humankind must actualize the potential; i.e., make the spiritual manifest in the material world. It may be argued that he saw in the recognition of this human activity of harmonizing matter and spirit a humanizing function for the Black heritage beyond simply the salvation of the Black race.

To make the spiritual manifest in the world, however, necessitates a world view that admits of the interaction between matter and spirit that Matthews' theory implies and that is consistent with Frank Smith and Kenneth Goodman's philosophy of the psycholinguistic perspective on reading. Before discussing that world view, an understanding of Smith and Goodman's philosophy will clarify its relationship to the ideas and observations of Senghor and

Matthews and will lend credibility to Toomer's perception of a humanizing function for the Black heritage.

Goodman and Smith's work may be seen to suggest that what Matthews describes as an intellectual process arising out of the Black sensibility may indeed be a process employed by humankind at large.* Comprehension, a human process that allows one to make sense of the world, is the ability of the consciousness to interact with reality in order to bring about meaning. It is characterized by relating new experiences to what one already knows or believes. Frank Smith, in discussing the relationship between comprehension and learning, signals the importance of, in Toomer's terms, actualizing the potential, and thus the recognition of the affective and effective, the intuitive and analytical in teaching:

* It is interesting to note that scientific research indicates that the process of comprehension is related to both hemispheres of the brain (Gazzaniga and Sperry, 1967). The left hemisphere produces verbal skills, language and speech (intellectual domain) and the right hemisphere non-verbal skills (feeling, emotional domain). Information fed to either hemisphere exclusive of the other will result in a respective response without comprehension of the response. For comprehension to occur, information must be fed to, or stimulation applied to, both hemispheres. For discussion of Gazzaniga and Sperry's study and for further scientific evidence supportive of the necessity to fuse feeling and intellect to yield comprehension, see Chapter XII, "The Cerebral Cortex" in A. Brodal, Neurological Anatomy in Relation to Clinical Medicine, 2nd edition (New York: Oxford University Press, 1974), pp. 640-683.

. . . the only effective and meaningful way in which anyone can learn is by attempting to relate new experiences to what he knows (or believes) already. In other words, comprehension and learning are inseparable. I shall refer to this continual process of relating the unfamiliar to what is already known as "making sense of the world." . . . The task of education is not to create or even develop the ability to learn, but to understand and respect its nature, thereby facilitating operation. Children are not empty vessels into which teachers pour selected skills and nuggets of knowledge. Rather, it is in the child's nature to express and develop innate intellectual capacities, integrating all experience into an intricate view of life that includes hopes and fears, loves and hates, beliefs and expectations, and attitudes towards other people and towards himself (1975, pp. 1-2). (Emphasis added.)

Here Smith states clearly what may be considered the philosophy (that is, the principles or laws behind the field of knowledge) behind the Goodman model of the psycholinguistic perspective on reading. It informs a pedagogy that sees reading as a learning tool which results in comprehension. The psycholinguistic perspective encourages the student to first consider context, then from cues predict. It allows the child to choose the sensory route through which he or she can best process information, and allows freedom for the student to find his or her individual ways to evaluate, summarize, infer, generalize, and perceive relationships in reading materials. It leads teachers to use linguistic knowledge in helping children read through graphic, phonemic, grammatical, and semantic clues (Burke, 1976). In light of Matthews

(Senghor, Harrison, Levine), Smith and Goodman, it may be suggested that a pedagogy based on the Black sensibility of the Afro-American would emphasize an approach that encourages the fusion of feeling and intelligence (i.e., choice of sensory routes to process information) and would also be in accord with the function of comprehension common to humanity, which as Smith observes, must recognize all experience, "hopes, fears, loves, hates, etc." which stem from, it seems logical, a fusion of feeling and intelligence.

Paulo Freire (1970, 1973) argues that colonization of minds is maintained by the presence of cultural imposition and the resultant bias and distortion of subject matter through the posture of the student-teacher contradiction (which corresponds to the posture of cultural imposition, i.e., the slaves in America seen as inferior, having no culture; the contradiction of the "warring ideals" that causes doubt to overshadow the ideal imposed upon). The student-teacher contradiction "involves a narrating subject (the teacher) and patient, listening objects (the students)." This results in the "'banking concept of education,' in which the scope of action allowed to the student extends only as far as receiving, filing, and storing the deposits. . . . The teacher presents himself to his students as their necessary opposite; by considering their ignorance absolute, he justifies his own existence" (1970, p. 57). There is no

"making sense of the world." There is no moving from the familiar to the unfamiliar. There is simply a negation of the feeling and of the active intellect. The denial of the fusion of feeling and intellect is supported by the student-teacher contradiction and the banking concept. Thus the contradiction of the duality is reinforced and a colonized mentality maintained.

In its dependence and emphasis on the projected ignorance and absolute knowledge of the teacher, the student-teacher contradiction maintains and exacerbates the "duality which has established itself in their [the oppressed] innermost being. They discover that without freedom they cannot exist authentically. Yet, although they desire authentic existence, they fear it. They are at one and the same time themselves and the oppressor whose consciousness they have internalized" (p. 32).

Central to decolonization then is the ultimate unification of the duality. What may be termed an either/or world view (corresponds to Western sensibility) maintains the dichotomized duality of matter and spirit, feeling and intellect. A both/and world view provides the perspective and the impetus for the unification of the dichotomy. The pedagogy, identified earlier in the chapter as a component of the decolonization process, is likewise posited on the unification of the duality. It operates within the both/and world view, that is a way of viewing

life which informs a thought process manifest in the dialogical interaction of contradictions. This dialogical interaction of contradictions allows for resolution not through an either/or negation, but through the interaction and the subsequent evolution of generative themes (perceptions of reality as humankind constantly reflects on or thinks about reality and acts on it (see number 16 in Meaning of Terms). Built upon the recognition of equal importance of the physical and the spiritual, and upon the resultant entity of their constant interaction, it is a world view that recognizes humankind's oneness with nature. It diametrically opposes Western thought in its emphasis on the intuitive, subjective, and communal and it is essential to a liberating pedagogy.

The oppressive reality of colonialism has created a duality which the power structure maintains (through education, institutional and economic relationships, variations on the banking concept). The oppressed becomes at once himself/herself and at once the other. It may be argued that Western sensibility with its emphasis on the rational, the objective, the individual, lends "logic" to the denial of the "other," which in the African and Afro-American sense is intuitive, subjective, communal (see Levine, Harrison, Frye).

Janheinz Jahn in Muntu, the pioneering extensive Western study of African culture, describes what this author

refers to as the both/and world view as it has existed and continues to exist in African cultures. He supports his argument that what we refer to as traditional African thought is still very much alive, and that despite the various cultures, the sensibility is the same--"for all the differences in detail these systems agree basically with one another" (Jahn, 1961, pp. 96-99).

He quotes Adesanya, a Yoruba writer, who "has found a pretty formulation to characterize briefly the harmony of African conceptions":

This is not simply a coherence of fact and faith, nor of reason and contingent facts, but a coherence or compatibility among all the disciplines. A medical theory, e.g., which contradicted a theological conclusion was rejected as absurd and vice versa. This demand of mutual compatibility among all the disciplines considered as a system was the main weapon of Yoruba thinking. God might be banished from Greek thought without any harm being done to the logical architecture of it, but this cannot be done in the case of the Yoruba. In medieval thought, science could be dismissed at pleasure, but this is impossible in the case of Yoruba thought, since faith and reason are mutually dependent. In modern times, God even has no place in scientific thinking. This was impossible to the Yorubas since from the Olodumare (ancestors of the Yoruba) an architectonic of knowledge was built in which the finger of God is manifest in the most rudimentary elements of nature. Philosophy, theology, politics, social theory, land law, medicine, psychology, birth and burial, all find themselves logically concatenated in a system so tight that to subtract one item from the whole is to paralyse the structure of the whole (pp. 96-97).

He re-emphasizes that the unity Adesanya describes holds

for "the whole of traditional thinking in Africa, for African philosophy as such." Jahn cites the European scholar Lévy-Bruhl who termed the thought "prelogical" but who by the end of his life renounced his theory of "prelogicism" and "[came] to the conclusion that 'the logical structure of the human mind is the same in all men'" (p. 97). Jahn then cites varied researchers who, no longer having the useful category of "prelogic" or "mystic" to describe whatever the Europeans deemed unintelligible intelligible" (pp. 98-99).

Given Levine's argument that the Afro-American slave transformed much of the African heritage into an Afro-American expression, and such evidence as Harrison's recognition of the continuum in speech patterns, word usage, music, et cetera, it is not surprising to find this world view present in what Matthews calls the thinking process of Black Americans. Dixon and Foster (1971) observe this approach to thinking in Afro-American life and label it the "diunital approach" which they argue is in opposition to the either/or world view, a way of viewing life which informs a thought process manifest in the negation of contradictions and is the prevalent mode of thinking in the Western world. As explained by Dixon, "According to this approach, everything falls into one category or another, but cannot belong to more than one category at the same time.

' . . . As Aristotle stated the position: It is impossible for the same thing at the same time to belong and not to belong to the same thing and in the same respect; and whatever other distinctions you might add to meet dialectical objections, let them be added. This, then, is the most certain of all principles . . .'
 (Aristotle, Metaphysics, Richard Hope (New York: Columbia, 1952) (pp. 25-26).

"This axiom has become so ingrained in Western thought that it is felt to be natural and self-evident. It is based on the law of identity that states that A is A; the law of contradiction, that A is not non-A; the law of the excluded middle, that A cannot be A and non-A, neither A nor non-A."

The either/or world view opposes the both/and world view in that "the statement X is A and not A at the same time and in the same respect appears irrational." From this point of view it becomes increasingly hard to accept such concepts as man being composed of matter and spirit and of existence of a unity within a diversity.

Dixon and Foster argue that the diunital approach, the opposite of the either/or approach, corresponds to the both/and approach. A unity of opposites, it allows for something to be simultaneously apart and united. Opposites may be radically different and at the same time united with each opposite confirming the existence of the other. X is A and non-A and under certain conditions A is A and non-A. "Unlike the dialectical approach in which the inherent antagonism of coexisting thesis and antithesis causes a synthesis or new opposite, in the diunital approach, no

destruction of opposites occurs; no synthesis of opposites takes place. The union of opposites is perpetual. Further awareness, analysis and comprehension enlarges not only the definition of that opposite itself, but also concurrently informs and expands the definition of the other. The opposites, therefore, change continuously" (pp. 25-26). It results in the creation of generative themes, which functioning within the thematic universe interact and create other generative themes (Freire, 1970). Their interaction is diunital in that these themes stand not as contradictory opposites but complementary, unsynthesized, unified wholes. However, as Freire explains, they interact dialectically with their opposites, are never isolated or static, and only exist in the humankind-world relationship. Here I will take Dixon and Foster further than perhaps they intended. They present the diunital approach as diametrically opposed to the dialectical approach. I am expanding the diunital approach to fully correspond to the both/and approach which implies that it can include the either/or approach in its incorporation of the dialectical approach. Some opposites may in the course of time synthesize, while others may be radically different and at the same time united with each opposite confirming the existence of the other. Thus, this admits of instances of apparent antagonism of coexisting theses and antitheses which may ultimately create a synthesis while simultaneously instances of inherent antagonism may

result in a diunital union of opposites.

This both/and approach, which allows for both synthesis and unification for both the dialectical and diunital approaches, corresponds to Freire's world view in that dialogue explores the opposite word and allows for generative themes to evolve and be explored, bounced off one another, and evolved into transformations of reality with the points of unity and diversity ever increasing and decreasing, expanding or diminishing at various points in time. If indeed the observations of Lévy-Bruhl as to the both/and approach being common to all humankind are to be viewed as borne out by the research of psycholinguists Smith and Goodman which indicates a both/and (fusion of feeling and intellect) approach to teach reading in order to build on the familiar and encourage comprehension, then liberation is the freeing of the mind to act according to its inherent both/and approach. Thus, the essential components for decolonization of the Afro-American lie for the most part within Afro-American heritage in what is called the folk tradition, in the warring ideals, and in the both/and, dialectical and diunital world view in its transformations from the African to the Afro-American. The duality of the Afro-American by virtue of the proposed pedagogy would not be dissolved but both synthesized and unified through the fusion of feeling and intellect (comprehension) in a whole consisting of distinct parts

interacting simultaneously in a dialectical and diunital fashion to create generative themes.

The salient features of the content of the proposed pedagogy have been discussed in preceding chapters. Now that the Afro-American sensibility of the pedagogy and the relationship of that sensibility to the process of comprehension has been examined, the process of the pedagogy may be described through a brief description of the teaching from the perspective of this liberating pedagogy of the college course Major Black Writers: Fiction, a review of the results of a questionnaire administered to the students at the end of the Major Black Writers course, and a discussion of nine key pedagogical principles evolving from this dissertation study.

The following description of the process of the pedagogy is intended to give the reader some indication as to the dynamics among teacher, students and subject content. The questionnaire, which explores student affective and effective responses to the course, infers the atmosphere of dialogue posited on the student-teacher tapping of sensibilities in the process of exploring and examining the subject content. It is important that the teacher maintain and express an optimistic curiosity and that he/she encourage students toward that end--optimistic in that he/she believes in the students' abilities and values and employs their familiar in order to allow the development of myriad

ways of approaching and comprehending the unfamiliar; and expressing and maintaining a curiosity within the classroom dynamics that constantly questions why, how, and what else. Thus, knowledge will be seen as a process of mediation of the world that continuously generates themes.

The class taking the course consisted of eighteen students ranging from first-year students to seniors, Afro-American Studies majors and double majors in Afro-American Studies and another discipline, to Biochemistry majors. The racial composition of the class was approximately 2/3 white and 1/3 black. As the course syllabus indicates (see Appendices), nine books were assigned, of which eight are novels and one an edited volume on the Harlem Renaissance. The aesthetic controversy over the concept of the Black aesthetic (the literary manifestation of the dual sensibility) provides the basic framework for literary analysis throughout the course. Grades are based on class participation, oral presentations and topic papers. The format follows that of discussion with the teacher providing lecture information (usually of historical or political content) where necessary, always careful to present new material in a manner encouraging dialogue.

Bontemps' Black Thunder, as the first novel read in the course, portrays to the student concrete responses to the human urge to self-assertion that are in ways similar to the Afro-American and white American responses to the

assertion of the Black aesthetic. Bontemps' characters run the gamut from the various individual responses within the slave community to their possible freedom, to the cruel white master and the benevolent, ambivalent white master, to the liberal Jacobins in Richmond. Through discussion of the concept of the basic human urge for self-assertion-- What is it personally? What are examples of its manifestations in our daily lives, in sociological, political, and historical situations? Have you encountered it in literature before? If so, how and where? Is the concept of self-assertion related to existential thought? How does the dilemma of Gabriel Prosser and the slaves approximate Sartre's ideas of existentialism which are often applied to the colonial situation of African peoples?--such questions tap the students' practically experienced and previously learned knowledge, thereby encouraging a fusion of feeling and intellect, moves from the familiar to the unfamiliar, and allows the process to illuminate the content. The discussion provides a springboard for examination of themes other than self-assertion, characters, plot, style, literary devices, et cetera, within the context of the affective and effective domain of the novel.

Flight to Canada broadens the students' perception of the historical and political magnitude of the oppression of Blacks in slavery and in present-day America, and through its satire, questions Western culture and its value system

which informs the historical and political reality that Reed satirizes. Read in conjunction with Black Thunder, the two styles, historical fiction and satire, can be juxtaposed, analyzing the relationship between style and content in each work separately and comparatively.

Through present-day anachronisms included in a story set just prior to the Civil War, Reed offers a satire that readily evokes the identification of the students' familiar intuitively and intellectually. The third world and ethnic characters discussed in relation to their responses to freedom, their responses and perceived responsibilities to one another parallel the actions of contemporary leaders and peers. Students generally recognize these parallels immediately but sometimes find it difficult to speak of them personally within the scope of their own experiences and peer groups. The teacher can raise historical or political situations reflective of the parallels in order to initiate thought in this direction moving from the impersonal to the personal. Questions probing the "why" of the behavior of both Bontemps' characters and of Reed's characters and their satirical postures illumine the complexities and contradictions in perception and behavior emanating from the oppressive duality. Further identification of the duality is often well-established through assigning a topic paper question (short, requiring four to six pages) to allow each student to examine and explore the

duality, comment upon it and develop the dialogue concerning the duality begun in class. Critiquing the first chapter in DuBois' Souls of Black Folk in which he explicates the warring ideals, and/or the third chapter in which he criticizes Booker T. Washington's program, categorizing character responses to slavery and freedom in both novels, or comparing the styles and themes of both novels, are possibilities for topic papers that have worked well to allow the student to interact with the Afro-American sensibility and world view present in the novels from the vantage point of his/her own familiar. To effect comprehension and encourage a raised critical consciousness, it is important to allow leverage for the student to identify his/her familiar. Therefore, three to five topic questions should be presented from which the student may choose one. Students are encouraged to submit their own topics to explore with the permission of the instructor given guidelines such as the necessity of the topic question to address a theme emanating from the contradictions of the duality.

Johnson's Autobiography of an Ex-Coloured Man, besides giving the sociological view of Harlem and the south (for which the novel is commonly heralded), is a perfect exposé of the physical, psychological and cultural contradictions of the duality in the person of the ambivalent mulatto. From discussion of this novel, students learn of such cultural artifacts as ragtime, where it comes from, and how it

evolved; they learn of the temper of the 1890s through the 1900s and are often inspired to delve into the history behind Johnson's presentation.*

The irony of the narrator, who is blind to his own ambivalences, offers an impetus for a discussion of the interactions between form (the blind first person narrator) and content, the exposé of the contradiction of the duality. The narrator's decisions for action at various points in the novel easily parallel student observed or lived experiences; therefore, discussion questions evoking student response concerning their feelings when entering a different cultural milieu prove insightful. Often students may easily relate their own experiences; yet it is advantageous to have them read a poem foreign to their experience and ask them to describe as many possible human responses to it. Among the responses most frequently cited are ethnocentrism, romanticization of the different and exotic, dismissal of the work as not universal, admitting of the need to study the cultural context of the poem in order to perceive its touchstones. Discussions of these responses leads to a perception of the contradictions occurring when humankind mediates the world and employs the process of

* Ironically, given the ambivalences this author sees in Johnson's artistic career (see Chapter IV), The Autobiography may be held as an example of a novel consistent with the cultural historiography for which Cruse calls.

synthesizing and unifying contradictions and opposites. It is important for the students to be aware of these processes. Therefore, teachers should make explicit, within the context of the goals of the course, the purposes of the topic papers, short exercises such as the description of the various possible responses to the poem, and class discussion. They should be aware of the role of the interaction between process and content in learning in order to benefit as fully as possible from the course.

Huggins' Voices from the Renaissance allows the teacher to select Renaissance works from all genres to provide the student a cross-section in order to gain an idea of the scope and depth of its ambivalences, its theory, style and content. This anthology permits the student to explore beyond the assigned selections and student discussion, and topic papers generally indicate that they voluntarily read beyond the assigned material. Several lectures are needed to supplement the historical background of the Renaissance and in order to aid the students to perceive fully the dynamics of the cultural milieu of the Renaissance--the literary scene, the political scene, interaction among Black and white writers and patrons, Harlem as a curiosity, the history of Harlem, et cetera.

Cullen's "Heritage" (discussed in Chapter IV) may be read and discussed. Usually simple questions as the following evoke dialogue. How do you respond to this poem? What

are the questions the persona implies? How does the style (i.e., repetition, rhetorical questions, lyrical expression, et cetera) imply the questions the persona asks? Students most frequently detail their own similar feelings of ambivalence to their heritages from their own particular racial and cultural perspectives. Discussions of cultural invasion, in dress, popular music, et cetera, ensue.

Both Black and white students by now are conversant with the themes of self-assertion, the duality, the psychological reality of the mulatto as it manifests itself in those physically appearing white and in both those physically white and Black who are enticed by the American Dream. Zora Neale Hurston's descriptions of Afro-American folk life and rituals, Rudolph Fisher's, Claude McKay's and Langston Hughes' short stories about the Promised Land, lend insight into the real lives of real people in Harlem during the optimistic time of the New Negro--their tragedies and joys, their confusions, hopes, fears, aborted promises, et cetera. A brief excursion into the poetry of Hughes, particularly the poems of the "dream deferred" theme, chronicles the everyday person's hopes and failures. Alain Locke's essays in his The New Negro offer many examples of the cultural affirmation, ambivalences, negations, to be discussed through the teacher's raising questions that evoke student response to situations related to the themes of the works but familiar to the students (for example, Black

exploitation movies, beauty standards, et cetera).

Depending upon the teacher's evaluation of the students' progress as to perception of the contradictions and their intuitive and intellectual involvement with the content, it might be helpful to assign student oral critiques of assigned selected Renaissance works. The works should reflect the scope and depth of the Renaissance and students in critiquing should strive to lead class discussions concerning the varying and opposing views within a given work and among the differing works.

In Uncle Tom's Children, many see for the first time the ravages of discrimination, prejudice, and racial hatred. The urge "to be" they see constantly thwarted by people, laws, the entire social climate. They are led by Wright to question the validity and the limitations of the cultural institutions, the religion, and the leadership provided by the Black community. Lecture material should supplement the students' (or recall to the student) knowledge of the end of the Renaissance, the historical situation of the country, and the specific situation of Afro-Americans, both the so-called masses and the intelligentsia. Wright's Uncle Tom's Children, through its realistic portrayal of Jim Crow ethics, lynchings, the thwarting of the urge and need "to be" in men and women, the vicious assaults to personhood and life that are concomitant to discrimination, usually shocks students into another level of awareness of

the social and aesthetic import of the previous works studied. The contradictions of the ambivalent duality seen in very concrete terms and the negation of choice for the sake of survival becomes apparent. This is an important work in the course, for heretofore most students have made leaps of faith, have believed in order to understand, and related a similar familiar and not an exact familiar to the social and aesthetic experiences and contradictions, the human condition reflected in Afro-American literature. Through discussion of Uncle Tom's Children it becomes apparent to students that the aesthetic and cultural ambivalences exacerbate rather than alleviate the social reality.

Ellison's The Invisible Man simply underscores the exacerbation. The novel lends itself to much discussion of form and content--repetitive episodes, the analogy to the historical struggle of the race, the surrealist prologue, et cetera. It reveals the "trick bag" of the duality (Mr. Bledsoe's note to "Keep this nigger running"). It examines the impotency of political movements, the struggle for survival of the "masses," and the irony (as discussed in Chapter IV) of the ignorance (on the part of the author and his characters) of the potency of Negro folk life.

The theme of invisibility introduced in the prologue allows for discussion of numerous manifestations of the duality and its contradictions. The failure to recognize

the duality as such leads to a "holding pattern" in the case of the Invisible Man (see Chapter IV of this dissertation) and the episodes parallel experiences and situations familiar on some levels to Black students. The existential theme of the Invisible Man's struggle to assert himself and his humanity, leads to discussion of the existential state of humanity in general and the existential state of Afro-Americans in particular. Students' experiences may be tapped as they relate their personal identification with the existential in discussion.

The prologue and epilogue suggest a framework for questions relating the import of the Afro-American historical situation to the experience of the Invisible Man, the dynamics of oppression (i.e., the invisibility of the self and the blindness of the other, the turning of one's own human potential against one self, et cetera). Both Uncle Tom's Children and Native Son are excellent works to precede Ellison's for in both works Wright suggests the existential dilemma in which his characters are often forced to perform negatively towards themselves in order to effect a degree of self-assertion (e.g., Mann in "Down by the Riverside"). Bigger Thomas in Native Son provides an excellent character study of the effects of oppression on the human urge "to be" and the various social and political interpretations that do not recognize the struggle "to be" as part and parcel of discrimination. Wright also develops

the blindness/invisibility theme.

Having read and discussed these works, students may be assigned to read critical accounts of these specific works, or of Black literature in general, analyzing them not from the perspective of the race of the author but from the cultural assumptions evidenced by the article. Represented should be critics who do not subscribe to the idea of an Afro-American literary tradition, those who advocate the tradition as part of the "mainstream," those who argue for a Black aesthetic, and those who are ambivalent towards the concept of a Black aesthetic as it has been discussed but who perceive and accept its cultural roots (suggestions may be found on the syllabus in the Appendices). Having the students engage in a dialogue through classroom discussion and through writing short critical topic papers on such aesthetic discussions, allows them to study the dynamics of the duality in its literary manifestations, eventually to perceive the dynamics at work in their own approaches to the subject matter.*

The class then can debate Toomer's perceptions and

*It is rare to encounter a student (even among literature majors) who has been introduced to aesthetics as a concept. Students may have studied literary criticism; however, if they can offer a definition of aesthetics, they are hardly knowledgeable of any other than that based on the Western concept. All others are categorized as either irrelevant or ill-formed. They have no idea of the aesthetic values in literature being challenged by the third world artistic presence.

paradigm (see Chapter IV) as to whether or not they hold the possibility to alleviate the contradictions and generate from the contradictions' productivity. Toomer's style reflects his philosophy and the students, once understanding his constant effort to make manifest in the material the spiritual, have little difficulty with his literary style. The text lends itself to discussion of literary devices and style as they emanate from a world view. Kabnis, as a character and as a section of Cane, is replete with the agony of the ambivalences and epitomizes the rejection of the fullness of heritage, women and life foreshadowed in the previous section when matter, the physical, is emphasized over the spiritual.

Cane requires patience and imagination on the part of the teacher to search for ways to put the students at ease with Toomer's prose/poetry style. Once students are aware of the sensual imagery evoking response to the beauty and the pain, they recognize the themes such as the tragic mulatto, materialism vs spirituality, the interdependence of man and woman, and the fusion of intuition and intellect. Very often, after a first reading, students find answering content-oriented questions difficult. It helps for the teacher to explicate a few of the sections on the women and to make the students aware of the sectioning of the book according to the rural, urban to rural experiences.

It is important to place Cane in time--the temper of

the Renaissance, the ambivalent milieu of the struggles for celebration of the African past, perceiving meaning in the Afro-American folk and southern heritage, and the struggle to make sense of the urban urgencies of the American Dream. Students, usually after a second reading, simply burst forth with all sorts of insights. Most often dialogue is best effected by simply allowing the class to begin discussing reactions to the work. The teacher, who is skillful at remembering student contributions, can, throughout the discussion, order their insights around the themes of the book. A loose discussion format works well with Cane once the students are introduced by the teacher to Toomer's style and philosophies. Turner's introduction in the 1975 Liveright edition of Cane is a valuable background resource for the class.

Students familiar with Black religion, as well as those who are not, explore its contours, its illusions and realities, its strengths and weaknesses in Go Tell It on the Mountain. They see in this novel a tradition alive and some, not knowing the songs, the language, the experiences to which Baldwin alludes, need to be introduced to these as the rituals of the tradition of Black life. Others are shocked and surprised to find what they know as life in a novel, to be discussed as to its significance culturally, politically, and historically. Now the idea of rejection of religion can be discussed. Do Baldwin's characters

reject the Black religion? Does the novel reveal the powerful sensibility inherent in and often obscured by the tradition of the religion? Baldwin's characters and their struggles reveal the survival of the folk through their life/schemes; however, they also expose the aborted strength of the sensibility encouraged by the self-doubt, the physical oppression, the human potential turning against itself emanating from the oppressive mode and the duality.

George Kent's article "Baldwin and the Problem of Being" gives insights into the characters and themes of the work and stimulates further dialogue on the question of assertion and the duality. The novel is replete with references to biblical texts and spirituals and hymns generally known to the Black community but often foreign to young Black students as well as white students. A lecture on the Black church, the storefront church and its role in the urban community is essential. Information as to the transformational quality of the spirituals is necessary to understanding Baldwin's uses of the lyrics, and often students begin to perceive the mode of the spirituals by listening to and comparing folk recordings and recordings of stylized artists. The teacher can draw on the previous literary experiences in the class, i.e., scenes from Black Thunder, Hurston's description of shouting, and can ask questions that will lead students to discuss their own religious backgrounds, the form and content of services,

what they have experienced that is similar and dissimilar to the religious experience in the novel, what they perceive Black religion to be. Through the novel, white students' consciousness is raised in the exploration of another tradition and most frequently Black students begin to see what they have often taken for granted (whether an active part of it or not) as tradition.

Hurston's Their Eyes Were Watching God is a fine work for culminating the course. The ambivalences reflected in the aesthetic controversies are manifest in the everyday lives of her characters. Can you trust light-skinned Negroes? How does a Black woman decide whom to marry? Does she seek her own fulfillment? And what is that? Should she strive to be like "Miss Ann" and sit on the porch (as Janie's grandmother says) or to have love as a priority in marriage? In other words, should the rectification of the denials of the historical past of slavery determine desires now, or can one go beyond asserting that she is now more than a slave? The community views of life, of each other as they work out their lives and Janie's insistence "to be" open lively discussion on the issues central to self-affirmation within the context of the Black community. That the white world is ever-present but not overtly active in the novel may be seen on the one hand as evidence of the pervasiveness of oppression and the subtlety of the duality, and on the other as the as-ifness of Negro

life to which Kent refers (1972).

Questions about the character Janie, the plot, and the community complexities induce students to voice their identification with the struggle of Janie, a southern Black woman in the 30s, to be not just a free colored woman but a free colored person. The feminist themes in the novel are apparent and provide a springboard for asking students how is Janie's struggle like and/or unlike theirs? White students are often startled to perceive the differences the cultural context of the Afro-American woman causes. Black students seem pleased to read of tenderness among Blacks (something they know to be present but seldom written about) and eagerly examine Janie's revolutionary assertion in the light of Black man/woman relationships. Quite frequently Black women and men students comment that it is nice to see themselves in a work--their feelings, their inner struggles for definition and direction in loving, and their struggles about the restraints of their own community.

The nature of the novel itself evokes the familiar, and students are motivated to discover more about Hurston. Often, rather than a topic paper assignment, the class better profits from several panel presentations on Hurston, her life, works, cultural views, and another Black woman writer either of the twenties or present-day.

Mary Helen Washington's (ed.) Black-Eyed Susans, a

collection of short stories and novel excerpts by and about Black women, is a fine alternative to Their Eyes Were Watching God. Washington's introduction analyzes the development of characters and themes and is a good starting point for discovering the Black woman's voice in fiction. Students, men and women, Black and white, seem to best respond to these works when the onus of establishing dialogue is clearly laid on them. They freely and extensively respond to the simple question, "Well, what do you think of this work as art, as an index to a culture? A topic paper in which the students compare Toomer's women with Janie and/or the women characters in Washington's book, may serve as a springboard for discussion of Toomer's and Hurston's world views.*

The preceding discussion of process is limited to guideline descriptions emphasizing the tapping of the sensibility of the works and of the students. Naturally, more attention is paid than indicated to literary analysis, but

*Topic questions should stem from the classroom dialogue and should allow the students to critically assess characters, themes, aesthetic principles in light of an emerging Afro-American aesthetic. Depending upon the sophistication of the class, for example, they may explore Cruse's idea of the cultural flaw in his article "The Creative and Performing Arts and the Struggle for Identity and Credibility," or they may critique articles discussing works read or aesthetic principles in Afro-American literature. I find questions that challenge the students to critique or defend a given position most profitable in developing their skills of critical thinking.

literary analysis is never conducted separately to the exclusion of the intuitive, the sensibilities at play. It is paramount that the teacher structure the syllabus and classroom dynamics around the cultural dynamics present in the works to be studied and those brought to the class by the students. Classes are heavily discussion oriented. The teacher must pay close attention to both Black and white students who may be hesitant to discuss and/or write about subject matter that may threaten them. A good rapport between teachers and students is a goal not only to encourage classroom dialogue but allow students the freedom to raise issues privately if desired. Several times during the course, in my experience usually after reading Uncle Tom's Children or Native Son, and often towards the end of the course, it is necessary to allow for a pressure-valve release, that is, one class period devoted to the students expressing their responses to the materials covered thus far, to the dynamics within the classroom, and to the direction they wish to pursue in the next few classes. The teacher may wish to raise questions evoking discussion of the undercurrent feelings in the classroom. Most often it is helpful to be as direct as possible. The recognition by all students that no one has the corner on the market, neither teacher nor student, as to insight into the literature, but that collectively we have a lot, encourages the atmosphere conducive to openness and dialogue.

The teacher, obviously to effect dialogue, has to maintain the respect, trust, and a good rapport with the students. Depending upon the personality of the teacher, the classroom procedure may be very casual and cheerful. Regardless of the personality of the teacher, it should always be relaxed and pleasant.

Students often are embarrassed to ask questions about Black culture or racial dynamics--white and Black alike. The teacher should always be approachable and should frequently encourage students to take advantage of his/her office appointment hours to discuss topic papers, clarify classroom discussions, et cetera. These are legitimate needs that should be addressed as part of the pedagogy. Such appointments allow for the opportunity for student and teacher alike to explore sensitive racial and cultural issues privately should either feel the need to do so.

An introductory course in Black Studies as a prerequisite to this literature course would alleviate many problems of knowledge about Black culture, sensitivity to the subject matter, et cetera; however, having taught the course both with and without such a prerequisite, it seems the force of the students' previous literary experiences generally raises the problems as they relate to the discipline of literature.

The teacher must always be sensitive to the student

reactions to material. Black students are often encountering familiar subject matter which they take for granted. In such instances, they must be led to an understanding of the significance of the material. Here the teacher must take care not to allow an arrogant romanticizing of the culture, must anticipate student questions, and, in some instances, anticipate student hesitancy to accept the various aspects of Black life portrayed in the fiction. The hesitancy may manifest itself through hostility or quiet, unsettled submission to the ideas presented. White students are often approaching the material completely ignorant of the Black community with stereotypical notions they may accept, reject, or ambivalently hold. Again the teacher must lead the student to an understanding of the significance of the material, and she/he must not allow a guilt-laden romanticizing, must anticipate student questions, and anticipate a hesitancy to accept various aspects of Black life portrayed in fiction. The hesitancy here may manifest itself in much the same way it does in Black students but for different reasons.*

The questionnaire was intended to give insight as to students' responses to a course in which the previously

*An aspect of the duality which this dissertation does not address is the effect of the contradiction on "the other." Freire argues in Pedagogy of the Oppressed that the oppressor also suffers an oppression to his/her humanity by virtue of the contradiction.

described pedagogy is employed and the cultural flaw recognized and examined. There are no data available to measure the impact of the pedagogy and neither is the questionnaire intended to measure liberation or conscientization, if indeed, that can be done. This dissertation grew out of the author's awareness during the first few years of her teaching experience (all tolled, nine years in the college liberal arts tradition) of an apparent difference in her teaching style and the students' responses when compared to that of her white colleagues' teaching of American literature. Self-observation, reflection, and discussion with students revealed that the difference did not stem necessarily from the subject matter, but that the concept of duality prevalent in the literature but seldom discussed to her satisfaction in criticism, played a role in the perceived difference. The contours of the difference became clear upon reading Harrison's The Drama of Nomo, and the dissertation began being written mentally as the teaching and learning experience progressed. The questionnaire is simply an extension of the reflection and discussion with students about the courses that have occurred each semester.

The students responding ranged from freshmen to seniors, Afro-American Studies majors and English majors to Biochemistry majors, and, for the most part, there was an equal number of Black and white students--except in one

class there was a greater number of Black students and in the other, vice versa. There were eighteen in the Major Writers course and fifteen in the Comparative Black Poetry course. All responded.

To question one, most students commented that they became aware of culture as a force in life. Many felt their awareness of Black culture and aesthetics grew, while several commented they "perceived social situations differently" by virtue of the course. At least one in each group felt that the course did not expand their cultural awareness but made them question their "inner-beliefs and identity figures." One student replied to question one that the course had "reaffirmed what I believed to be my socioeconomic and political position in the United States."

To question two, most students commented that their self-awareness had been "heightened" and referred to a reshaping of themselves in light of that awareness. Several felt the course developed "an analytical ability in understanding Black literature as a portrayal of the complexities of Afro-American lifestyle both from the artists point of view and the aesthetic by which Afro-American art is critiqued." One commented that the course "helped me see a place where I can fit in. After dealing with feelings of a 'marginal' woman, I can feel like I'm not alone because now I realize that the feeling is common to a lot of

people." Another said that the course made her "conscious of [my] tendency to write about aspects of my life which are not greatly influenced by race and aware that I would like to start writing about my life style as an Afro-American."

Question three prompted responses as to the awareness of the complexity of the Afro-American identity and to the importance and complexity of identity within American society. Most Afro-Americans in answering this question identified themselves as such and responded that the course made them more aware of being an Afro-American. Others commented that they became aware of the Afro-American experience as culture.

Question four elicited responses ranging from literature as a "cultural expression of a people" to expressing an awareness of differences in literary tradition and in ways of teaching literature without defining it. Several referred to literature as a cultural expression and acknowledged a "black aesthetic and life style."

Question five was generally unsuccessful in eliciting a response significantly different from the responses to questions one through three. Over half responded that the course had either affected their attitudes towards others, Black and white; that they had "grown more comfortable in relating to others." At least four students responded that the course motivated more careful analysis of the use of

words and increased insights. Almost all indicated the course increased their interest in Black literature, some in literature in general.

Only one student responded to question six indicating the course was of no significant difference in relation to other courses in Black Studies. Several stated it brought them closer to themselves as human beings. For many, this was the first course in Afro-American literature or Black poetry. They were inspired to take more courses. One student's remark was simply thrilling in light of the thesis of this study:

I feel closer to this course than to Shakespeare. Shakespeare contributes to my intellectual growth but it leaves me emotionally cold. This [course] awakens both.

The following nine key pedagogical principles, evolving from this study, summarize the underpinnings of the pedagogy that are applicable to other disciplines both within and outside of the field of Black Studies. Further they summarize, along with the preceding course description and discussion of the questionnaire, the synthesis of the Black sensibility, the philosophies of Smith and Goodman, the pedagogy of Paulo Freire, and the alterations in that process of synthesis, which yield this proposed pedagogy.

Principle one: Reality is transformed dialectically and diunitally simultaneously. Therefore, just as matter and spirit, feeling and intellect operate dialectically and

diunitally in the context of the both/and world view, so too process and content struggle dialectically and diunitally. Hence, the process of teaching is just as important as the content of teaching.

Principle two: Form and content interact dialectically and diunitally. Therefore, in order to effect comprehension of the subject content of the literature, they must be examined in concert with one another. Form and content do not exist independently of one another.

Principle three: A democratic relationship must be effected between the teacher and students through the dissolution of the student-teacher contradiction. This dissolution is essential to the pedagogy in order to allow dialectical and diunital dialogue to occur. The teachers and students then function as subjects mediating the subject content (specifically here, the literature). They mediate the literature thereby establishing a dialogue among themselves and the literature, generate themes for examination and structure (papers, panel discussions, oral critiques, et cetera).

Principle four: The banking concept of education must be replaced by problem-posing education, "the posing of the problems of men in their relations with the world" (Freire, 1970, p. 66). Thus the praxis of liberation, the action and reflection of men upon their world in order to transform it becomes possible.

Principle five: The subject content of Afro-American Studies reflects a cultural sensibility which is simultaneously in accord with and diametrically opposed to American/Western values. The teacher, in order to effect a constructive academic and human experience in addition to conveying the subject matter and its sensibility, must stimulate the students' sensibility by tapping the students' experience in order to aid the students to move from the familiar (what in the sensibility of the subject content is familiar to the students either intuitively or intellectually, or both) to the unfamiliar. The affective and effective must be employed equally to bring about the cognitive.

Principle six: Education and learning as processes inextricably linked to the human sensibility provide a means for humankind's mediation of the world. Thus, the objective and subjective must be balanced in their employment. The academic must constantly seek to illumine its own relationship with the world.

Principle seven: As stated in Chapter I, liberation is as closely tied to comprehension as comprehension is to learning. Comprehension, further, is essential to effect the advance of critical consciousness which may be defined as learning. The process of raising critical consciousness encourages what in African traditional thought is referred to as habitual intelligence. According to Jahn in his discussion of Alexis Kagame's studies, "Ubwenge as human,

active intelligence has two levels, depending on whether it is a question of a 'practical' or a 'habitual' intelligence. Practical intelligence is nothing more than slyness, cunning, intellectual grasp of cleverness. Habitual intelligence, on the other hand, means active knowledge, ability, understanding, wisdom" (p. 122).

Principle eight: Comprehension is essential to the advance of critical consciousness. The advance of critical consciousness is in turn essential to conscientization.

Principle nine: Conscientization as a process ultimately brings about decolonization spiritually through dialectical and diunital dialogical reflection on the duality and other contradictions, and physically (through praxis) in concrete actions resulting from the perception of cultural, social, political, and economic contradictions and directed against the oppressive elements of reality. The duality is thus unified to yield authentic existence.

Thus we have a pedagogy that utilizes the affective and effective to bring about comprehension. The pedagogy is perceived as a process, itself constantly evolving through dialogue, and constantly encouraging the evolution and generation of themes. This generation of themes is the essential goal of pedagogy in that it maintains the liberation of sensibility (dualities, contradictions, et cetera) through dialectical and diunital interaction.

C H A P T E R V I

BLACK STUDIES: THE REVOLUTION

Win war. Rise bloody, maybe not too late
For having first to civilize a space
Wherein to play your violin with grace.

--from the poem "The Children
of the Poor" by Gwendolyn
Brooks

Summary of the Dissertation

The Afro-American operates within the context of an Eastern/Western, African/Euro-American, Black/White sensibility that is simultaneously in concert with and diametrically opposed to the dominant Anglo-oriented American sensibility. The Western aspect of the warring sensibilities within the Afro-American experience maintain an oppression of the African sensibility by virtue of the inherent contradictions between the sensibilities, and by virtue of colonial oppression. The duality, operating within the context of the dominant either/or sensibility, is exacerbated thereby maintaining a colonized state for the Afro-American.

This colonization is manifest in what Harold Cruse terms the "cultural flaw," the failure on the part of Afro-Americans to analyze historical, political, social, and economic situations from the perspective of culture. This failure is encouraged by Western perspectives that do not

recognize the dialectic and diunital interaction between culture and these other aspects of human reality. It results in an ambivalence towards the self and the oppressive other and negates the possibility of effective political action emanating from what Freire calls conscientization.

In order to effect this conscientization, a decolonization of the Afro-American must occur. A major step in this decolonization is the employment of a liberating pedagogy which frees the duality to interact dialectically and diunitally rather than oppressively with the negative imposition of the Western sensibility. Recognition and examination of the sensibility of the literature and aesthetic criticism by Afro-Americans which is replete with manifestations of the contradictions of duality and of the cultural flaw, and a tapping of student sensibility as it relates to the duality and the cultural flaw through dialogue, puts into motion a process of the raising of critical consciousness which effects comprehension and ultimately yields conscientization.

The Afro-American sensibility makes sense of the world (i.e., achieves comprehension) through a fusion of feeling (intuition) and intellect. Likewise, does the rest of humanity; however, the Western sensibility, with its emphasis on the rational, negates this fusion and encourages what Thomas Eliot and George Kent, among others, call a dissociation of sensibility. Thus, employment of the liberating

pedagogy, in the teaching of Afro-American literature which evolves from a synthesis and unification of the Afro-American sensibility, the theories of comprehension and learning of Frank Smith and Kenneth Goodman, which emphasize fusion of feeling and intellect, and the proposed liberating pedagogy of Paulo Freire, provides a pedagogical paradigm for similar pedagogical constructs in other disciplines both within and outside the field of Black Studies. The Afro-American sensibility expands Freire's pedagogy in that it reveals interactions of contradictions diunitally as well as dialectically. It also Americanizes Freire in the sense of demonstrating the applicability of his model to the American situation.

Educational Implications of the Dissertation

There are numerous implications of this dissertation to education; however, in the interest of clarity, I will summarize the most salient.

1. The affective dimension of subject content must not be suppressed. The unification of feeling and intellect in the learning process and the ultimate unification of matter and spirit in world view indicate the equal importance of the role of the affective in learning.
2. The dialectic and diunital interactions among culture and other aspects of society refute the idea that there can be a value-free interpretation of subject content.
3. That matter and spirit are fused in human mediation of the world supports the view of

economists such as E. F. Schumacher (1973) who calls for a meta-economics to provide a more human world society, and scientists, such as Siu, who argue the affective dimensions as inherent in scientific study, research and technology and its employment in order to humanize technological advance (1957).

4. Non-Western cultural values must be explored dialectically and diunitally in relation to Western cultural values in order to explore educational paradigms to effect liberation of the self and of the other in the contradictions of the oppressive duality imposed by Western sensibility and its political dominance.

5. Educational and human problems at large will not be solved in the absence of spirituality.

The paradigm of the employment of spirituality and sensibility in education to yield a liberation that effects conscientization is generally applicable to all disciplines. Methodology, content, and goals would be substantially affected, and concurrent with a decolonization of information is a decolonization of process to allow intuitive and intellectual interaction. Schumacher in chapters three and four provides examples of the implications of such thought to the discipline of economics (pp. 40-62), and Siu to the fields of science and management.

Recommendations for Further Study

Recommendations specific to the field of Black Studies and to the further development of thought here in the West that will inform our societal development towards humanization are implied throughout this dissertation.

First, a definition of Black Studies consistent with the world view of the African/Black sensibility interacting dialectically and diunitally with the Euro-American/White sensibility needs to be developed. Secondly, empirical data should be gathered to support the conceptual framework of this dissertation to ascertain:

1. the effects of the pedagogy on a class both affectively and effectively within the time span of the course as to comprehension, consciousness-raising, and conscientization
2. the effects of the pedagogy on a class exposed to it through numerous disciplines over an extended length of time as to comprehension, consciousness raising, and conscientization.

Third, dialogue strategies may be suggested for varying classroom situations in the teaching of Afro-American literature and in the teaching of other disciplines. Fourth, the manifestations of the cultural flaw should be extensively examined with an end toward their alleviation through an expansion of the conceptual sketch of the literary criticism and aesthetic analysis offered in Chapter IV. A similar examination that expands the conceptual framework of this study should occur in other disciplines within the field of Black Studies. Thus would be created the cultural historiography, the history of ideas that Cruse finds so crucial and so lacking.

Six, a detailed comparative analysis of Eastern philosophical systems must be undertaken to expand our comprehension of perceptions of reality and to yield a

vocabulary for describing the process of unification of matter and spirit. For example, the Asian concept of the Tao has much in common with traditional African thought. Ntu, universal force, being itself, in African traditional thought, corresponds with the Tao concept of no-knowledge, being, the undifferentiated whole. Taoist beliefs, such as the separation of action from thought is only a verbal differentiation for in reality there is only unity (Siu, p. 87); or that activity is the visible expression of thought and thought is the invisible stimulus to perform, find their parallels in African traditional thought (and in Freire's "Blackness"). Such parallels need to be examined and compared and studied in relationship to technological advances and scientific discoveries about the apparent physical functions of humankind in the process of mediating the world which may support the fusion of matter and spirit as basic to human functioning.

Seventh, the Western concept of liberal arts education specifically and of education generally must begin to perceive itself as exploring and examining Western heritage as it interacts with, confronts, and opposes the heritages within its purview that challenge and interact with it. This exploration and examination is a process leading towards cultural synthesis and unification that is in accord with the human process of being, of mediating the world through fusion of feeling and intellect dialectically

and diunitally.

All the implications and recommendations result from a world view that is not limited to the physical or to the either/or synthetic resolution of contradictions. It is a world view that revolutionizes humankind "to be" in its fullest sense. Siu makes this point by quoting the story of the Spirit of the Ocean speaking to the Spirit of the River:

You cannot speak of ocean to a well-frog -- the creature of a narrower sphere. You cannot speak of ice to a summer insect -- the creature of a season. You cannot speak of Tao to a pedagogue; his scope is too limited. But now that you have emerged from your narrow sphere and have seen the great ocean, you know your own insignificance and I can speak to you of great principles (pp. 82-83).

The pedagogy that emanates from the both/and world view liberates the pedagogue from his/her limited world view and allows knowledge to flow from what is uncertain, intangible, unknown--feeling, emotion, the spirit--and from its combination with matter in nature. The pedagogue holds the possibility of liberation for he/she dwells in the realms of matter and spirit, unlike the frog or the summer insect whose consciousness is limited to the finite.

The liberating pedagogy described in the teaching of Afro-American literature is grounded in the both/and world view and simultaneously: a) reinforces the African/Afro-American aspect of the cultural flaw manifest in the sensibility of the literature; b) exacerbates the oppressive

Western other which is grounded in the either/or world view; c) reinforces the world view the Afro-American students bring to the class (their familiar which helps them make sense of the world; and d) reinforces the fusion of feeling and intellect which is all humanity's way of making sense of the world.

The teacher and students examine both the finite actuality with a respect for and an employment of the infinite actuality intimations which are revealed to us through our senses. We must keep our fingers in both pies--that of the wholeness and of the part. We must seize on small details to comprehend and describe the fullness of nature and we must conversely explore the details of nature to comprehend the fullness. Siu states well one of the assumptions of this dissertation that "What is essential in education is a receptiveness to the totality of nature and a communion with her in the realm of no-knowledge" (p. 99). Thus, we can bridge the gaps that create human problems and perceive an ever-transforming universal manifestation in the details and fullness of being. So doing, we will be privy to the wisdom of life as was Emily Dickinson in her oft-quoted quatrain:

I never saw a moor,
I never saw the sea;
Yet know I how the heather looks,
And what a wave must be.

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APPENDIX I

Fall, 1978

Major Black Writers: Fiction
AAS 237a

Course overview and objectives:

This course, as a survey of Afro-American fiction with concentration on the novel, introduces the student of Afro-American literature to the major works of Afro-American writers from roughly 1900 to the present. Considerations of the development of the Afro-American tradition in fiction, the Black Aesthetic, and Afro-American women as authors and characters are included. Arranged thematically, the course focusses on the consistent theme of the struggle for freedom, physically and spiritually, amid cultural and physical oppression. The student should acquire a knowledge of the content of Afro-American fiction and should begin to build a foundation for the tools of critiquing that fiction.

Classes meet: M and T, 1:40 - 2:50

Attendance at all classes is necessary.

All papers are due the day indicated.

For make-up work for classes missed because of serious illness, permission of the instructor must be obtained.

Course requirements:

- 1) Readings must be completed as assigned to avoid an impossible backlog of work and in order to bring about the discussion format of the class. Works assigned other than the novels may be found on the reserve shelf.
- 2) Four topic papers (either assigned or approved by the instructor) must be submitted on the dates indicated. Papers will be based on the novels and outside critical readings related to the novels with the aim to introduce the student to Afro-American literary techniques and criticism, and to allow the student to develop skills of self-expression about literature.

Schedule of Readings

Weeks 1 and 2

Introduction to the course: requirements, pedagogical process; goals; ascertaining of student's knowledge of or acquaintance with the subject matter.

Bontemps, Arna. Black Thunder. Boston: Beacon Press, 1968.

Historical fiction; the slave south; the slave personality historically and in the novel; the human urge to self-assertion and its interaction with oppression.

Weeks 2 and 3

Reed, Ishmael. Flight to Canada. New York: Random House, 1976.

The satirical novel; the human urge to self-assertion and the interaction with oppression; the slave personality in the novel and historically; Western culture and its value system which informs historical and political reality; third world status of Afro-Americans as Reed depicts them; Reed and Bontemps--their world views as put forth in these works; their artistic visions; the analysis of style and relation between form and content in the two works.

Weeks 3 and 4

Johnson, James Weldon. Autobiography of an Ex-Coloured Man. New York: Avon, 1971.

Literary and personal background of Johnson; Harlem its historical and literary situation; the ambivalent aesthetic; the tragic mulatto; reality and the literary theme; form and content; the irony of the blind narrator.

Assigned reading:

DuBois, W. E. B. The Souls of Black Folk, chapters one and three.

Gayle, Addison. The Black Aesthetic, "Cultural Strangulation: Black Literature and the White Aesthetic," pp. 38-45.

First topic paper assigned.

Weeks 5 and 6

First topic paper due.

Huggins, Nathan. Voices from the Renaissance. New York: Oxford University Press, 1976.

- From The Messenger: "The Negro--a Menace to Radicalism," p. 16.
- A. Philip Randolph: "A New Crowd--A New Negro," p. 18.
- W. A. Domingo: "If We Must Die," p. 21; "Defense of Negro Rioters," p. 22; "The New Negro--What Is He?" p. 23; "Africa for the Africans," p. 25.
- A. Philip Randolph: "Garveyism," p. 27.
- Marcus Garvey: "Africa for the Africans," p. 35; "The Future as I See It," p. 38.
- W. E. B. DuBois: "Race Pride," p. 42.
- Alain Locke: The New Negro, p. 46.
- James Weldon Johnson: from Black Manhattan, p. 56.
- Wallace Thurman: Editorial from Harlem, p. 72.
- Rudolph Fisher: "The Caucasian Storms Harlem," p. 74.
- Claude McKay: from A Long Way from Home, p. 83; "Harlem Shadows," p. 84.
- Langston Hughes: from The Big Sea, p. 90; "Esthete in Harlem," p. 98; "Railroad Avenue," p. 98.
- Rudolph Fisher: "Blades of Steel," p. 110.
- Alain Locke: "The Legacy of the Ancestral Arts," p. 137.
- Countee Cullen: "Heritage," p. 142.
- Claude McKay: from Banjo, p. 155.

- Zora Neale Hurston: "Sweat," p. 199; "Characteristics of Negro Expression," p. 224; "Shouting," p. 237; "The Sermon," p. 239; "Uncle Monday," p. 244.
- Alain Locke: "Sterling Brown: The New Negro Folk-Poet," p. 251; "Art or Propaganda," p. 312.
- Jessie Fauset: "Dead Fires," p. 313.
- Georgia Douglas Johnson: "The Suppliant," p. 350.
- Helene Johnson: "A Missionary Brings a Young Native to America," p. 350.
- Claude McKay: "If We Must Die," p. 353; "The White House," p. 354; "The Lynching," p. 354; "America," p. 355.
- Arna Bontemps: "A Black Man Talks of Reaping," p. 355.
- Sterling Brown: "Remembering Nat Turner," p. 356.
- Langston Hughes: "Dream Variation," p. 358; "Song for a Dark Girl," p. 360.
- Gwendolyn Bennett: "Hatred," p. 356.

(Many of these selections are essays and poetry. They are assigned to give you a better feeling for the scope and depth of the Renaissance. Be prepared to discuss all works in class in the context of their themes, plots, and characters [where each is applicable].)

Assigned reading:

"Patterns of the Harlem Renaissance" in George Kent, Blackness and the Adventure of Western Culture (on reserve).

Week 7

Wright, Richard. Uncle Tom's Children. New York: Perennial, 1965.

Lecture/discussion on Wright--his literary world and aesthetics; the protest novel; existentialism and Afro-American fiction.

The Jim Crow south; the "we wear the mask" defensive; social and political alternatives; human potential and oppression; relationship between aesthetics and social reality.

Assigned reading:

In Kent, "Richard Wright: Blackness and the Adventure of Western Culture."

Second topic paper assigned.

Week 8

Ellison, Ralph. The Invisible Man. New York: Signet, 1952.

Lecture/discussion of Ellison's life and literary background; theories of literature, etc.

Form and content as illustrative of the duality; the irony of the "blind" narrator; the role of culture in the novel's form and content; the ambivalence and invisibility in the Afro-American "being."

Assigned reading:

In Kent, "Ralph Ellison and Afro-American Folk and Cultural Tradition."

Second topic paper due.

Weeks 9 and 10

Toomer, Jean. Cane. New York: Liveright, 1975.

Lecture/discussion of Turner's "Introduction"; Toomer's life; his philosophy in Essentials.

Characters and theme analysis; the women in Cane; Kabnis compared to the Invisible Man; Western and Eastern sensibility and their relationship to the Afro-American culture and situation.

Weeks 10 and 11

Baldwin, James. Go Tell It On the Mountain. New York: Dell, 1953.

Lecture/discussion on the odyssey of Baldwin, his search through essays and novels for an answer to racism.

Black culture and religion; historical function of Black religion in Africa and America; transformation of reality through the spirituals. Urbanization and religion; cultural conflict, identity and assertion manifest in the novel, etc.

Assigned reading:

In Kent, "Baldwin and the Problem of Being."

Third topic paper assigned.

Weeks 11 and 12

Hurston, Zora Neale. Their Eyes Were Watching God. Illinois: University of Illinois Press, 1973.

(Alternate: Washington, Mary Helen (ed.). Black-Eyed Susans. New York: Anchor, 1975.)

Lecture/discussion on Hurston. Cultural assertion and ambivalences in her personal experiences.

Black womanhood and manhood and the ambivalences of Black culture; the Black community as an entity; role of the folk, folklore, religion in the Black life Hurston depicts. Feminism in the novel.

Assigned reading:

In Hemenway, Robert E. Zora Neale Hurston: A Literary Biography. Illinois: University of Illinois Press, 1977, chapters one through five and chapter nine.

Third topic paper due.

Week 12

Aesthetic considerations: What is Black Literature? Afro-American literature? Afro-American sensibility?

Assigned reading:

In Kent, "Before Ideology: Reflections on Ralph Ellison and the Sensibility of Younger Black Writers."

In Jones, Leroi. Home: Social Essays. New York: William Morrow, 1966, "The Myth of a Negro Literature."

In Henderson, Stephen. Understanding the New Black Poetry. New York: William Morrow, 1973, the "Introduction: The Forms of Things Unknown."

In Frye, Charles. Towards a Philosophy of Black Studies. San Francisco: R and E Research Associates, 1978, chapters IV and V.

Final topic paper is due at the end of exam week. The choice of topics will involve the aesthetic considerations discussed during week 12 in and of themselves and/or in relation to the works studied this semester.

APPENDIX II

TO: Students in AAS 237a, Major Black Writers: Fiction,
Fall 1978

FROM: Johnnella Butler, Instructor

Please answer as fully as possible the following questions. Your answers will provide information very helpful to my dissertation on "Black Studies: Pedagogy and Revolution."

1. Has this course expanded your awareness of cultural difference and the relationship of culture to concrete life realities (i.e., politics, economics, social situation, etc.)? If so, how? If not, why not?

2. How has this course influenced your self-awareness, attitudes, and consciousness as they relate to life?

