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ABSTRACT

This course guide describes a one-semester, junior and senior, elective course in Afro-American literature, organized generally by genre and based on a required reading list of eight paperback books. An introduction points out the importance of including black literature in all 4 years of required English classes, rather than offering only a special course, in Illinois high schools. An article, "The Un-literature Literature Course--Afro-American Literature," written by the teacher, discusses class activities, from role-playing sessions to formal readings, which aim at establishing a sense of freedom of views among blacks and white. The course is designed to go beyond the limits of traditional literature courses to include the study of historical events and influences, and to create a sense of "the black experience." Student comments on the course are included. After a statement of the high school's educational philosophy, the guide takes up course organization; cognitive, affective, and psychomotor objectives; teaching-learning activities; evaluation or assessment techniques; and learning resources, both print and nonprint. A selective bibliography for teachers of Afro-American literature is included. (DD)

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# A Course Guide for Afro-American Literature

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This guide was developed as a curriculum project during the summer of 1969 by Ronald L. Gearring and Malcolm Stern with the assistance of Alice Johnson of the Central Library staff.

English Department
Evanston Township High School

## PREFACE

Afro-American literature is a one-semester elective course offered by the English Department of Evanston Township High School to juniors and seniors for one-half credit. It meets fifty-five minutes (three modules) per day, three days per week. The approach to Afro-American literature will be generally by genre, and the emphasis will be on American black writers.

The required texts, all paperback, to be purchased by the students are:

1. *Black Voices,* edited by Abraham Chapman
2. *Three Negro Classics,* edited by John H. Franklin
3. *Autobiography of Malcolm X*
4. *The Learning Tree,* by Gordon Parks (or a current-interest title)
5. "Blues for Mister Charlie," by James Baldwin
6. *Why We Can't Wait,* by Martin L. King, Jr.
7. *Fairoaks,* by Frank Yerby (or a historical novel by a black)
8. *An African Treasury,* edited by Langston Hughes

Any teacher embarking upon this course should be aware of the wealth of material available and should set aside many hours for reading. For this purpose a bibliography for the teacher is included. The majority of the writing committee's time was spent in reading, intensively and extensively, as many books by Afro-American writers as time permitted and then evaluating them. The committee feels that it barely scratched the surface.

# Introduction to Syllabus on Afro-American Literature

By Clarence W. Hach

The English Department of Evanston Township High School is pleased to make available to other schools in Illinois its syllabus for its elective semester course in Afro-American literature. In its second year, the course has proved popular with both black and white students, for we have had about a 60 percent black, 40 percent white enrollment. Offering the course as part of the school's curriculum in black studies has been important psychologically to the 17 percent of our student population that is black.

It has also been important to that part of the white student body which feels strongly that not enough has been done to interest black students. The fact that the course is taught by a black teacher, Ronald L. Gearring, has also been important to both blacks and whites, as some of their comments in Mr. Gearring's article will show.

More important than offering a special course in Afro-American literature, however, is our including some black literature in all of our four years of required English. We would not be fulfilling our responsibilities in the multiracial school that is Evanston Township High School or in our larger democratic society that is the United States were we to offer only a special course in black literature for those interested and ignore it for the masses of our students. To do so would be as foolhardy as offering a special course in Afro-American history and not have it included as part of U.S. history required of all juniors. Therefore, though we are pleased to offer the special course in Afro-American literature, we consider more important having some black literature in every required course all four years. We think having such a requirement is important for every high school in order to deal realistically with American literature and to prepare students to live in a multiracial society. The fact that in Illinois there are all-white schools, or nearly so, should not mean that students in those schools should not read any black literature as part of formal classwork. Better, it seems to us, that students not read some of the traditional literature found in typical anthologies, if doing so means not reading intensively representative black literature.

In addition to some short nonfiction, short stories, and poetry by black writers, all of our required courses have some drama, novels, or longer nonfiction. Freshmen, for example, may read, depending on the ability group, Baldwin's *The Fire Next Time*, Vroman's *Harlem Summer*, Graham's *South Town*, or Hansberry's *Raisin in the Sun*. Nearly all students in both of our freshman ability groups read *Raisin in the Sun*. Though not written by a black writer, *To Kill a Mockingbird* is a popular freshman novel that we think contributes significantly to our affective objectives in teaching black literature.

Sophomores may read Wright's *Black Boy* or Griffin's *Black Like Me* as well as biographies of black persons as part of their personal reading in the sophomore biography unit. Juniors may read Denby's *Beetlecreek*, Parks' *The Learning Tree* or *Choice of Weapons*, Walker's *Jubilee*, Wright's *The Outsiders*, and

selections from Wright's *Uncle Tom's Children,* which is required for intensive reading in both ability groups. Nearly all seniors read Wright's *Native Son.* Some read Ellison's *The Invisible Man,* a difficult novel except for the most able.

Our English teachers believe that it is their job, as much as it is that of social studies teachers, to develop in students an awareness of the ethnic pluralism of American society, but to do it through the human story that literature makes possible.

The syllabus which follows was prepared as a summer curriculum project by Ronald Gearring and Malcolm Stern, the English chairman in Boltwood School, one of the four schools within a school that make up Evanston Township High School. Both did a great deal of reading before setting out on their task. Having a black teacher and a white chairman plan the course that would be open to both blacks and whites gave it the perspective that I think was necessary for us. Mr. Gearring's comments on teaching the course emphasize the importance of his thinking about both white and black students and the backgrounds that they bring with them when teaching Afro-American literature.

In the September 1969 *English Journal,* Dorothy Sterling in "What's Black and White and Read All Over?" wrote about the new equation that we can come up with if "we equip young people with an understanding of black culture and history so that they can truly grasp the oppressive character of white racism and the despairing resentment of black Americans . . . : not black protest *versus* law and order, but black people plus genuine freedom and respect *equals* law and order." I think, and Mr. Gearring's students, both black and white agree, that our Afro-American literature course as taught by him has achieved this equation.

Dorothy Sterling's concluding paragraph was "But we must hurry. There is not much time." I hope that the *Bulletin*'s publishing our syllabus and Mr. Gearring's and his students' comments will give impetus to Illinois high schools to include black literature in their curricula.

# The Un-literature Literature Course—Afro-American Literature

By Ronald L. Gearring

*Boltwood School*
*Evanston Township High School*

"This definitely is *not* a literature course."

This most astute comment was made by a student in her course evaluation paper. The statement continues: "The course should be retitled something like 'A Look at the Black American Through his Writings, Both Fiction and Nonfiction'." The paper then proceeds to attack the course at every point possible regarding the fact that it does not measure up to other English courses, using as standards of comparison the traditional academic criteria of the white-oriented literature courses.

My first reaction to the student's evaluation was one of disappointment in myself, for truthfully, teachers in asking for evaluations are generally hoping for that generous reinforcement which student praise can and does engender, whether honest or otherwise. But this student had been sharply critical but sincere in her frank estimation of the failings of the course. Basically, I felt I had failed to provide for this highly academic student a comfortable framework in which she could read, interpret, and feel the essence of black writing, and I was greatly disturbed.

The course of study indicates I had realized even in the earliest planning stages that an Afro-American literature course had to be totally different in its approach. The changes were effected immediately, and student responses to these changes were immediately noticeable. Although black students had actually planted the seed of the idea for a completely black literature course, I felt it was most important that the course not be exclusively for blacks, especially these early course offerings. (I am pleased at the far-sightedness of this decision.) However, after the first few meetings, I began having second thoughts relative to this point. Although the ratio of black to white student enrollments in the course was fairly even, these first classes indicated that balancing class ratio did not solve all problems. When blacks began to flex the muscles of class "equality" in numbers, whites were not certain how to handle themselves in this new situation. A black literature course with a black teacher and an equal ratio of black and white students could have become an

overwhelming situation for everyone involved unless careful considerations toward creating a sense of free expression for *all* participants was made the first order of business. The existing walls between the groups could not be further secured if the class were to function in the best seminar grouping. And so, with this as the first project, the class began.

The activities most successful at breaking barriers and getting students to relate to each other involved varying assignments in which the students had to work together, in class and out, to create a product. Careful selection of the student committee makeup resulted in some excellent planning, producing, and executing of activities. In addition, students gained a sense of responsibility to and respect for each other and each other's efforts. Add the fun-and-games sessions where we played the traditional getting-to-know-you games, and the results, although not overwhelming, did provide the framework for the activities of the course.

If the student were to respond freely to the stimuli of the reading assignments and sense a freedom of expression of his views regarding what experiences he encountered through the literature and his daily living, this sense of freedom had to be established from the beginning of the class. An important component giving emphasis to the need for student freedom was also indicated as the student progressed into the various roles he portrayed during the role-playing sessions, as well as during formal readings in selections from black theater works. Many excellent dramatizations of rather basic situations served to reach many of the students who had overlooked these same situations as they were presented in the literature. To move from reading, in *Autobiography of Malcolm X*, about ghetto circumstances to a dramatization of a white family visiting their housekeeper in her ghetto apartment somehow gave the student the opportunity to bring home the realization of the Malcolm X writing. Or, reverse the roles allowing blacks to refuse service to touring whites in a soul restaurant on Chicago's south side, and both black and white students felt the strains of segregation in public accommodations more pointedly.

The aforementioned activities may prompt the question raised by the student earlier: "Is this literature?" True literature records real experiences, and in order to best benefit from the writer's recorded experiences, the reader needs to analyze his own realm of activity in respect to that which he has encountered in the literature. How often have we English teachers attempted

to get our students to relive sixteenth century England to feel the essence of Shakespearean drama? Why, then, can we afford not to gain from this literature which so much is a part of our time and is becoming more and more a greater influence in our daily lives? In order to understand black literature, one must study those historical events and influences which have so greatly affected these authors, too. The "black experience" is a reality for blacks; for whites it is a different culture which must be studied as blacks have studied in the white society for these three hundred years. This, then, is the justification for the new courses in areas generally referred to as black studies.

Black and white students alike in their final evaluations of the class have indicated the validity of the definition and explanation above. Black literature courses have as their obligation to go beyond the actual limits traditional literature courses may have set in order to create a sense of the "black experience" for the students enrolled in such classes. This is the major element traditional English courses do not attempt to incorporate in their survey-type exposure to black literature. Admittedly, this failure can be attributed primarily to the time factor problem. These traditional English courses should be encouraged to include in the total curriculum as much black literature as possible; however, it is not possible to teach black literature in a traditionally structured course, in a traditional manner, and by using a single work by a randomly selected black writer. This is what I believed as a traditional English teacher as I approached the writing of the Afro-American literature course of study. This is what I have discovered after a year of teaching the black literature course. This is what my students say over and over in the following unedited comments regarding the course.

> By being black yourself (teacher) you stimulated the Negroes more, for they would be sure that they would get true answers out of you, if they were possible. The whites would listen more closely to what you had to say because they never had had to listen to a black teacher express his attitudes and ideas.
>
> The most enjoyable and educating activity was the role-playings. We had whites acting white; we had blacks acting black; how ironic and tragic — we had blacks acting white and whites acting black. Students were sophisticated enough to be open-minded and see the irony, the tragedy, and the silliness of our lives.
>
> Although I opened my big mouth more often than anyone else, and even though I said the more degrading things to and about the white folks, I think that this group of whites merit some credits for their humanness.

People are beginning to look into themselves and realize the need to see each other as human beings.

The class was beautiful.

Though I did not speak out a lot in class, the discussions led to a lot of hot arguments outside of class with other class participants.

Whenever I get the opportunity to be in a class where other blacks and whites talk openly about race relations, it gives me a chance to see if my views compare to theirs or why they differ.

Afro-American literature is the only class I know where there is a combination of so many other courses: English, history, drama, reading, art, music—you mention it and we've done 'em. This concoction of courses is what has kept my interest so high during these last eighteen weeks.

Role-playing is truly a very sensitive game that provokes awareness.

Role-playing is a way of getting even the most reluctant to speak. It's hard to be silent when everyone else is talking.

She was not just reading the book, but she had put her mind and her body into the book. I think she had become black. I thought it was a beautiful experience.

The class gives you a greater understanding of the problems that exist in our society, and it gives you hope.

I was aware there were black poets, but I had not conceived we had so many who had written so much.

Working closely on committees for the Malcolm X unit and the poetry unit was good, for it gave the opportunity for close inter-racial communication and contact.

I learned that one never fully knows or understands something as gigantic and complex as the field of Afro-American literature, history, civil rights, etc. that are all tied in together.

This is one of the few classes (weaknesses and all) that I have ever enjoyed and about the only one I anticipated attending.

The class had to be more than just reading--it was sharing and listening and discussing things that go with everyday life.

# Philosophy of Evanston Township High School

The faculty of Evanston Township High School seeks to provide a learning environment in which each student can acquire feelings of adequacy, an attitude of disciplined self-direction, and skills and knowledge for lifelong learning in his quest for self-fulfillment.

We believe in the dignity and worth of each student and *in his unlimited potential for growth.* We believe that experiences which actively engage him in the process of learning and which relate

to his interests and abilities are more likely to be meaningful and contribute to growth. The climate of the school should nurture and sustain the inquisitiveness of the student as he searches for and discovers new meanings in the context of his environment. To this end we believe that we should assist each student to discover and extend his interests and talents and provide both the means and opportunities for their expression.

We believe that schooling should be value-oriented. The climate of the school should stimulate and support the willingness of each student to be open to all experience, to analyze his beliefs and feelings, and to develop criteria which influence behavior and recognize the rights of his fellowmen. The school community should stress the freedom to inquire, to challenge ideas, and to examine alternatives while valuing the freedoms of others and the discipline of responsible behavior.

We believe that each student should understand the meaning of American democracy and have opportunities in the classroom and school to practice its fundamental tenets. He should acquire an understanding of the ideas, events, and processes which have shaped the evolution of his culture and the cultures of other peoples and to interpret and apply these concepts in his efforts to comprehend and cope with present experience. Therefore, we believe that schooling must be relevant both to the needs of the student and to the community, society, and world in which he lives. Experiences provided in the curriculum should relate to and value the richness and diversity of human experience and inspire each student to seek to improve the condition of mankind, to discover a loyalty which transcends the self and is realized in the common purposes of man.

We believe that each student must understand and adjust to the dynamics of change. He should understand the methods of science and become sensitive to the effect of science and technology upon the individual, the family, and the institutions of society. His total experiences should be planned to facilitate the development of personality and the strengthening of critical thinking powers to enable him to face the future with confidence and to cope with the changing conditions of the psychosocial and physical worlds in which he will interact.

We recognize that the school shares the responsibility for the total development of the student with the family and other agencies of the community. We believe that when communication among all significant persons in the life of the student is fostered his growth is enhanced.

We believe that in the final analysis all learning is personal; it is the product of meanings acquired by the individual as he interreacts in a social setting. To learn to function effectively in that setting, the student must be given the chance to work independently and to set goals and determine the means to achieve them. The student who has acquired the skills of critical thinking, who knows what he ought to do with respect for himself and with reverence for others, and who demonstrates the capacity for self-direction and achievement is likely to attain self-fulfillment and be a contributing member of society.

I. Course organization

Any of the major themes of literature can be easily related to the discussions presented in the various genre selections. The teacher should have in his grasp a full knowledge of all the material he plans to cover. In this way he can best present his unit by drawing examples from all genre. For this reason longer works are begun immediately. From this major reading assignment the teacher draws the basic class outline and supports it with poems, short stories and so forth.

For example, a teacher assigns the reading of the opening sections of Booker T. Washington's *Up From Slavery* and W. E. B. DuBois' *Souls of Black Folk*, both selections available in *Three Negro Classics*. These works are chronological records of the growth of two Negro leaders and historical ramifications of such growth. Therefore, early references are made to the period of slavery and reconstruction. Here, then, the teacher should introduce and emphasize conditions of slavery which are roots of today's Negro revolution. One should immediately see the convergent themes from which he may choose to draw a seminar focus or even a unit theme.

Additional information can be presented concerning any of the following points: (1) the stereotyped slavery "Negro,"(2) conditions of the plantation, (3) children of slavery, (4) degradation of the male, (5) family structure in the slave "communal," and others. Of course, these points will probably be included in each area discussed, but the course must be flexible enough to allow for themes, ideas, and concepts to be covered as they arise. At this time reference should be made to those selections available in the teacher collection related to or reacting to the period of slavery.

Additional concepts growing from this beginning unit should include (1) that every man is a human being and due the respect

of every other man, (2) that better understanding of people can be learned by reading, studying, and discussing literature, (3) that Afro-Americans have made significant contributions to American literature, (4) that creating positive images of minority-group members helps *all* people in shaping of self-concepts, (5) that listening is imperative for the improvement of human relations, (6) that seminar discussions are most successful if everyone contributes ideas and participates fully. These concepts should be introduced to the student through the various genre: that is, autobiography, poetry, drama, novel, short story, and literary criticism. The course structure must be designed to permit the introduction of these important concepts and others as students and teacher recognize them in literature or in discussions stemming from same.

II. Objectives

A. The cognitive objectives of Afro-American literature are:
   1. To improve the student's reading skills by requiring close and concentrated interpretation and evaluation of the assigned material
   2. To provide sources of information concerning the Afro-American and his feelings as expressed by the Afro-American himself
   3. To show the excellence of representative genre of Afro-American literature through discussion and criticism
   4. To teach effective discussion techniques as a means to solving some problems in the vital area of human relations
   5. To illustrate some of the historical significance of the Afro-American as shown in his literature
   6. To develop a better understanding of the variance in language patterns and vocabulary as exhibited in the literature of the Afro-American
   7. To encourage students to respond creatively to the literature
   8. To encourage insight into mass problems of race differences as depicted in Afro-American literature
   9. To develop the student's critical capacities so that he can judge good and bad literature.

B. The affective objectives of Afro-American literature are:
   1. To foster the desire to read more and with discrimination in the area of Afro-American literature

2. To develop channels of communication which will lead students to respect and understand each other's differences
3. To provide a learning climate in which each student feels free to respond to various stimuli from the literature
4. To encourage students to respond creatively to the literature
5. To develop a sense of pride in the literary achievements of Afro-American writers
6. To help students discover themselves and their differences as they relate to each member of the class.

C. The psychomotor objectives of Afro-American literature are:

1. To improve the student's physical writing skills by requiring complete and legible examinations and compositions
2. To improve the student's oral reading skills by requiring students to interpret orally passages from the literature
3. To improve the student's skills in discussion by encouraging total participation — both listening and speaking.

III. Suggested teaching-learning activities

Because the primary purpose of the Afro-American literature course is to present as many representative literary works by Afro-Americans in the various genre as previously indicated, much emphasis is placed on reading. Students are required to read, read, read.

Most of the class discussion and so forth stems from those required readings in each genre as decided by the teacher. Although a basic list has been decided previously, it should be noted that some of the choices are subject to change if the demands of the class and the agreement of the teacher deem such change profitable to the overall purpose of the course or the specific unit involved at that time. Careful considerations have been given to each literary choice, and the beginning list best meets the needs to accomplish the objectives of the course.

Students will also choose additional reading from supplementary reading sources: (1) An important supplementary reading source is the teacher's office collection of copies of popular Afro-American novels, stories, essays, and so forth. These can be checked out from the office "library" and read upon recommendation by the teacher or by request of students who indicate specific interests. These materials may be used further as resource

or supplementary materials to various subject or content-centered units discussed within a genre or in crossing from one genre to another for support. Students may also recommend new titles for this private collection specifically for Afro-American literature students. (2) It is unnecessary for resource centers to stock class sets of any of the materials the course includes; however, each resource center librarian is encouraged to increase the number of works by Afro-American writers and perhaps an independent project of some member(s) of the class should be a continuous highlighting of Afro-American contributions in the field of literature through reviews, displays, and so forth. (3) Central library, as a part of this project, has revamped and updated the reading list available to all students. Afro-American literature students make extensive use of this list, as the library staff, in its updating the reading list and upon request of the writers of this course, has specified those works by blacks as an additional part of the thorough list of works entitled "Literature By and About Negroes." Additional reading lists compiled by the central library include "The Negro in the United States," "Short Stories by Negro Writers," and "Black Poets."

As the course of study indicates, the reading aspect of the class is in several phases: (1) assigned readings, (2) supplementary recommended reading, and (3) interest-level reading. Again, because the major emphasis is discussion, writing assignments, quizzes, and tests are held to a minimum. Students, however, are given an opportunity to exhibit skills in writing reactions, responses, and possibly creative writings, all as a result of prepared stimuli. But students know early of the de-emphasis on writing and the emphasis on accumulation of ideas and attitudes as a result of their reading experiences in this course. Seminar contributions and half-group discussions are most important in deciding an evaluative grade for the course. Independent study projects should be encouraged, and these may be completed in the form of term papers or brief research projects, as well as oral presentation projects.

As this course guide states earlier, much of the student's progress is determined by the varying manner in which he contributes to the class discussions. Obviously these discussions are not (and should not be) predictable at all times, but as in a traditional situation, most discussions will have a definite focus, and specific goals will have been previously set for that period.

Large group discussions (involving total class participation)

are generally teacher-directed to the point that students are able to grasp the significance or major emphasis of literature being studied. These periods can also most benefit from special student reports, symposia, and the few essential background material presentations. During these sessions a general classroom formality should prevail.

Small group activities center about half-groups and quarter-groups. These groups function in a general seminar sense. Their purpose is to discuss the readings that the students have been assigned. Also, an important function of the small group is to provide an opportunity for students to share supplementary reading as well as personal experiences and attitudes. An attempt should be made to divide the class into its smaller groups so as to get a cross section of student abilities, interests, and attitudes represented in each group. Also, the groups' makeup should vary when change is effective or necessary.

Each individual student should be encouraged to make at least one special contribution to the group. This may take the form of a book review, a biographical study and report, an assigned report or presentation in a special area, and so forth. The purpose of the assignment is to give the student the opportunity to exhibit his own leadership skill, as the report, hopefully, will end with a discussion of the material with the student as source person or discussion leader. (Many of these oral presentations result from independent study projects.)

The area of independent study continues to be one of question in the minds of many students. It is hopeful that a list of possible areas of independent study provides proper interest, and together with the class stimuli, students will tackle interesting unassigned projects. Certainly, the teacher should encourage any particular interest that can lead to an independent study project any student may have. These projects are designed to serve also in the area of enrichment, and choices cover such wide areas as the theater, the dance, politics, art, music, sports, and so forth, all areas in which the black man has made major contributions. Hopefully, these projects become valuable sources for further study in the area.

Writing is and should be an integral part of any class granting English credit; however, because of the extent of reading students are required to perform and the resulting discussions stemming from this reading, writing assignments should be minimal, but very directed. Most papers fall into three areas: (1) impromptu responses, (2) essay examinations, and (3) special individually directed assignments. In each case the student is expected

to exhibit a knowledge of basic composition skills, but the greater emphasis naturally is placed on content. (No formal lessons in composition or grammar are taught.) Therefore, a student who writes poorly but grasps the basic concepts of the lesson and expresses an understanding of this material receives comparable complementary grades.

Opportunities for impromptu responses or reactions occur often, and in this particular course, a student's immediate response in a recorded form can be most helpful in determining attitudinal changes in a short test period within a unit, as well as a general transitional change. These quick ten-minute to perhaps half-hour writing sessions can provide ideas for future class discussions as well as much evidence of affective learning progress. Hopefully, students learn early to be honest and sincere in their responses to various readings and discussions. These are credited, but not all should be graded.

One or two major examinations are essential to the course. Examinations are designed to cover general knowledge and attitudinal changes primarily; thus, objective tests would hardly prove beneficial to this purpose. An occasional pop quiz on assigned reading can be expected, but only in cases where the class has exhibited a laxity in outside reading preparation should these become frequent.

An extensive written contribution is required of each student. Several alternative choices are to be offered to the student at the beginning of the semester. Additional suggestions for topics will be continuously offered throughout the semester. Certainly, here is another area in which independent study activities can be coupled with required assignments to an advantage. As stated before, form is considered, but the major emphasis is content.

If the class achieves the high level of involvement in the subject matter of the reading which is expected, then the response should be a valuable asset in the area of creative writing. This area should certainly be considered and explored whenever possible. These students should produce some relevant original material, and they are encouraged to write.

Movies, television, magazines, newspapers, and recordings offer valuable aids in presenting interesting background, highlights, or material relevant to various aspects of the human experiences from which much of the literature of the Afro-American writers has been taken. These audiovisual aids have been explored, and some of the better materials have been catalogued for inclusion in this course. However, these sources serve

only as supplementary materials, and stress is placed on their contribution to the understanding of the literature. Examples of the available materials which are used in the class are listed in Section V under nonprint resources. Because this list is ever increasing, special attempts are made to constantly review films, television shows, magazine articles, and other sources for helpful current aids.

IV. Suggested evaluation or assessment techniques

Evaluation techniques must be varied to attempt to appraise the student's progress toward all of the objectives of Afro-American literature. In the area of cognitive learning, essay examinations are used to evaluate the students' reading, comprehension, composition, and study skills. Quizzes can be utilized for an immediate check of daily preparation. Expository compositions — impromptu and out-of-class — assess the students' awareness of new sources of information, an understanding of the variance of language patterns, his insight into problems of race differences, the representative genre of Afro-American writers, and his sense of literary criticism. Awareness of the foregoing will also be seen in the student's performance on examinations.

Participation in seminar discussions appraises the student's grasp of discussion techniques, his development of open channels of communication, his respect for others and their opinions, his understanding of and respect for racial differences, and his insight into himself and Afro-American literature.

Examples of creative writing — poetry, prose, drama, and so forth — suggest how well the student has responded to various stimuli designed for evoking creative endeavors.

Independent study projects and activities appraise partially the student's increased desire to read more widely in the area of Afro-American literature, his newly acquired critical acumen, and perhaps even his ability to work with fellow students on projects done together.

Affective learning is best assessed by nonreactive tests. In observing his students, the teacher can determine if any changes have taken place in student attitudes toward each other, toward themselves, or toward Afro-American literature. Good intergroup relationships can indicate self-discovery and sensitivity. Pride in Afro-American literature is certainly observable by the teacher in the students' examinations, compositions, creative responses, and verbal behavior.

Psychomotor skills are in many cases being evaluated simultaneously with cognitive learning. Involvement and improvement in writing, speaking, and listening are evidence of achievement of psychomotor objectives.

V. Learning resources

A. Print
1. Required texts -- see introduction
2. Supplementary texts
   a. Teacher's collection
   b. Central library
   c. Resource centers
3. Pamphlets: for example, *Life* reprints
4. Prepared bibliographies
5. Magazines
   a. *Ebony*
   b. *Negro Digest*
   c. *The Crisis*
   d. *Negro American Literature Forum*
   e. *Journal of Black Poetry*
   f. *Black Theatre Issue*
   g. *Kenyetta*
6. Newspapers
   a. *Chicago Defender*
   b. *Elijah Speaks*
   c. *Chicago Daily News* (comics)
   d. *Chicago Sun-Times* (Tuesday supplement)
   e. *Pittsburgh Courier*

B. Nonprint
1. Films
   a. Commercial
      (1) *Slaves*
      (2) *Only a Man*
      (3) *Pinky*
      (4) *Hurry, Sundown*
      (5) *Blackboard Jungle*
      (6) *To Sir, With Love*
      (7) *Something of Value*
      (8) *A Patch of Blue*
      (9) *Salt and Pepper*
      (10) *Lilies of the Field*

b. Educational
(1) *History of the Negro in America: 1619–1860*
(2) *History of the Negro in America: 1861–1877*
(3) *History of the Negro in America: 1877 to Today*
(4) *Booker T. Washington* (University of Illinois)
(5) *Burden of Truth* (University of Illinois)
(6) *Martin Luther King — A Man of Peace* (University of Illinois)
(7) *Paul Laurence Dunbar: American Poet* (University of Illinois)
(8) *A Time for Burning* (University of Illinois)
(9) *USA: The Novel — Ralph Ellison on Work in Progress*

2. Tapes
a. Video
(1) Commercial programs
(2) Classroom activity
b. Audio
3. Visuals — overhead projections
4. Film strips
a. The Negro in American History (with a record)
b. The American Negro: the Quest for Equality
c. History of the American Negro
d. Minorities Have Made America
e. They Have Overcome
5. Recordings
a. Commercial
(1) Folk
(2) Spiritual
(3) Blues
(4) Jazz
(5) Rock
(6) Soul
b. Educational
(1) *Anthology of Negro Poetry*
(2) *An Anthology of Negro Poetry for Young People*

C. Resource persons
1. Evanston Township High School faculty
a. Dorothy Magett, coordinator of human relations
b. Alice Johnson, central library

c. Jean English, Boltwood resource center
d. Others
2. Guest speakers
3. Northwestern University faculty
4. Northeastern Teachers College faculty
5. Community resources — black professors and so forth

## TEACHERS' BIBLIOGRAPHY

Adoff, Arnold. *Black on Black: Commentaries by Negro Americans.* New York: Macmillan Company, 1968.

This book offers a valuable source of material for determining attitudes expressed by prominent black writers in full-length works elsewhere. A chapter or a speech taken from the major work heightens one's interest toward reading the original work.

Baldwin, James. *Blues for Mister Charlie.* New York: Dell Publishing Company, 1964.

This three-act play, set in Mississippi, clearly illustrates the powerlessness of the blacks in confronting the white power structure. A white store owner kills a young black, lies under oath, gets witnesses to falsify testimony, and is acquitted by a jury, all of this despite the majority of the town knowing he murdered the man. The play develops several characters and uses a unique setting.

Bennett, Lerone. *What Manner of Man: A Biography of Martin Luther King, Jr. 1929-1968.* Chicago: Johnson Publishing Co., 1964.

Mr. Bennett does his usual excellent job of putting into interesting historical perspective the life and activities surrounding Dr. King's rise to prominence. The book offers valuable background reading to books by Dr. King himself.

Berek, Peter. "Using Black Magic with the Word on the World." *Saturday Review,* November 30, 1968, p. 35.

Bone, Robert. "Negro Literature in the Secondary School: Problems and Perspectives." *English Journal,* April 1969, p. 510.

———. *The Negro Novel in America.* New Haven: Yale University Press, 1965.

A chronological listing of Negro novels from 1853 to 1952.

Bontemps, Arna. *American Negro Poetry.* New York: Hill & Wang, Inc., 1963.

This poetry collection includes the work of a wide variety of Negro poets. It has a very interesting arrangement, for it appears to develop from the early traditional poetry to the new angry black poetry of sou'.

Brown, Frank. *Trumbull Park.* Chicago: Henry Regnery Company. 1959.

Any teacher who wishes to sense the shock of the changing racial climate in Chicago should read Frank Brown's account of the move into Trumbull Park by the first small group of blacks.

Carmichael, Stokely, and Hamilton, Charles V. *Black Power.* New York: Random House, Vintage Books, 1967.

This offers good reading to gain a perspective of one militant group's thoughts on the Negro revolution.

Cattle, Thomas. "The Wellesley Incident." *Saturday Review*, March 15, 1969, p. 67.

Chapman, Abraham, ed. *Black Voices*. New York: Mentor Press, 1968.

This anthology includes sections on fiction, autobiography, poetry, and literary criticism plus a long introduction. Selections are good and varied. The book lends itself to comparative studies.

———. *The Negro in American Literature*. Oshkosh: Wisconsin Council of Teachers of English, 1966.

This pamphlet provides excellent introductory material for teaching a course of this nature, plus it contains an extraordinary bibliography of materials available.

Cleaver, Eldridge. *Soul on Ice*. New York: Dell Publishing Co., 1968.

This is intense and powerful writing from a black who speaks from his soul and "tells it like it is." As shocking as it becomes at times, this is a favorite book of many students and any informed teacher should have this background reading.

Dodds, Barbara. *Negro Literature for High School Students*. Champaign: National Council of Teachers of English, 1968.

A pamphlet of this nature is a must in formulating what is available and is good reading for this course. Its arrangement is unique and easy to use; its annotations are most helpful.

Drake, St. Clair. *Negro History and Literature*. New York: American Jewish Committee, 1968.

This is a very helpful annotated bibliography.

DuBois, W. E. B. *Autobiography of W. E. B. DuBois*. New York: International Publishers, 1968.

The author speaks of himself and the times which influence the views so important to the shaping of a different black image.

Edwards, Junius. *If We Must Die*. New York: Doubleday & Company, Inc., 1963.

This is good fiction reading about the return of a black man from the Korean War to confront corruption, ignorance, and prejudice at home.

Ellison, Ralph. *Shadow and Act*. New York: Random House, Inc., 1964.

This is a series of essays discussing basic human experiences—hopefully in such a way as to make symbolic identification with those of other backgrounds possible.

Emanuel, James, and Gross, T., eds. *Dark Symphony: Development of Negro Literature in America*. New York: Crowell Collier & Macmillan, Free Press.

Collection of essays, poems, and excerpts from the works of many distinguished black authors.

Fair, Ronald. *Many Thousand Gone*. New York: Harcourt, Brace & World, Inc., 1965.

The novel, although brief, gets to the heart of the reader and presents a situation which reveals how close to slavery conditions many Negroes still live.

Franklin, John Hope, ed. *Three Negro Classics.* New York: Hearst Corp., Avon Books, 1965.

This collection includes: Booker T. Washington, *Up From Slavery,* W. E. B. DuBois, *The Souls of Black Folk,* and James Weldon Johnson, *The Autobiography of an Ex-Colored Man.* It is an excellent book for a comparative study.

Frazier, E. Franklin. *Black Bourgeoisie.* New York: Crowell Collier & Macmillan, Collier Books, 1957.

Interesting background reading is provided in the area of the rise of the middle-class Negro. The book is a resumé of the middle-class Negro's ideas and attitudes.

Gregory, Dick. *Nigger, An Autobiography.* New York: E. P. Dutton & Company, Inc., 1964.

The autobiography discusses the entertainer as he responds to the changing "system" in America.

Gross, Seymour L., and Hardy, John E. *Images of the Negro in American Literature.* Chicago: University of Chicago Press, 1966.

This book is divided into two sections: traditions and individual talents. The first section includes six essays by various writers on the image of the Negro in colonial, Old South, Reconstruction, early Harlem, and twentieth-century literature. The second section deals with writers and their treatment of the Negro in their literature. Included are Melville, Stowe, Twain, Hughes, Faulkner, Welty, Wright, Ellison, and Baldwin.

Hawkins, Hugh. *Booker T. Washington and His Critics.* Boston: Raytheon Education Company, D. C. Heath & Company, 1962.

This offers excellent reading to accompany *Up From Slavery.* The book is a discussion of Mr. Washington's ideas regarding his hopes of training his people to be self-sufficient.

Hayden, Robert, ed. *Kaleidoscope.* New York: Harcourt, Brace & World, Inc., 1967.

This is an extensive anthology of Afro-American poetry with a good historical introduction. It includes a variety of poets — many contemporary — with biographical sketches of each.

Hill, Herbert. *Anger and Beyond: The Negro Writer in the United States.* New York: Harper & Row Publishers, Inc., 1966.

Here is a collection of essays on American literature including works by Saunders Redding, LeRoi Jones, Arna Bontemps, Ossie Davis, and others.

Hughes, Langston, ed. *An African Treasury.* New York: Crown Publishers, Inc., Pyramid Publications, 1961.

African writers have been scanned and their works have been compiled into this anthology of articles, essays, short stories, and poetry never previously published in the United States. Biographical notes of the writers are included.

———. *The Best of Simple.* New York: Hill & Wang, Inc., 1961.

———. *Simple's Uncle Sam.* New York: Hill & Wang, Inc., 1965.

These offer humorous reading which provides light background to deep feelings harbored by the Negro concerning ghetto living and life in general.

———. ed. *The Best Short Stories by Negro Writers.* Boston: Little, Brown & Co., 1967.

This valuable anthology gives a chronology of stories from 1898 to the present. Included are leading stories by Negro authors, including Dunbar, Bontemps, Wright, Ellison, Baldwin, Fair, and others of lesser fame.

Johnson, James Weldon. *God's Trombones.* New York: Viking Press, Inc., 1927.

These are inspirational sermons of an old Negro preacher. Written in poetry, they are quite expressive of the emotions of the black preachings.

Jones, LeRoi. *The Baptism* and *The Toilet.* New York: Grove Press, Inc., Evergreen Books, 1966.

Both of these short one-act plays illustrate Jones' attitude toward religion, sex, love, peer group pressure, and so forth in contemporary life. The language is rough.

Jones, LeRoi, and Neal, Larry. *Black Fire: An Anthology of Afro-American Writing.* New York: William Morrow & Company, Inc., 1968.

This long volume (670 pages) is a collection of essays, poetry, fiction, and drama. The plays are all one-act (some as short as six pages) with small casts and rugged language. Black-white confrontations are the major concerns of the playwrights: Garret, Jackson, Patterson, Drayton, Jones, Caldwell, White, and Freeman.

King, Martin Luther, Jr. *Why We Can't Wait.* New York: Harper & Row Publishers, Inc., 1964.

This book illustrates Dr. King's excellent skill as an essayist. It gives important build-up for the Negro revolution as it had become at the height of King's career. The book includes the famous "Letter from Birmingham Jail" and concludes with a chapter which offers proposals for a justified conclusion to the struggle.

Kohl, Herbert. *36 Children.* New York: New American Library, Inc.

A class of culturally deprived students enjoys some exciting learning experiences and reacts to them in written form. The book traces the progress of these students with a "gifted" teacher.

Kozol, Jonathan. *Death at an Early Age: The Destruction of the Hearts and Minds of Negro Children in the Boston Public Schools.* Boston: Houghton Mifflin Co.

Given here are excellent accounts of the Boston schools in their plight of dealing with racially unbalanced elementary schools. Special attention is given to how subtle teacher attitudes affect learning.

Littlejohn, David. *Black on White: A Critical Survey of Writings by American Negroes.* New York: Grossman Publishers, Inc., 1966.

Littlejohn takes a critical look at several writers (Wright, Baldwin, Ellison, and so forth) and at the major genre they have used (drama, poetry, novel). He also gives the reader an interesting history of American Negro writers divided, as he sees them, into Before and After *Native Son.*

Lomax, Louis E. *The Negro Revolt.* New York: New American Library, Inc., Signet Books, 1962.

This book presents an outspoken, important explanation of the history behind the freedom riders, sit-ins, prayer marches, and so forth and leads into the development and meaning of the racial protest in America

today. Included are chapters on such organizations as NAACP, Black Muslims, representatives of white liberals, black militants, and so forth. It is excellent reading.

Malcolm X with Haley, Alex. *The Autobiography of Malcolm X.* New York: Grove Press, Inc., 1965.

Malcolm X's story is that of a man born out of his time. He speaks the tragic truth with realism and provides an excellent study of the growth of a man while doing so. The book is excellent and needs to be read by students, but the reading should be done under the guidance of a mature teacher who has carefully studied the important developments of the man and who can prevent misinterpreting minor issues as major ones.

Margolies, Edward, ed. *Native Sons: A Critical Study of Twentieth Century Negro American Writers.* Philadelphia: J. B. Lippincott Company, 1968.

Following two introductory chapters, a complete chapter is devoted to each of eight major writers and their works. The essays are informative and critical as they give insight into the writer and his work. Authors discussed are William Attaway, Richard Wright, Chester Himes, James Baldwin, Ralph Ellison, Malcolm X, William Denby, and LeRoi Jones.

*Negro Heritage Library.* Yonkers: Educational Heritage, Inc., 1966.

Excellent references are given by several prominent editors on Negro heritage, the Negro's road to freedom, Negro womanhood, emerging African nations and their leaders, and Dr. Martin Luther King, Jr.

Perkins, Eugene. "Black Writers and the Liberation Movement." *Illinois English Bulletin.* May 1969, p. 3.

Redding, Saunders. *On Being Negro in America.* New York: Bantam Books, Inc., 1964.

Here is an excellent personal essay (book-length) in which a Negro novelist expresses the costs and confines of race and the racial experience.

Rexroth, Kenneth. "Uncle Tom's Cabin." *Saturday Review,* June 11, 1969, p. 71.

Shockley, Ann Allen. "Two Books with Soul: For Defiant Ones." *English Journal,* March 1969, p. 396.

Sterling, Dorothy. "The Soul of Learning." *English Journal,* February 1968, p. 166.

*The Negro in America.* Hampton, Va.: Hampton Institute, 1969.

A descriptive syllabus of the courses offered at Hampton Institute is provided. Included is an extensive paperback bibliography.

Warren, Robert Penn. *Who Speaks for the Negro?* New York: Random House, Inc., 1965.

Warren comments on Southern writers' attempts to come to know the Negro and his involvement in the Negro revolution. It is practically a "who's who" of prominent Negroes.

Washington, Booker T. *Up From Slavery.* New York: Doubleday & Company, Inc., 1933.

Webb, Constance. *Richard Wright.* New York: G. P. Putnam's & Sons, 1968.

The book tells the story of Wright's growth as a writer from his Mississippi boyhood of *Black Boy* to his move to Paris.

White, W. L. *Lost Boundaries.* New York: Harcourt, Brace & World, Inc., Harbrace Paperback Library, 1947.

This short novel concerns the problems of a black doctor who "passes" in a New England community. His most serious problems arise when he tells his children of their Negro heritage.

Wright, Richard. *Eight Men.* Cleveland: World Publishing Company, 1961.

The stories are of eight men as they react to varying natural situations.

Yerby, Frank. *Fairoaks.* New York: Simon & Schuster, Inc., Pocket Books, Inc., 1957.

This historical novel of the Old South deals with the life of Guy Falks as he struggles to regain his rightful inheritance. He leaves his home to make his fortune as a slaver in Africa. Eighteen years later he returns to claim Fairoaks, the family plantation.

## APPENDIX

### Classroom Teachers' Library for Afro-American Literature

All of the books listed below are available in paperback and should be easily accessible for ready reference and reading for Afro-American literature students.

| | |
|---|---|
| Anderson, Marian | *My Lord, What a Morning* |
| Ardery, R. | *African Genesis* |
| Ashe, Arthur, Jr. | *Advantage Ashe* |
| Baldwin, James | *The Fire Next Time* |
| | *Go Tell It on the Mountain* |
| | *Nobody Knows My Name* |
| | *Another Country* |
| | *Tell Me How Long the Train's Been Gone* |
| Botkin, B. A. | *Lay My Burdens Down* |
| Breitman, George | *Last Year of Malcolm X* |
| | *Malcolm X: The Man and His Ideas* |
| Brooks, Gwendolyn | *In the Mecca* |
| | *Maud Martha* |
| | *Selected Poems* |
| Brown, Claude | *Man Child in the Promised Land* |
| Brown, Sterling | *Negro Poetry and Drama* |
| Brown, Turner | *Black Is* |
| Cable, George W. | *Old Creole Days* |
| Cain, Alfred | *Negro Heritage Reader for Young People* |
| Campanella, Roy | *It's Good to Be Alive* |
| Cleaver, Eldridge | *Soul on Ice* |
| Cronin, E. David | *Black Moses* |
| Cullen, Countee | *The Black Christ* |
| | *On These I Stand* |
| Davis, Sammy, Jr. | *Yes I Can* |
| Douglas, Frederick | *Narrative of the Life of Frederick Douglas* |
| Duberman, M. B. | *In White America* |
| DuBois, W. E. B. | *John Brown* |

| | |
|---|---|
| Dunbar, Paul L. | *Little Brown Baby: Poems for Young People* |
| Eaton, Jeannette | *Trumpeter's Tale: Story of Young Louis Armstrong* |
| Ellison, Ralph | *Invisible Man* |
| | *Shadow and Act* |
| Fair, Ron | *Hog Butcher* |
| Forrester, C. S. | *The African Queen* |
| Fairbairn, Ann | *Five Smooth Stones* |
| Gibbs, Mifflin | *Shadow and Light* |
| Gibson, Althea | *I Always Wanted to Be Somebody* |
| Gilden, K. B. | *Hurry Sundown* |
| Gillette, Paul, and Tillenger, E. | *Inside Ku Klux Klan* |
| Graham, Shirley | *Booker T. Washington* |
| Gregory, Dick | *From the Back of the Bus* |
| | *Nigger* |
| Griffin, John H. | *Black Like Me* |
| Hansberry, Lorraine | *Raisin in the Sun* |
| Himes, Chester | *If He Hollers, Let Him Go* |
| | *The Primitive* |
| | *Cotton Comes to Harlem* |
| Hinton, Richard | *John Brown and His Men* |
| Hughes, Langston | *Book of Negro Folklore* |
| | *Book of Negro Humor* |
| | *Famous American Negroes* |
| | *African Treasury* |
| | *The Big Sea* |
| | *The Best of Simple* |
| | *Fight for Freedom* |
| Huie, Williams Bradford | *The Klansman* |
| Hunter, Evan | *Blackboard Jungle* |
| Hunter, Kristin | *The Soul Brothers and Sister Lou* |
| Jackson, Mahalia | *Movin' on Up* |
| Johnson, James Weldon | *God's Trombones* |
| Jones, LeRoi | *Dutchman and Slave* |
| | *Blues People: Negro Music and White America* |
| Kelley, William | *A Different Drummer* |
| Killens, J. O. | *And Then We Heard the Thunder* |
| Lee, Harper | *To Kill a Mocking Bird* |
| Lincoln, Eric | *Black Muslims in America* |
| Lomax, Louie | *Negro Revolution* |
| | *When the Word Was Given* |
| Marshall, Paule | *Soul Clap Hands and Sing* |
| McCullers, Carson | *Clock Without Hands* |
| | *Member of the Wedding* |
| McKay, Claude | *Home to Harlem* |
| Parks, Gordon | *Choice of Weapons* |
| Paton, Alan | *Cry, the Beloved Country* |
| Patterson, Floyd | *Victory Over Myself* |
| Patterson, Raymond | *Twenty-six Ways of Looking at a Black Man* |
| Peck, James | *Freedom Ride* |
| Ruark, Robert | *Something of Value* |
| | *Uhuru* |

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|---|---|
| Russell, William | *Go Up for Glory* |
| Schulberg, Budd | *From the Ashes: Voices of Watts* |
| Sklar, George | *And People All Around* |
| Schweitzer, Albert | *African Notebook* |
| Smith, Lillian | *Strange Fruit* |
| Stowe, Harriet B. | *Uncle Tom's Cabin* |
| Tarry, Ellen | *The Third Door* |
| Truth, Sojourner | *Narrative of Sojourner Truth* |
| Vernon, Robert | *Black Ghetto* |
| Walker, Margaret | *Jubilee* |
| Wallace, Irving | *The Man* |
| Waters, Ethyl | *His Eyes Is on the Sparrow* |
| Williams, J. A. | *The Man Who Cried I Am* |
| | *Sissie* |
| | *Negroes With Guns* |
| Wise, Carolyn | *Sidney Poitier: A Long Journey* |
| Wright, Richard | *Native Son* |
| | *Black Boy* |
| | *Uncle Tom's Children* |
| | *White Man, Listen* |
| Yerby, Frank | *Floodtide* |
| | *Pride's Castle* |