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ABSTRACT

The document presents 17 syllabi for undergraduate humanities courses treating black culture. This first volume of syllabi was prepared by participants in a 1981 Humanities Institute at Spelman College as part of an National Endowment for the Humanities (NEH) grant. The document is divided into two parts. Part one, the bulk of the document, is comprised of 17 syllabi designed to cover the history of Afro-Americans from their roots in Africa to the American South at the beginning of the 20th century. Courses cover such topics as American literature, art and music appreciation, black psychology, elementary Spanish, African literature, Afro-American literature, Southern black culture, women in literature, and the religious dimension in literature. Each course is presented in various forms, including course objectives, resources, activities, bibliographies, and evaluation. Part two contains reviews and syntheses of discussions designed to provide formal opportunities to identify unifying strains in each week's lectures and to explore ways of presenting information to the students. (CK)

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SOUTHERN BLACK CULTURE:
THE AFRICAN HERITAGE AND
THE AMERICAN EXPERIENCE

SYLLABI FOR UNDERGRADUATE COURSES
IN THE HUMANITIES

NEH HUMANITIES INSTITUTE
Spelman College
Atlanta, Georgia

June 22 - July 29, 1981

SD 015 088



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INTRODUCTION

The syllabi in this report were prepared by participants in the Humanities Institute entitled "Southern Black Culture: The African Heritage and the American Experience." The Institute, held at Spelman College in Atlanta, Georgia, June 22-July 29, 1981, was supported by a grant from the Division of Education Programs of the National Endowment for the Humanities.

The goal of the Institute was for participants to develop interdisciplinary materials focusing on Southern black culture. Each syllabus contains some elements pertaining to Afro-American culture; however, the amount may be as little as one instructional unit or as much as an entire course. All syllabi are for undergraduate courses.

Most of the syllabi reflect the content of the 1981 Institute which traced the history of Afro-Americans from their roots in Africa to the American South at the beginning of the twentieth century. Southern black culture in the twentieth century was the subject of the 1982 Institute. The 1982 syllabi are contained in a separate volume.

The review and synthesis summaries appear in part Two of this report. The weekly review and synthesis sessions, led by Institute participants, were intended to provide formal opportunities to identify the unifying strains in each week's lectures and explore ways to present the information to students. The reports were prepared by small groups and presented to all Institute participants for further discussion.

In the preparation of the syllabi, Institute participants were advised by the core faculty:

Dr. Vada E. Butcher
Formerly Professor of Music, Spelman College

Jenelsie W. Holloway
Associate Professor of Art, Spelman College

Dr. Alton Hornsby, Jr.
Professor of History, Morehouse College

Dr. Norman M. Rates
Professor of Religion, Spelman College

Dr. Jerry W. Ward, Jr.
Associate Professor of English, Tougaloo College

The Institute faculty and participants combined their scholarship, experience, and special interests to produce these syllabi which should be of value to college instructors who recognize the study of black culture as an integral part of the humanities curriculum.

Pauline E. Drake, Project Director
June 1983

PART ONE
COURSE SYLLABI

Course Title: Once Upon A Time: African Folk Tradition
Reflected in African-American Literature

Course Description

The purpose of this course is to discover the African Folk tradition which is reflected in African-American Literature. Through examining tales, proverbs, anecdotes and jokes we can begin to see the underlying thought patterns and belief systems which were shared by all traditional Africans. It is this shared African worldview which survived the middle passage and is retained in African-American oral and written literature from the time the earliest slave ships arrived on American soil until today. This connection--a commonly shared worldview--does away with the notion that African-American literature begins during slavery times, but rather provides a vital link to the source from which our rich literature comes and impacts on our present day understanding of African-American literature.

In order to study African-American literature we will first examine the African oral tradition. Our approach will be an historical one as we study how that African oral tradition not only provided a foundation for the emergence of early African-American literature but has become interwoven into the fabric of our literature down through the ages. Throughout the course, the primary goal will be to examine the folk tradition in our literature as a revealer of our rich cultural heritage, while simultaneously seeing the "folk" in our own lives, validating the richness of our own experiences and thus becoming more clear about who we as African-Americans are.

Course Objectives

Hopefully, this course will help you to accomplish the following:

1. To discover that in African-American literature writers take raw experience blended with folk wisdom which has passed down through generations and give those experiences meaning and value.
2. To discover that reading expands your consciousness about your condition in your own world.

Epps

3. To develop an appreciation for reading as an active encounter with a fellow human being.
4. To develop confidence in the validity of your own experiences, feeling, ideas and imagination.
5. To develop confidence in the validity of your own history.
6. To develop confidence in your ability to analyze and criticize an author's work.
7. To discover that literature can offer insight into your own sense of who you are and how you have been shaped and influenced by society.
8. To discover that the study of literature is the study of society and the author's interaction with that society.
9. To develop pride in the African retentions found in African-American culture.

Course Texts

Feldman, Susan, ed. African Myths and Tales. Paperback.
New York: Dell Publishing Company, Inc., 1963.

Levine, Lawrence. Black Culture and Black Consciousness.
New York: Oxford University Press, 1977.

Douglass, Frederic. Narrative of the Life of Frederick Douglass.
Cambridge: Harvard University Press, 1945.

Hurston, Zora Neale. Their Eyes Were Watching God.

Wright, Richard. Uncle Tom's Children.

Ellison, Ralph. Invisible Man.

Walker, Alice. In Love and Trouble: Stories of Black Women.
New York: Harcourt, Brace, Jovanovich, 1967

Morrison, Toni. Tar Baby. New York: Alfred A. Knopf, 1981.

Epps

UNIT I (Two Weeks)

Speaking From Our Roots: The African Oral Tradition

A. Objectives

1. Students should be able to define "oral tradition."
2. Students should be able to define "African Worldview."
3. Students should be able to recall several different African folktales.
4. Students should be able to reveal the didactic elements in specific African folktales which reveal the worldview.

B. Resources

1. Definition of terms and historical overview
2. Selections from African Myths and Tales
3. Smitherman, Geneva. "From Africa to the New World and into the Space Age." Talking and Testifyin: The Language of Black America. Boston: Houghton Mifflin, 1977. Pp. 1-15.
4. Smitherman, Geneva. "How I Got Ovah." Talkin and Testifyin: The Language of Black America.
5. Walker, Alice. "In Search of Our Mothers Gardens." Ms., II (May 1974.)

C. Activities

1. Students will do all of the reading assigned under resources.
2. Students will watch the 16mm. movie Man Friday.
3. Students will listen to the Na'Im Akbar videotape entitled "We All Come Cross the Water."
4. Students will read the children's story All Us Cross the Water by Lucille Clifton.
5. Students will listen to the recording "African Fables: For Children of All Ages," Wil-Cas Records.

Epps

D. Evaluation

Students will make up stories using the model of the African tale and related them orally to the class.

UNIT II (Two Weeks)

Speaking on Transplanted Soil: The African-American Oral Tradition

A. Objectives

1. Students should be able to recall at least one African-American folktale and relate it to its antecedents in the African oral tradition thus revealing consistent worldviews.
2. Students should be able to define "folklore" and to tell who the "folk" are.
3. Students should be able to determine why African-American people have been (until recently) ashamed of their folk heritage.
4. Students should be able to analyze what the racist White presence has done to African-American folklore. (Joel Chandler Harris, Walt Disney, etc.)

B. Resources

1. Selections from Joel Chandler Harris' The Uncle Remus Tales
2. Selections from Zora Neale Hurston's Mules and Men
3. William D. Pierson, "An African Background for American Negro Folktales?" Journal of American Folklore, 84 (1971), pp. 204-214
4. Aurelio M. Espinoza, "Notes On the Origin and History of the Tar Baby Story." Journal of American Folklore, 43 (1930), p. 194.
5. Ivan Van Sertima, "Myr Gullah Broltrer and I: Exploration into a Community's Language and Myth Through Its Oral Tradition." In Black English: A Seminar edited by Deborah S. Harrison and Tom Trabasso. New York: John Wiley & Sons, 1976.

Epps

6. Blassingame, John. The Slave Community. New York: Oxford University Press, 1979.

C. Activities

1. Students will do all the reading listed under resources.
2. Students will view the film "Song of the South" (Walt Disney)
3. Students will listen to tape of presentation made by Alice Walker at the Atlanta Historical Society for Conference on Women: From Myth to Modern Times.
4. Students will discuss in small groups "The Slave Trade" and "Racial Self Image."
5. Instructor will lecture on "Life on the Plantation."
6. Students will visit "The Wren's Nest," home of Joel Chandler Harris, author of Uncle Remus tales.

D. Evaluation

By identifying elements of the folk still existent in present day African-American experience (sermons, pop songs, children's games, etc.), students should write a short expository analysis of the folk element they choose. This assignment should be carried out by using primary resources interviewing the folk.

UNIT III (Two Weeks)

Speaking Out to Aid the Cause of African-American Liberation: The Slave Narrative

A. Objectives

1. Through reading the slave narratives students should be able to understand the political, social and economic realities of the lives of the en-captured African.
2. From reading the narrative of Gustavos Vassa students should be able to readily see factors consistent with the African world view as Equiano, the African, began becoming African-American.

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3. Students should be able to identify folk elements in the narrative of Frederick Douglass.
4. Although we are examining the story of individual lives, students should be able to generalize from these specifics and see slavery as a vile institution founded upon racism and economic self-interest.

B. Resources

1. Historical Overview
2. Olaudah Equiano
3. Frederick Douglass
4. "Black Autobiography as History and Literature." Black Scholar 5:4 (Dec. 1973-Jan. 1974)
5. Nancy T. Clasby, "Frederick Douglass' Narrative: A Content Analysis," CLA Journal 14 (1971)
6. Robert G. O'Meally, "Frederick Douglass' 1845 Narrative: The Text Was Meant To Be Preached" In Afro-American Literature: The Reconstruction of Instruction, pp. 192-210. Edited by Dexter Fisher and Robert Stepto.
7. Selection from Roots by Alex Haley.

C. Activities

1. Students will do all of the readings listed under resources.
2. Students will listen to recording of Frederick Douglass' speeches.
3. Students will watch the film "Miss Jane Pittman."
4. Together instructor and students will discuss slavery in America.
5. Together instructor and students will discuss how we are enslaved today.
6. Students will watch filmstrip on institutional racism.

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D. Evaluation

Students will write a concise narrative based on their own experiences in which they tell how they have encountered oppression.

UNIV IV (Five Weeks)

Speaking Out to Reveal Ourselves to Ourselves: The African-American Writer

A. Objectives

1. Students should be able to recognize in each of the assigned novels the concern of the writer with defining who the African-American is.
2. Students should be able to detect and extract elements of the folk in each of the assigned novels.
3. Students should be able to distinguish consistency in worldview between traditional African folk and African-American folk.

B. Resources

Post-Reconstruction:

W. E. B. DuBois - Excerpts from The Souls of Black Folk

Charles Waddell Chestnutt -

Stories from The Conjure Woman

Stories from The Wife of His Youth and Other Stories of the Color Line

Paul Lawrence Dunbar - Selected Poems

Robert Farnsworth "Testing the Color Line" in the Black American Writer, edited by C. W. E. Bigsby

The Harlem Renaissance:

Cane by Jean Toomer

Their Eyes Were Watching God by Zora Neale Hurston

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"How It Feels To Be Colored Me," I Love Myself When I Am Laughing (Old Westbury: Feminist Press, 1979)

Alice Walker, "Looking for Zora," I Love Myself When I Am Laughing

Alice Walker, "The Black Writer and the Southern Experience." New South, Fall, 1979

Urban Realism:

Uncle Tom's Children by Richard Wright

Invisible Man by Ralph Ellison

"Tales of Simple" by Langston Hughes in Black Voices, pp. 96-112.

Present Day:

"Everyday Use" by Alice Walker in In Love and Trouble. New York: Harcourt, Brace, Jovanovich, 1967

"Strong Horse Tea" by Alice Walker in In Love and Trouble.

"1955 or You Can't Keep A Good Woman Down" by Alice Walker in Ms, March 1981.

Morrison, Toni. Tar Baby.

"Conversation with Toni Morrison" by Judith Wilson. In Essence, July 1981.

"Zora Neale Hurston: Just Being Herself" by Lillie Howard. In Essence, November 1980.

C. Activities

1. Students will do all of the reading assigned under resources.
2. Students will listen to tape recordings of Toni Morrison's speech given at Spelman College Graduation.
3. Students will listen to tape recordings of Alice Walker's speech given at Conference of Black South Literature and Art.

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4. Guest lecturer will talk about "Psychological Reactions of Oppressed People."
5. Students will engage in small group discussions about literary work.
6. The instructor will lecture on the various social, political and historical periods we will cover.

D. Evaluation - Term Project

Students will choose one African-American writer. They will be expected to read several works by that author. From their reading and analysis they will write a paper in which they examine the folk speech and imagery, superstitions, magic, religious practices, games; courting customs and material culture found within the social matrix of the works themselves.

Attendance Policy

In order to complete successfully the requirements of the course, you must attend class daily. After six absences, you will be automatically withdrawn from the class. If you are late excessively, you will be marked absent.

L. Hayes
and
E. Larkins

Art 131. Art Appreciation
Music 121. Music Appreciation
Fall Quarter, 1981-82

Introductory Statement

Alabama State University offers a two-quarter sequence course in the Humanities under the aegis of a divisional unit called University College--a non-degree granting unit. The Humanities courses are required of all freshmen, but the University provides the opportunity of course offerings by degree-granting units of the University which can be substituted for the Humanities requirement. These substitute courses are:

- Art Appreciation - offered by the College of Arts and Sciences, and
- Music Appreciation - offered by the School of Music.

The courses may be elected interchangeably with ten (10) quarter hours of credit required.

Course Title: Art/Music-Appreciation

The course(s) that follow will present an interdisciplinary approach to instill a cognizance of various aspects of the culture to which our students, the majority of whom are Afro-Americans, are exposed. This culture is related to an African heritage and its modifying experiences through the institution of slavery and the acculturation of freedmen following Emancipation. The course(s) will be structured to help students recognize the pervasiveness of the humanistic disciplines of art, history, literature, music and religion as they interrelate and provide insights into Afro-American culture.

The outline and tentative schedule which follow represent a common framework for both Art Appreciation and Music Appreciation. Each instructor proposes to teach his/her respective class in an interdisciplinary manner. The instructors propose to maintain the option of exchange classes, joint classes, and the use of visiting lecturers when available. These options will be possible because the two classes will meet during the same hour.

The outline, as will be observed, is structured with historical reference giving attention to some key incidents, to some key points of reference in the time-frame of chronological development, yet giving attention to the life of the African as he (in a generic sense) adapts, assimilates

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or becomes acculturated to a new culture which proposes to dominate his life. As attention is given to this chronology, the influences of the other four disciplines will be woven into the fabric of discussions, thus giving an humanistic and interdisciplinary outlook upon art and/or music.

Behavioral Objectives

Upon completion of this (these) course(s), the student will be able to:

1. Explain what sensory qualities, compositional elements and representational counters create a certain expressive quality as seen in symbolic art forms of Africa.
2. Given an awareness of African religion as a varietal phenomenon, compare the common and universal features with other religions inside and outside, the continent of African.
3. Recognize major figures and works in the literature, music, art, history and religion of Southern Blacks and understand their significance.
4. Recognize styles of Southern Black art, interpret the concept of style and analyze works of art on the basis of style.
5. Know the history of man's activity and compare the relationship of one style or period to other styles and periods, and to the cultures that produced them.
6. Show the relationship between music and social activities of African culture.
7. Delineate and interpret oral literature and dance in African culture in terms of meaning and value for communal relationship.
8. Indicate uses of music and dance and the rationale on the part of the slavers for at once allowing and requiring participation in these activities on slave ships.
9. Relate, in specific terms, the incidence of retentions in African musical practices in religious attitudes in the "invisible institution" as the slave progressed through experiences of Southern culture.

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10. Show, in specific terms, uses of the spiritual, work songs, shouts, field hollers as literary expression of obvious (and hidden) meanings.
11. Demonstrate, by example, how the autobiographical (or fictional) recording of the life of the slave carefully depicts the impact of all humanistic aspects of colonial slavery affecting his life and living and how he chose to counteract it.
12. Make a comparison between stylistic features of Ragtime and Dixieland music and show what influences each had upon modern jazz.

Historical Outline and Tentative Schedule

Weeks One and Two:

- I. Introduction to the Course
- II. Africa and the Atlantic Slave Trade
 - A. The African Homeland
 1. The first civilizations
 - a. Egypt
 - b. Ghana
 - c. Mali
 - d. Songhay
 2. The European Intrusion
 - a. Normal trade
 - b. The beginnings of slave trade
 - B. Trade Routes
 1. The Triangles
 - a. Africa - America - Europe
 - b. Africa - America - America (New England)
 2. The Middle Passage
 3. Island Trading
 - C. Myths and Symbols
 1. Art
 2. Music
 3. Literature
 4. Religion

Weeks Three and Four:

- III. Africans into Afro-Americans up to 1800
 - A. Colonial Slavery and the Plantation System
 1. Agricultural Pursuits
 - a. Arts and Crafts
 - b. Musical Instruments
 2. Plantation Organization
 - B. Social Conditions
 1. Religious activity
 2. Recreational activity

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Week Five:

- IV. Lives of Slaves and Free Blacks in the South, 1800-1860.
 - A. The Slave Codes
 - B. The Slave Community
 - C. Resistance and Rebellion
 - 1. Gabriel Prosser
 - 2. Nat Turner

Weeks Six and Seven:

- V. After Emancipation, 1865-1900.
 - A. A New Perspective
 - 1. Emergence from Slavery following the Civil War.
 - 2. Effects of the Civil Rights Acts of 1866.
 - B. Social Institutions
 - 1. The Black Church
 - 2. The Black College
 - C. Folk Expression
 - 1. Art
 - 2. Music

Weeks Eight, Nine and Ten:

- VI. The Twentieth Century (1900-1920's and beyond): The Diaspora of Southern Black Culture
 - A. Historical and Religious References
 - B. Black Art
 - C. Black Literature
 - D. Black Music

Activities

I. Introduction

II. Africa and the Atlantic Slave Trade

- A. During the first week of class the instructor will present basic information through lectures, demonstrations, and the use of various audio-visual presentations. Suggested and/or assigned readings will be given. In part, this helps to expose students to a variety of resource materials, and develops skills aimed at researching information useful in the classroom.
- B. Students will be required to study literature relative to the structure of musical instruments as fashioned by the Africans. A pursuant related activity will be the requirement of structuring one of these instruments with particular reference to the talking drum.

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- C. Students will be shown the film The Ancient Africans. A discussion will follow, focusing on an analysis of the civilizations that are presented.
- D. Activities related to the discussion of music and dance and of music and religion will include listening to recordings of African tribal customs in observance of African social and ritual festivals.
- E. Students will work directly with tools and materials used in African masks. Art concepts and ideas will be discussed in terms they should become familiar with.
- F. Students will be shown a filmstrip on African instruments. The discussion following will focus on the instruments, their classifications, and functional uses in African society.

III. Africans Into Afro-Americans

- A. The students will explore the medium wood as used in sculpture of Africa, as completely as possible, and then be required to pass their knowledge on to others in the class. In doing so the students will be encouraged to reveal not only information, but feelings and beliefs as well--to express directly their appreciation of the subject.
- B. Activities related to the discussion of music and dance and of music and religion will include active participation (while listening) in response to recordings of work songs, field hollers and ring shouts as a means of relating personally to musical, literary and religious influences.
- C. Students will research folk crafts that are being produced by individuals who live in and around the community of Montgomery. This information will be presented orally to the class.

IV. Lives of Slaves and Free Blacks in the South, 1800-1860

- A. Slides will be shown to the class on objects of art made by the slave craftsman. The characteristics of the art forms produced during this period will be discussed by the students.
- B. After hearing three spirituals that are representative of the three basic types, (a) call-and-response chants; (b) slow, sustained long-phrase melodies; (c) rhythmic, syncopated, "up-beat"

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melodies, a discussion will be held in class of the differences and similarities in the music and what moods are suggested in the songs.

- C. Role playing will be used to lead into a discussion of the following revelations of (a) Henry Bibb, (b) William Wells Brown, and (c) Solomon Northup. Students will select one individual to investigate thoroughly. The role of the individual selected will be played in class as a means of gaining knowledge of the value of slave narratives as documents.
 - D. The instructor will play two musical recordings that explore the music of West African rituals and ceremonies and the Afro-American spirituals. Students will be questioned about their reactions to each recording. Students will then make a list of words for each record that best describe the expressive qualities in the record.
 - E. Based upon required reading, the student will be required to write a short theme (four pages, double-spaced) on the following topic:
 - 1. Evidences of musical references and how music was employed in the life of the central character as found in either of two novels based upon slave life in the South:
 - a. Black Thunder - Arna Bontemps
 - b. Twelve Years a slave - Solomon Northup
 - F. Students will work with the art instructor to develop culminating activities integrating art learnings and learnings in the subject area of music and religion. Emphasis here is on developing positive attitudes toward and an appreciation of the inter-relationships that are apparent in the discipline.
- V. After Emancipation, 1865-1900
- A. Based upon required reading, the student will be required to write a short theme (four pages, double-spaced) on the topic listed following:
 - 1. Analyze and discuss the development of the spiritual with reference to implied hidden meanings within them pertinent to the slaves' purpose and the development of the spiritual into an art form.
 - B. The class is divided into groups. Each group is assigned a topic to explore. Suggested topics to select from are: (1) The Black Church - The New Synagogue; (2) The Contribution of the Black Family; (3) The Black and the Black Economy; (4) The Black Church and Fraternal Orders; (5) The Black Church's

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influence upon the Struggle for Education Among Blacks; (6) The Black Church's Influence Upon the Political Life of Southern Blacks. The groups will investigate the assigned areas and report findings from their research. A series of presentations will be held on successive days.

- C. Students will experiment with various art media (Batik, paintings, wood carving, tie-dye and ceramics). Experimentation and exploration will be encouraged while working with the various materials. Discussion with students will emphasize that, through art, people can say things about the way they feel about subjects they cannot put into words.
- D. Demonstration tables will be set up of various art works produced by Black Southerners between 1860-1900. The stations will have a presenter to demonstrate the use of materials and processes. The class will move from station to station every 15 minutes. Informational handouts will be provided for each class member by the participants at each station.
- E. The class will break into teams of about five students each. Every team will choose a particular area of concern (of the period 1865-1900) other than art which they wish to explore. Concepts to be learned in that curriculum area are identified. Suggestions will be made by the instructor relative to possible activities which could be used to help reinforce these learnings. Final presentations will be made to the entire group when they reassemble.
- F. After reading Charles W. Chestnutt's The Marrow of Tradition and Sutton E. Griggs' Imperium in Imperio, the students will state and interpret the tensions of art and ideas that are inherent in the works.
- G. The teacher will play two musical recordings that contrast in mood and sensation (Suggested music: Blues lyrics and any recording by the Fisk Jubilee Singers). Students are then questioned about their reactions to each recording. Following this introduction to stating specific reactions to an audio experience, the teacher will then display three pieces of sculpture of varied style done by artists during this period. Students will respond orally or in writing to the impact of the work on them.

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- H. Students and teacher will collect folk songs that commemorate a celebration or festival. The differences and similarities in the music will be discussed.
- VI. The Twentieth Century (1900-1920's and Beyond): The Diaspora of Southern Black Culture
- A. The students will be shown reproductions of art works made by the following artists: (1) Henry O. Tanner; (2) Hale Woodruff; (3) Jacob Lawrence. They will point out and describe orally the major compositional element, variety, through differences among parts and unity through similarity in parts, as shown in the reproductions.
 - B. Following reading and discussing Arna Bontemps, ed., The Harlem Renaissance Remembered, the students will be directed to focus on the central causes underlying the movement. They will also investigate the impact the movement had.
 - C. Based upon required reading, the student will write a short theme (four pages, double-spaced) on either topic described below:
 - 1. A comparison of styles, meaning, and performance practice between Country Blues and Urban Blues, including any possible influences upon the development of jazz, or
 - 2. A comparison of stylistic differences and performance medium differences between Ragtime Music and Dixieland Music, including any possible influence upon the development of jazz.

Evaluation of Class Activities

The following methods of evaluation will be used:

- A. The instructor will use direct observation to evaluate class presentations. A checklist/rating scale will be used to determine adequacy of presentation. Such things as amount and kind of information, understanding of key concepts and processes, clarity of the presentation, and quality of the activities included will be rated.
- B. Students will evaluate art projects made in class according to how well specified characteristics are satisfied--masks, drums, etc.

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- C. After completing a design for a mask in which the three sensory qualities of line, color and texture have been used, each student will indicate the use of each of these qualities by answering the following questions:
- "What was the purpose of the art work?"
 - "Where did they use texture?"
 - "What colors did they use and why?"
- D. Assessment of the art work on a scale from A to C.
- A- Student shows accuracy and detail in abundance.
 - B- Student shows fair amount of accuracy and detail.
 - C- Student shows very little amount of detail.
- 50% of the students should show a fair amount of accuracy and detail.
- E. Choose ten (10) names of the most important abolitionists from the time line. Give a written quiz. Ask the students to place them in chronological order, supplying information relative to the approach used by them to achieve freedom for themselves and others.
- F. Oral Reports: Individual evaluations will be completed by the instructor and returned to the presenter the day following his or her presentation.
- G. Art Works: The student can be evaluated on his achievements as he points out and orally describes the compositional elements variety through differences among parts, and unity through similarity in parts in "Family" by Charles H. Alston.
- H. Artists from different times often depict the same event. Choose from three art reproductions two works of art dealing with the same event. Explain why there are similarities.
- I. * Written themes: The three papers listed in the activities with regard to:
1. Autobiographical and/or fictional books
 2. The development of the Spiritual
 3. Comparison of Country Blues and Urban Blues, or a comparison of Ragtime and Dixieland Music will be evaluated upon content and good literary organization.

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Final Evaluation

During the course of the quarter there will be periodic quizzes, oral or written (usually at the end of each section) scheduled for some Fridays. Also specific written assignments will be required, based upon assigned reading which will be included in the final evaluation process. The final grading will result from a compilation of scores accrued from the quizzes and the written assignments, together with the score resulting from the final examination administered at the end of the quarter. These scores will be averaged to determine the final letter grade.

1. For the letter of A, the student must:
 - a. Indicate knowledge of at least 90% of all work covered during the quarter.
 - b. Turn in, satisfactorily, all assignments and projects.
2. For the letter of B, the student must:
 - a. Indicate knowledge of at least 80% of all work covered during the quarter.
 - b. Turn in, satisfactorily, all assignments and projects.
3. For the letter grade of C, the student must:
 - a. Indicate knowledge of at least 70% of all work covered during the quarter.
 - b. Turn in, satisfactorily, all assignments and projects.
4. For the letter grade of D, the student must:
 - a. Show minimal preparation and attendance to class.
 - b. Indicate knowledge of at least 60% of all work covered during the quarter.
 - c. Turn in, satisfactorily, at least 80% of assignments.
5. Class participation showing less than D quality above will be evaluated as failing and will result in the letter grade of F.

Annotated Bibliography

1. General bibliography for the quarter.

Utcher, Vada E., et al. Materials for a One Year Course in African Music. Washington, D. C.: U. S. Department of Education, 1970.

Articles, bibliographies, discographies, and other teaching materials for courses in traditional African music.

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Chase, Judith Wragg. Afro-American Art and Craft. New York: Van Nostrand Reinhold Company, 1971.

An introduction to the visual arts and crafts of the African and Afro-American. The text outlines a few of the omissions from Western history regarding African art. Similarities and connections between traditional African art and the art of the American slave are pointed out. Finally, an outline of comparatively recent works in art and crafts by the Afro-American is presented.

Dover, Cedric. American Negro Art. Boston: Beacon-New York Graphic Society, 1970.

An intensive survey of the art of the Negro from heritage to the mid-twentieth century. The author reveals the cultural development of the Negro, showing the influences that shaped the art forms he created and the vitalizing influence of his culture or that of the world surrounding him.

Franklin, John Hope. From Slavery to Freedom. 5th ed. New York: Alfred A. Knopf, 1978.

The history of slavery in the United States. Pages 31 through 34 are devoted to a study of African ideas of religion. Emphasis is on the strivings of millions of Negroes who have sought to adjust in a new and sometimes hostile world.

Laude, Jean. The Arts of Black Africa. Berkeley: University of California Press, 1971.

A thorough and unbiased analysis of the arts of Africa addressing not only the cultural bases from which they sprang, but also placing them aesthetically within the context of World Art. It contains a valuable chart which chronicles the relation of the history and arts of Africa to that of other areas of the world.

Southern, Elleen. The Music of Black Americans: A History. New York: W. W. Norton and Co., Inc., 1971.

A history of the music of the Afro-American, tracing roots from the African continent to the mid-twentieth century. Contains discography.

2. Bibliography pertinent to the first two weeks of the quarter. An asterisk (*) denotes books which may apply to succeeding weeks.

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Amoaku, William F. African Songs and Rhythms for Children. New York: Schott, 1971. Orff-Schulwerk in the African tradition.

Songs explained and transcribed in European notation with lyrics translated into English. Excellent for teaching performance techniques in traditional West African music at all educational levels.

Bebey, Francis. African Music: A People's Art. New York: Hill, 1975.

An introduction to traditional African music, it contains a description of and uses of African musical instruments, of the African voice, and functions of the African Griots. It also includes a discography.

Bontemps, Arna. The Story of the Negro. New York: Alfred A. Knopf, 1948.

A picture of the African background of Afro-Americans as well as a description of the Middle Passage and the enslavement of African peoples in the New World.

Diop, Cheikh. The African Origin of Civilization. Myth or Reality. Trans., Mercer Cook. Westport: Lawrence Hill and Company, 1974.

"The ancient Egyptians were Negroes." The moral fruit of their civilization is to be counted among the assets of the Black world. Instead of presenting itself to history as an insolvent debtor, that Black world is the very initiator of the 'western' civilization flaunted before our eyes today." This quotation from the text is included in a presentation of all sides of this controversial conjecture, leaving the reader to reflect on his own conclusions.

*Epstein, Dena. Sinful Tunes and Spirituals. New York: Dell Publishing Company, Inc., 1963.

A collection of stories about men and animals and gods; supernatural events and everyday happenings; of love, hate, jealousy, trickery and magic.

Jackso, John G. Introduction to African Civilizations. New York: University Books, 1970.

A study of religion in Ghana, Mali, Songhay, and other ancient African nations.

Hayes and Larkins

Mbiti, John S. African Religions and Philosophy. Garden City, New York: Doubleday and Company, 1970.

A survey of African religion by a native Kenyan theologian. Special attention should be given to chapters 4, 5, and 6.

Merriam, Alan. "African Music." In Continuity and Change in African Cultures, pp. 49-86. Edited by William Bascom and Melville Herskovits. Chicago: University of Chicago Press, 1958.

This study (chap. 4) surveys African music in terms of function, instruments, rhythm, melody, form, scale, harmony and vocal style. A map showing the musical areas of Africa is helpful to the new student of African music.

Nketia, J. H. Kwabena. The Music of Africa. New York: W. W. Norton, 1974.

A broad study of African music: Its instruments, social role, structure, and relationship to the related arts in Africa.

3. Bibliography pertinent to weeks three and four. An asterisk (*) denotes books which may apply to succeeding weeks.

*Fine, Elsa. The Afro-American Artist. New York, Holt, Rinehart and Winston, Inc., 1971.

The volume addresses very thoroughly the historical and cultural development of the Black artist up to the present. The author draws upon all previously written materials in this area, creating a synthesis that she then relates to developing world art trends. This is a valuable publication, with excellent illustrative material.

*Frazier, E. Franklin, and Lincoln, C. Eric. The Negro Church in America and The Black Church Since Frazier. New York: Schocken Books, 1974.

A study of the Negro church in America from the days of slavery to the advent of the period of black militancy in the church. Pages 9-52 are pertinent to course content.

Hayes and Larkins

*Grigsby, J. Eugene, Jr. Art and Ethnics. Dubuque, Iowa: William C. Brown Company, 1977.

One purpose of this book is to highlight art and artists of ethnic groups in the United States that have been neglected. For this reason, greater stress is placed on the Afro-American. The author also addresses cultural survivals of the transplanted African in our society.

Herskovits, Melville J. The Myth of the Negro Past. Boston: Beacon Press, 1958.

Chapter presents the author's thesis that Africanisms survive in the religion of the American Negro.

*Parrish, Lydia. Slave Songs of the Georgia Sea Islands. New York: Creative Age, 1942.

With foreword by Bruce Jackson and an introduction by Olin Downes, this is an exploration of the musical practices of the Georgia Sea Islands which were isolated from the U. S. mainland for decades.

*Raboteau, Albert J. Slave Religion. The "Invisible Institution" in the Antebellum South. New York: Oxford University Press, 1978.

A historical study of the religion of the slaves based on slave narratives, spirituals, and church records.

4. Bibliography pertinent to the fifth week of the quarter. An asterisk (*) indicates books which may apply to succeeding weeks.

Aptheker, Herbert. American Negro Slave Revolts. New York: International Publishers, 1969.

An insight into the slave rebellions that occurred with great frequency in America from the early years of the country's history to the Civil War.

Berlin, Ira. Slaves Without Masters: The Free Negro in the Ante-Bellum South. New York: Random House, 1976.

This is a social history of Southern free blacks from the American Revolution to the Civil War. The author reminds us that much can be learned about slavery and Southern society by studying free blacks.

Bontemps, Arna. Black Thunder. New York: Beacon, 1968. (Originally published in 1936).

A fictionalized account of the Prosser Rebellion which also dramatizes the importance of music in Afro-American life during the ante-bellum period.

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*Driskell, David. Two Centuries of Black American Art. Los Angeles: Los Angeles County Museum of Art, 1976. This book, created as an exhibition catalogue, is within itself an extremely informative publication in areas of the history of Black art. With significant illustrations of actual works from the exhibition and biographical information about the artists, this book presents little-known historical facts concerning black artists of the 19th and 20th centuries up to the 50's.

*Gutman, Herbert. The Black Family in Slavery and Freedom. New York: Random House, 1977. A study of the black family based largely upon six plantations in Virginia, North Carolina, Alabama, Louisiana, and South Carolina. The author agrees that the slave family and kinship system was so widespread, so sturdy, so reasonable, and so close at hand that it offered an alternative to the planter's ideology.

Lomax, Alan. The Folk Songs of North America. Garden City, New York: Doubleday, 1975. A collection of North American folk songs, including Afro-American spirituals, work songs and seculars from the ante-bellum period. A historical background of each song-type is included.

Northup, Solomon. Twelve Years A Slave. Eds. Sue Eakin and Joseph Logsdon. Baton Rouge: Louisiana State University Press, 1968. (Originally published in 1853). Solomon Northup was born a slave in New York State in 1808, and manumitted. He first experienced Southern slavery at Washington, D. C. where he was kidnapped, then in Virginia and Louisiana.

*Reid, Ira de A. "The John Canoe Festival." Phylon III (Fourth Quarter, 1942): 349-370. A study of this festival celebrated in the Bahamas and in the United States with reference to its African ancestry.

5. Bibliography pertinent to the sixth and seventh weeks of the quarter. An asterisk (*) indicates books which may apply to succeeding weeks.

Charters, Samuel. The Country Blues. New York: Holt, Rinehart and Winston, 1959. A study of early blues singers and their recordings.

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_____. The Poetry of the Blues. New York: Oak, 1963.

Blues lyrics treated as literature.

Goldston, Robert. The Negro Revolution. New York: Macmillan Company, 1968.

Chapter eight deals with the plight of the Black man after the Emancipation Proclamation and during the Period of Reconstruction.

Litwack, Leon. Been in the Storm So Long: The Aftermath of Slavery. New York: Alfred A. Knopf, Inc., 1979.

This study reconstructs the aftermath of slavery: tells how the news of emancipation was received by the enslaved blacks, its effects on the relations of whites and blacks, North and South, and what role the circumstances had in the shaping of Reconstruction.

*Oliver, Paul. The Story of the Blues. Philadelphia: Chilton, 1969,

The development of blues, its regionalization and urbanization.

*Schafer, William J., and Allen, R. B. Brass Bands and New Orleans Jazz. Baton Rouge: Louisiana State University Press, 1977.

Brass bands, the Afro-American funeral ceremony, and their roles in the development of jazz.

Woodson, Carter G. The Negro Church. Washington. Associated Publishers, 1945.

The classical study on the history of the Negro Church from slavery to freedom.

*Work, John W. American Negro Songs and Spirituals. New York: Bonanza, 1940.

An excellent study of sacred and secular Afro-American song. The volume contains a large collection of spirituals harmonized in the "college choir" tradition and some secular songs.

6. Bibliography pertinent to the eighth, ninth, and tenth weeks of the quarter.

Bearden, Romare and Holty, Carl. The Painter's Mind. New York: Crown Publishers, Inc., 1969.

Covers medieval through Pop and Optical art periods. European, African and American art by both Black and White artists are used as examples.

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Berendt, Joachim. The Jazz Book: From New Orleans to Rock and Free Jazz. Translated: Dan Morgenstern; Helmut Bredigkeit, Barbara Bredigkeit. Westport: Lawrence Hill & Co., Inc., 1975. (Originally published in German, 1953).

This volume deals with styles, personalities, elements, and types of ensembles of jazz from its early inception to the present. It contains a chronology of jazz with the parallel development of blues and a discography.

Chapman, Abraham, ed. Black Voices: An Anthology of Afro-American Literature. New York: A Mentor Book from New American Library, 1968.

An anthology of selected works from selected Afro-American writers from the late nineteenth century to the present. It contains poetry, fiction, and essays of representative writers.

Fax, Elton. 17 Black Artists. New York: Dodd, Mead and Co., 1970.

Fully discusses the lives of Elizabeth Catlett, John Wilson, Lawrence Jones, Charles White, Eldzier Cortor, Rex Goreleigh, Charlotte Amelar, Romare Bearden, Jacob Lawrence, Roy De Caraba, Faith Ringgold, Earl Hooks, James E. Lewis, Benny Andrews, Norma Morgan, and John Torres.

Black Artists of the New Generation. New York: Dodd, Mead and Co., 1977.

Discusses the lives of 20 young artists who are Black. Maurice Burns, Shirley Stark, Alfred Hinton, Carole Byard, Batrand Phillips, Valerie Maynard, Kermit Oliver, Trudel Obey, Otto Neals, Kay Brown, Alfred J. Smith, Jr., Onnie Millar, Manuel Gomez, Mirian B. Francis, Emory Douglas, Rosland Jeffries, John W. Outterbridge, Horathel Hall, Les F. Tuiggs and Dana Chandler.

Grigsby, J. Eugene, Jr. Art and Ethnics. William C. Brown Publishers, 1977.

Provides some sources for the acquisition of teaching materials on the subjects of Black American Art, the Art of Spanish Speaking Americans and American Indian Art. Clarifies the experience of being a member of an ethnic minority. Examples of ethnic protest are given and finally ethnic art is categorized into folk art, academic art and international art.

Hayes and Larkins

Lewis, Samella S., and Waddy, Ruth G. Black Artists on Art. Vols. I and II. Los Angeles, Calif.: Contemporary Crafts, 1969.

Written from a Black perspective by the Black artists themselves. Contains quotations from many of the active Black artists.

Lewis, Samella S. Art: African American. New York: Harcourt, Brace, Jovanovich, Inc., 1978.

Provides a clear, chronological outline of Afro-American art from the period of slavery to the present.

Smitherman, Geneva. Talkin' and Testifyin': The Language of Black America. Boston: Houghton Mifflin, 1977.

A provocative treatment of the linguistic and sociological issues involved in understanding the nature of Black English. The chapter entitled "From Africa to the New World and into the Space Age" provides insights into the origins of selected structural components of Black English.

Traugott, Elizabeth C. "Pidgins, Creoles, and the Origins of Vernacular Black English." In Black English: A Seminar, pp. 57-93. Edited by Deborah S. Harrison and Tom Trabasso. New York: Halsted Press, 1975.

A concise explanation of how contact languages evolved into Black English.

Films, Filmstrips, and Discography

Films:

Ancient Africans

The Brooklyn Museum. Two Centuries of Black American Art.

Documentaries consisting of interviews with living Black artists and discussions on the accomplishments of Black artists of the past.

Center for Southern Folklore. Made in Mississippi: Black Folk Art and Crafts.

This motion picture features the dogtrot home, clay sculpturing, quilting, painting and the making of a basket and cane fife. Artists and crafts people discuss their work and recall how they learned each tradition.

Disney, Walt. Henry O. Tanner.

A short film on the life and work of this turn-of-the-century artist.

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Fine Arts Films, Inc. Black Dimensions in American Art.
Non-moving pictures or stills of 50 paintings
by Black Americans are set to music.

The First Water. Black Perspectives in the Arts.
A presentation involving live singers and simultaneous films of Afro-American art. Prose and poetry are joined with the works of painters on film.

Pisk University Art Department. The Afro-American Artist.
This film spans the history of the Afro-American artist from African origins through the age of slavery to today.

Pyramid Films, Inc. Two Centuries of Black American Art.
A historical survey from the earliest Black American artist to the present.

Filmstrips:

Africa. Warren Schloat Productions, Inc., Pleasantville,
N. Y. 10570
Musical Instruments: Wind, string, percussion
Textiles
Jewelry
Architecture with/record, w/cassette

African Art and Sculpture. Warren Schloat Productions,
Inc., Pleasantville, N. Y. 10570
Early Art
Sculpture
Masks w/record, w/cassette

Discography:

Folkways Records. Folkways/Scholastic, 701 7th Avenue,
New York, N. Y. 10036
African Music. FW 8852
African Music South of the Sahara. FE 4503.
African Musical Instruments. AH 8460
African Songs and Rhythms for Children. FC 78444
Music From the South, Vols. 1-10. FE 2560-2659
African and Afro-American Drums. FE 4502
Black Music of Two Worlds. FE 4602

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Library of Congress. Music Division, Recorded Sound Section, Washington, D. C. 20540
Negro Work Songs and Calls. L-8
Afro-American Spirituals, Work Songs, and Ballads.
L-3
Negro Religious Songs and Services. L-10

New World.

Georgia Sea Island Songs. NW 278
Roots of the Blues. NW 252

Scholastic Records. Folkways/Scholastic, 900 Sylvan Ave., Englewood Cliffs, N. J. 07632
Fisk Jubilee Singers

University of Washington Press. Seattle, Washington.
African Story Songs.

References for Class Discussions: Articles on Reserve in
Library and Recommended ReadingsPurpose, Rationale, Goals

This course is designed to examine issues specifically about and by Black (African-Americans) people and our experiences. An examination of issues specifically about Black (African-American) people conveys the premise that there are unique forces and events which have influenced the development of the Black (African-American) mind, behavior and spirit. An examination of issues specifically by Black (African-American) people conveys the premise that definition must flow from self-knowledge; that only Black (African-American) scholars, educators and scientists who operate from a Black frame of reference, i.e., an African Worldview, can accurately conceptualize and interpret the Black (African-American) mind, behavior and spirit in its fullest.

Such being the case then, an examination of Black (African-American) history, philosophy, culture, lifestyles, etc., indeed all of Black (African-American) life, is required under the rubric of "Black (African-American) Psychology"-- "the systematic investigation of Black (African-American) life in the context of the African Worldview and conceptions of reality." An investigation, discussion, and analysis of these issues and their implications is necessary in order that a better understanding of what it means to be Black (African-American) in America may be reached and strategies for our continued, maximum healthy survival may be postulated; re-claiming our past, re-evaluating our present and re-directing our future must be done on all levels.

It is acknowledged that our task is a great one which could not be completed in the context of this one experience. Thus, the goal of this course is to plant, fertilize and cultivate seeds of Black (African-American) consciousness. To this end the following general topics will be discussed during our eleven week session:

- I. Rationale for Black (African-American) Psychology
 - A. The Mis-Education of Black (African-American)
 - B. "Science" as a Tool of Oppression
 - C. Conceptual Problems with and Limitations of Traditional (Euro-American) Psychology
 - D. The Power of Words and Definitions

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- II. Introduction to African Philosophy/Worldview
 - A. African Cosmology, Ontology, Epistemology, and Axiology
 - B. The Seven Hermetic Principles
- III. Re-Examining and Re-Conceptualizing African and African-American History
 - A. The African Contribution to Mankind
 - B. Psychological Implications of Slavery
 - C. Black (African-American) Nationalism
- IV. Racism
 - A. Definitions and Types
 - B. Racism as a Psychopathology
- V. Black (African-American) Personality and Psychopathology
 - A. The Nature of the Black (African-American) personality
 - B. Psychological Implications of and Reactions to a Pathological Society
- VI. Black (African-American) Manifestations/Expressions of the African Worldview
 - A. The Black (African-American) Family
 - B. Black (African-American) Male/Female Relationships
 - C. Black (African-American) "Humanities"
- VII. Developing a Black (African-American) Social Theory
 - A. Recapitulating the African Worldview
 - B. Strategies/Theories for Survival

Objectives

At the end of each general topic, the student will be able to:

- I. Rationale for "Black (African-American) Psychology"
 - A. Define Education
 - B. Differentiate between "Education" and "Training"
 - C. Discuss how the traditional concept of "science" is not objective
 - D. Define Black (African-American) Psychology and discuss its goals
 - E. Contrast Black (African-American) Psychology and Traditional (Euro-American) Psychology
 - F. Discuss the importance, impact and power of words and definitions

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- II. Introduction to African Philosophy/Worldview
 - A. Discuss the concepts of Cosmology, Ontology, Epistemology and Axiology.
 - B. Discuss the Seven Hermetic Principles
 - C. Contrast African and Euro-American Philosophy/Worldview

- III. Re-Examining and Re-Conceptualizing African and African-American History
 - A. Briefly discuss the African contribution to mankind
 - B. Define slavery
 - C. Discuss the psychological and behavioral implications of slavery
 - D. Discuss the factors involved in "the making of a slave"
 - E. Discuss the concept of "Black Nationalism"
 - F. Briefly discuss the historical development of Black nationalism

- IV. Racism
 - A. Distinguish between prejudice, stereotype, discrimination, bigotry, ethnocentrism, and racism
 - B. Define racism
 - C. Discuss the types of racism
 - D. Discuss the concept of "Power"
 - E. Discuss the concept of "Pro-Racist"
 - F. Discuss racism as a form of psychopathology
 - G. Discuss the Cress Theory of Color Confrontation and Racism
 - H. Discuss the concept of the "white psychopathic personality"

- V. Black (African-American) Personality and Psychopathology
 - A. Discuss Akbar's theory of Black Personality
 - B. Define "Mentacide"; discuss its implications
 - C. Discuss Akbar's theory of mental disorder among African-Americans

- VI. Black (African-American) Manifestations/Expressions of the African Worldview
 - A. Describe the nature of the traditional African family
 - B. Describe similarities between the traditional African family and the African-American family
 - C. Discuss similarities between traditional African and African-American art, music, orality, etc.

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VII. Developing a Black (African-American) Social Theory

- A. Discuss Mbiti's concept of "Time"
- B. Discuss the components of the "Nguzo Saba"
- C. Suggest strategies for the continued, maximum healthy survival of Black (African-American) people

Evaluation

1. Midterm - One take-home, essay exam will be given.
2. Essay - Each student is required to critically examine and narratively discuss "The Implications of Being Black (African-American) in America." This paper does not require library research, rather a personal self-examination of what it means individually and collectively to be Black (African-American) in this country. It is not mandatory that this paper be typed; however, it is preferred. All non-typed papers should be written on lineless paper in ink.

Date Due:

3. Critical Analysis - In groups of two, students are required to engage in an in-depth critical analysis, supporting or refuting one of the issues listed on Attachment #2. The critical analysis should include both personal opinion and documented information consistent with the position. Groups should choose a topic, begin developing a bibliography and gathering sufficient information by midterm. The instructor should be informed of each group's topic prior to researching. It is mandatory that this paper be typed, not exceeding twenty typed pages. Groups will also make oral presentations of their analysis. Evaluations will be given for both the written and oral presentations.

Date Due:

Credit will be awarded for each of the above criteria as follows:

Midterm	- 25%
Essay	- 25%
Critical Analysis	- 25%
Oral Presentation	- 25%

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Class Participation and Preparedness

This course involves extensive reading and critical thinking. It is recommended that students read and reflect on the assigned articles prior to each class session such that maximum clarification, understanding and full participation may be reached in class discussions.

Class Absence

It is assumed that students cannot receive full benefit of this course without consistent class attendance. The policy regarding class absenteeism, as specified in the school catalogue, will be followed.

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Attachment #1

Articles Associated with Each Topic

I. Rationale for "Black (African-American) Psychology"

- A. Amini, Johari. "Re-Definition: Concept as Being." Black World, May, 1972
- B. Baldwin, Joseph. "Black Psychology and Black Personality," Black Books Bulletin, 4(3), 1976.
- C. Bennett, Lerone. "The Challenge of Blackness," Black World, February, 1971.
- D. Carruthers, Jacob. Science and Oppression. Chicago: Northeastern University Press, 1972.
- E. Clark, Cedric. "Black Studies or the Study of Black People," in R. Jones (ed.), Black Psychology (1st edition). New York: Harper and Row, 1972.
- F. Jackson, Gerald. "The Origins and Development of Black Psychology: Implications for Black Studies and Human Behavior," Studia Africana, 1(3), 1979.
- G. Khatib, S. M. "Black Studies and the Study of Black People: Reflections on the Distinctive Characteristics of Black Psychology." In Black Psychology (2nd edition). New York: Harper and Row, 1980.
- H. Madhubuti, Haki. "The Need for an Afrikan Education," from From Plan to Planet. Chicago: Third World Press, 1979.
- I. _____. "We Are An African People," from Plan to Planet. Chicago: Third World Press, 1979.
- J. Nobles, Wade. "African Science: The Consciousness of Self." In African Philosophy: Assumptions and Paradigms for Research on Black Persons. Los Angeles: Fanon Center Publication, 1976.

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- K. Woodson, Carter. "The Mis-Education of the Negro," from The Mis-Education of the Negro. Washington, D. C.: The Associated Pub., Inc., 1933.

II. Introduction to African Philosophy/Worldview

- A. Baldwin, Joseph. "The Psychology of Oppression."
- B. Carruthers, Jacob. "Reflections on the History of the Afrocentric Worldview." Black Books Bulletin, 7(1), 19.
- C. Cedric X., et al. Voodoo or I.Q.: An Introduction to African Psychology. Chicago: Third World Press, 1976.
- D. Dixon, Vernon. "Afro-American and Euro-American Approaches to Research Methodology." In African Philosophy: Assumptions and Paradigms for Research on Black Persons. Edited by L. King, et al. Los Angeles: Fanon Center Publication, 1976.
- E. Frye, Charles. "The Role of Philosophy in Black Studies." Level Three: A Black Philosophy Reader. Lanham: University Press of America, Inc., 1980.
- F. Nobles, Wade. "African Philosophy: Foundations for Black Psychology." In Black Psychology (1st edition). Edited by R. Jones. New York: Harper and Row, 1972.
- G. _____. "Extended Self: Re-Thinking the so-called Negro Self-Concept."
- H. D. McGee, Phillip. "An Introduction to African Psychology: Melanin, The Physiological Basis for Psychological Oneness." In African Philosophy: Assumptions and Paradigms for Research on Black Persons. Edited by L. King, et al. Los Angeles: Fanon Center Publication, 1976.

III. Re-Examining and Re-Conceptualizing African and African-American History

- A. Akbar, Na'im. "The Psychological Legacy of Slavery." Unpublished manuscript.

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- B. Carlisle, Rodney. "Black Nationalism: An Integral Tradition." Black World, February, 1973.
- C. Davis, Angela. "Reflections on the Black Woman's Role in the Community of Slaves." Black Scholar, December 1971.
- D. Gayle, Addison. "The Politics of Revolution." Black World, June 1972.
- E. Rogers, Joel. "Africa's Gift to the World," from Africa's Gift to America. New York: Helga Rogers, 1961.
- F. Williams, Chancellor. "The Review," from The Destruction of Black Civilization. Chicago: Third World Press, 1976.

IV. Racism

- A. Clark, Cedric. "On Racism and Racist Systems." Negro Digest, August 1969.
- B. _____. "Definitions of Racism."
- C. Madhubuti, Haki. "White Racism: A Defense Mechanism for Ultimate Evil," from From Plan to Planet. Chicago: Third World Press, 1979.
- D. Welsing, Francis Cress. The Cress Theory of Color Confrontation and Racism. Washington, D. C.: C-R Publishers, 1970.
- E. Wright, Bobby. The Psychopathic Racial Personality. Chicago: Third World Press, 1975.

V. Black (African-American) Personality and Psychopathology

- A. Akbar, Na'im. "African Metapsychology of Human Personality." Unpublished manuscript.
- B. Akbar, Na'im. "Mental Disorder Among African-Americans." Black Books Bulletin, 7(2), 1981.
- C. _____. "Rhythmic Patterns in African Personality." In African Philosophy: Assumptions and Paradigms for Research on Black Persons. Los Angeles: Fanon Center Publication, 1976.

Harper-Bolton

- D. Welsing, Francis Cress. "The Concept and Color of God and Black Mental Health." Black Books Bulletin, 7(1), 19.
- E. Wright, Bobby. "Black Suicide: Lynching By Any Other Name Is Still Lynching." Black Books Bulletin, 7(2), 1981.
- F. Wright, Bobby. "Mentacide: The Ultimate Threat to the Black Race." Unpublished manuscript.

VI. Black (African-American) Manifestations/Expressions of the African Worldview

- A. Carruthers, Iva. "Africanity and the Black Woman." Black Books Bulletin, 6(4), 19.
- B. Harper-Bolton, Charlyn. "The African-American Woman." Unpublished manuscript.
- C. Harper-Bolton, Charlyn. "The African Nature of African-American Families." Unpublished manuscript.
- D. H. Madhubuti, Haki. "A Call to Black Men." Black Books Bulletin.
- E. Madhubuti, Haki. "Not Allowed to Be Lovers." Black Books Bulletin.
- F. _____. "Ten Reasons Why Black People Should Not Take White People as Mates, Lovers, etc." Black Books Bulletin.
- G. Nobles, Wade. "Africanity: Its Role in Black Families."
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- I. _____. "The Black Family and Its Children: The Survival of Humaneness." Black Books Bulletin, 6(2), 1978.
- J. Mayers, Sheila. "Intuitive Synthesis in Ebonics: Implications for A Developing African Science." In African Philosophy: Assumptions and Paradigms for Research on Black Persons. Edited by L. King, et al. Los Angeles: Fanon Center Publication, 1976.

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- K. Semaj, Leachim. "Culture, Africanity and Male/Female Relationships: A Review and Synthesis." From Working Papers on Cultural Science. Ithaca: Cornell University, 1980.
- L. Smitherman, Geneva. "How I Got Ovah." From Talkin and Testifyin. Boston: Houghton Mifflin, 1977.
- M. Tyler, Robert. "Cultural Reality and African America." Black Books Bulletin.
- N. Wright, Bobby. "The Black Child: A Destiny in Jeopardy." Black Child Journal, 1 (2), Winter 1980.

VII. Developing a Black (African-American) Social Theory

- A. Cabral, Amilcar. "Connecting the Struggles: An Informal Talk with Black Americans." From Return to the Source: Selected Speeches of Amilcar Cabral. New York: Monthly Review Press, 1973.
- B. Karenga, Ron. "Afro-American Nationalism: Beyond Mystification and Misconception." Black Books Bulletin, 6 (1), 1978.
- C. Madhubuti, Haki. "Culture/Commitment/Conclusions for Action," "From Black Purpose to Afrikan Reality," "A Black Value System - Why the Nguzo Saba?" From From Plan to Planet. Chicago: Third World Press, 1979.

Harper-Bolton

Additional Instructional Resources and Learning Activities

- I. Rationale for "Black (African-American) Psychology"
 - A. Videotape - "Are You Being Mis-Educated?" - Dr. Na'im Akbar
 - B. Handouts - "Retaking the Takeable," "Afrikan Institutions" - Bro. Haki Madhubuti

- II. Introduction to African Philosophy/Worldview
 - A. Handouts - "Comparison of the African Worldview and Euro-American Worldview" - Dr. Wade Nobles
"Comparison of Traditional African, Philosophy and Euro-American Philosophy" - Charlyn Harper-Bolton

- III. Re-Examining and Re-Conceptualizing African and African-American History
 - A. Videotapes - "Afrikan History" - Dr. Na'im Akbar
"Free Your Mind: Return to the Source" - Dr. Asa Hilliard
 - B. Handouts - "The African Contribution," "Ancient Africa," "Picture History"
 - C. Reading - The Legend of Africa

- IV. Racism
 - A. Videotape - "Mentacide" - Dr. Bobby Wright
 - B. Handout - "The King Alfred Plan"
 - C. Reading - "The Harvest"

- V. Black (African-American) Personality and Psychopathology
 - A. Handout - "Life Studies" - Bro. Haki Madhubuti

- VI. Black (African-American) Manifestations/Expressions of the African Worldview
 - A. Handouts - "A Black Love Poem," "A Black Woman Thinks About Rights" - Dr. Janice Liddell
"Black Manhood" - Bro. Haki Madhubuti
 - B. Guest Lectures - "African-American Music"; "African-American Literature and Language"

- VII. Developing a Black (African-American) Social Theory
 - A. Videotape - "We All Come Cross the Water" - Dr. Na'im Akbar
 - B. Handout - "The Nguzo Saba"

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Attachment #2
Suggested Topics for Critical Analysis

1. Do Black Leaders Sell out the Black Community?
2. Can Predominantly Black Schools Prepare Black Students as Well as Predominantly White Schools?
3. Are the Images of Blacks, as Portrayed by the Media, Accurate?
4. Are Black Males and Females Engaging in Meaningful, Constructive Relationships?
5. Is the Black Matriarchy Myth or Reality?
6. Have Blacks Achieved Their Full Citizenship in Contemporary American Society?
7. Was the Civil Rights Movement Successful?
8. Are Blacks Still Enslaved in This Country?
9. Does Racism Still Exist in This Country?
10. Should White Couples Be Allowed to Adopt Black Children?
11. Should Blacks and Whites Intermarry?
12. Why Do Blacks Kill Blacks?
13. Is the Traditional Black Family on the Decline?
14. Are Blacks Genetically Inferior to Whites?
15. Are Blacks Culturally Deprived in this Country?
16. Is the Traditional Black Family Similar to the Traditional African Family?
17. Is There Really a Black Middle Class?

18. Why Is There an Increase in Black Suicide?
19. Can White Instructors Adequately Educate Black Students?

20. Are Blacks in America Actually Africans Transplanted in America?

21. Is "Black English/Black Language" just a form of "Standard English?"

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22. Has Religion Served as a Tool of Oppression for Black People?
23. Are Black Cultural Expressions Similar to Traditional African Cultural Expressions?
24. Is Africa a Monolithic Continent
25. Is Africa the Birthplace of Mankind?

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Attachment #3
Recommended Reading List - A Beginning

Abraham, W. The Mind of Africa. Chicago: University of Chicago Press, 1962.

Achebe, Chinua. Things Fall Apart. New York: Astor-Honor, 1959.

Akbar, Na'im. The Community of Self. Chicago: Nation of Islam, 1976.

Armah, Ayi Awei. Two Thousand Seasons. Chicago: Third World Press, 1979.

Bambara, Toni. The Black Woman. New York: Signet, 1970.

ben-Jochannon, Yosef. Black Man of The Nile. New York: Alkebulan Books, 1970.

ben-Jochannon. African Origins of the Major "Western Religions." New York: Alkebu-Lan Books, 1970.

ben-Jochannon, Yosef. They All Look Alike!; All of Them. New York: Alkebu-Lan Books, 1970.

Bennett, Lerone. Before the Mayflower: A History of the Negro in America, 1619-1964. New York: Penguin Books, 1964.

Budge, E. Wallis. The Egyptian Book of the Dead. New York: Dover Publications, 1967.

Cabral, Amilcar. Return to the Source: Selected Speeches of Amilcar Cabral. New York: Monthly Review Press, 1973.

Cruz, Harold. The Crisis of the Black Intellectual.

Delaney, Martin. The Condition, Elevation, Immigration and Destiny of the Colored People of the United States. New York: Arno Press, 1968.

Diop, Cheikh Anta. The African Origin of Civilization. Westport: Lawrence Hill and Co., 1974

Diop, Cheikh Anta. Black Africa. Westport: Lawrence Hill and Co.

Diop, Cheikh Anta. The Cultural Unity of Black Africa. Chicago: Third World Press, 1978.

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Erny, Pierre. Childhood and Cosmos: The Social Psychology of the Black African Child. New York: New Perspectives, 1973.

Fanon, Franz. Black Skin, White Masks. New York: Grove Press, 1967.

_____. The Wretched of the Earth. New York: Grove Press, 1968.

Frye, Charles. Level Three: A Black Philosophy Reader. Lanham: University Press of America, 1980.

Giraule, Marcel. Conversations with Ogotemmel. London: Oxford University Press, 1972.

Grant, Madison. The Passing of the Great Race. New York: Scribner and Sons, 1972.

Idowa, E. Bolaji. African Traditional Religion - A Definition. Maryknoll: Orbis Books, 1975.

Jahn, Janheinz. Muntu: The New African Culture. New York: Grove Press, 1961.

Jackson, John. Introduction to African Civilizations. Secaucus: The Citadel Press, 1980.

James, George. Stolen Legacy. San Francisco: Julian Richardson and Association, 1976.

Jones, Reg, ed. Black Psychology, 1st and 2nd eds. New York: Harper and Row, 1972, 1980.

Karenga, M. Ron. Essays on Struggle: Position and Analysis. San Diego: Kawaida Publications, 1978.

Kenyatta, Jomo. Facing Mt. Kenya. New York: Vintage, 1965.

King, L., Dixon, V., and Nobles, W., eds. African Philosophy: Assumptions and Paradigms for Research on Black Persons. Los Angeles: Fanon Center Publications, 1976.

Kramer, W. and Brown, eds. Racism and Mental Health. Pittsburgh: University of Pittsburgh Press, 1973.

Harper-Bolton

Madhubuti, Haki. Enemies: The Clash of Races. Chicago: Third World Press, 1978.

Madhubuti, Haki. From Plan to Planet. Chicago: Third World Press, 1979.

Mbiti, John. African Religions and Philosophy. New York: Doubleday, 1970.

Mbiti, John. Introduction to African Religion. New York: Praeger Publishers, 1975.

Means, Sterling. Ethiopia: The Missing Link in African History. Atlanta: Hakim's, 1980.

Olela, Henry. From Ancient Africa to Ancient Greece. Atlanta: The Black Heritage Press, 1981.

Osei, G. K. The African Philosophy of Life.

Perkins, Eugene. Home Is a Dirty Street: The Social Oppression of Black Children. Chicago: Third World Press, 1972.

Rodney, Walter. How Europe Underdeveloped Africa. Washington, D. C.: Howard University Press, 1974.

Rogers, J. A. Africa's Gift to America. New York: Helga Rogers, 1961.

Rogers, J. A. Sex and Race. 3 vols. New York: Helga Rogers, 1980.

Rogers, J. A. World's Great Men of Color. 2 vols. New York: Collier Books, 1972.

Sertima, Ivan Van. They Came Before Columbus. New York: Random House, 1976.

Shawna, Maglalayon. Garvey, Lumumba, Malcolm: Black Nationalists Separatists. Chicago: Third World Press, 1975.

Smitherman, Geneva. Talkin and Testifyin. Boston: Houghton Mifflin Co., 1977.

Soyinka, Wole. Myth, Literature and the African World. Cambridge Press, 1978.

Harper-Bolton

Thomas, A., and Sillen, S. Racism and Psychiatry. New York: Brunner-Mazel, 1972.

Williams, Chancellor. The Destruction of Black Civilization from 4500 B.C. to 2000 A.D. Chicago: Third World Press, 1972.

Williams, Robert, ed. Ebònics: The True Language of Black Folks. St. Louis: Williams and Asso., 1975.

Wober, Mallory. Psychotherapy in Africa. London: International African Institute, 1975.

Yette, Samuel. The Choice: The Issue of Black Survival in America. New York: Putnam and Son, 1971.

Recommended Journals:

Black Books Bulletin

Black Male/Female Relationships

The Black Scholar

Western Journal of Black Studies

Journal of Black Psychology

Journal of Non-White Concerns

Journal of African Civilization

Journal of Afro-American Issues

Journal of Negro Education

Journal of Black Studies

Journal of Social Issues

Course Description

This course investigates selected aspects of the culture of black Americans, from its origins in Africa to its present day manifestations, including the relationship between Afro-American and Euro-American culture. Emphasis will be upon the cultural aspects of religion, music, art, history, oral tradition, and literature.

Rationale

Black Americans constitute the largest single minority group in American society yet students, both black and white, are basically ignorant of the contours of black culture. They frequently view black culture from a racist bias or do not recognize the existence of a separate culture, unique to black folk, a culture that is related to yet separate from that of other American groups. Where students do perceive black culture as a separate entity, they are very often ignorant of its historical background.

Goals

1. to make students aware of the rich cultural heritage of black Americans, and
2. to allow students to confront the racism of their society and their own racial biases in an intellectual setting.

Course Outline

I: THE INTELLECTUAL BACKGROUND (one week)

Exposition of the dominant Euro-American view which this course seeks to question. For the past 400 years "Scholars" have attempted to deny or ignore the existence of any culture that is specifically African and black, or to denigrate it with loaded cultural terms as "savage," "primitive," and "uncivilized." This cultural attitude is manifested in such historical movements as imperialism, slavery, and the concept of white supremacy. This Euro-American attitude pervades the society in which we live and is part and parcel of the cultural baggage of both black and white Americans.

Schaffer

A. Objective

Students will perceive the way in which racism affects scholarly writing, particularly in the way in which Africa is omitted from the study of Western Civilization.

B. Readings

Diop, African Origins of Civilization

Gosset, Racism in America, Chapter 7

Levine, Black Culture and Black Consciousness, epilogue, pp. 442-443

C. Activity

Investigate textbooks used in Western Civilization classes on campus to see how much emphasis is put on Africa and the relationship between Egypt and Africa in the sections on the origin of civilization. Two page paper due on this subject at the end of this unit.

II. AFRICA: THE MOTHERLAND (three weeks)

An overview of African history and culture from ancient times to mid 19th century with emphasis on religion, art, music, history, and the nature and importance of the oral tradition. Week 1 will cover geography and West African history. Week 2 will be on African religion and art. Week 3 will be on African music and the oral tradition of African peoples. The attempt here will be to survey those aspects of African history and culture that are important for an understanding of what is to be covered in the remainder of the course.

A. Objective

Students will become familiar with African history and culture and with the ethnocentric Euro-American reaction to that culture.

B. Readings

Davidson, Lost Cities of Africa
and

Mbiti, African Philosophy and Religion
or

Nketia, The Music of Africa

Schaffer

Students will select one of the final 2 books depending on their individual interest and major field of study.

C. Activity

Week 1: Students will familiarize themselves with African geography and history by completing outline maps. one on African nations and empires prior to the 16th century, another on the distribution of West African language groups in the 18th century.

Week 2: Students will view 2 films, "Ancient African Art" and "The Doctors of Nigeria."

Week 3: Students will listen to music tapes in Lab and will write a 2-3 page paper, reacting to the questions: "What does this music represent to me?"

III. AFRICAN TO AMERICAN (four weeks)

A study of that two and a half century period during which Africans were transported to North America and slowly, painfully, converted themselves into Americans with an African heritage. Emphasis will be on the black culture of the South, and South Carolina will be used as a case study throughout. After presentation of the historical background, particular attention will be focused on (1) folk art using slide presentations, (2) the music of slave society in the U. S., especially spirituals and work songs, (3) the manner in which the African oral tradition was maintained in the New World, and (4) the religion of the slaves as a synthesis of Euro-American Christianity and African cosmography and world-view.

A. Objective

Students will be familiar with the rich and varied culture developed by black Americans during the era of slavery.

B. Readings

Wood, Black Majority
Levine, Black Culture and Black Consciousness, pp. 1-135.
Raboteau, Slave Religion

Schaffer

C. Activity

Week 1: Investigate textbooks used in South Carolina history classes at college and secondary school level and write a brief paper showing how these books account for the development of rice culture in South Carolina.

Week 2 & 3: Read a "slave narrative" and write a paper on the meaning of religion to the run-away slave.

Week 4: Write a paper, after listening to music tapes in Lab, analyzing spirituals as either poetry or theology. Students with music backgrounds may compare and contrast the spirituals with the music of Africa.

IV. PLANTATION TO GHETTO (six weeks)

This unit will focus on the growth and continued vitality of black culture in the age of industrialization, urbanization, and segregation, i.e., from Reconstruction to the present. A major emphasis will be on the attempt by the Euro-American majority to deny, during most of this period, the existence of black culture. While fine art and the continuance of a folk art tradition will be covered, most of the class time will be spent on (1) religion as a powerful force in the black community, both rural and urban, (2) literature from the era of the Harlem Renaissance to the present, and (3) music from the spiritual in its "art song" guise to the dominance of "gospel" as a black cultural form, with excursions into ragtime, blues, jazz, and rhythm and blues.

A. Objectives

Students will be more knowledgeable about black culture in the 20th century and they will be both aware of and sensitive to the continuing racist reactions to that culture.

B. Readings

Levine, Black Culture, pp. 136-445

Jones, Blues People

and

two novels written since 1920, one by a black male writer and one by a black female writer, one from the period between 1920 and 1950, the other since 1950.

Schaffel.

A comprehensive fiction list will be distributed.

C. Activity

Students will view Cosby's "Black History: Lost, Stolen, or Strayed," and will write a reaction paper to this film dealing with what they see as a continuation of these same attitudes on contemporary television.

Students will write a paper on the two novels they read dealing with (1) the differences they perceive in black culture in the two time periods covered and (2) the differences they see in the reactions of black males and black females to the human problems encountered in the novels.

Students will listen to music tapes in the Lab and will write a brief paper on the theological or music differences between the spirituals and gospel music.

SYNTHESIS (one week)

The persistence of black culture in white America and the continuing racism of our society are two of the most dynamic facts of our time. When coupled with the emergence of a newly independent Africa and of a largely "colored" Third World which now threatens American hegemony in the international community, these factors are bound to shape the course of cultural development in the future. In this final week we will attempt to bring all this information and these ideas together into a summation of where we've been and where we now are, hopefully with much class participation.

Evaluation

1. mid term essay examination
2. grades on papers completed during the class
3. final essay examination
4. class participation

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Bibliography:

Units I & II

Diop, C. A. African Origins of Civilization.

A difficult but important book in which Diop argues that civilization began in Africa and that philosophy, religion, science, arts, and social organization are all developments of black folk in Africa millenia before similiar cultural movement took place in Europe.

The Cultural Unity of Black Africa.

Diop argues here that despite the diversity of language, geography, historical development and other cultural factors, there is an underlying unity of culture that pervades all of black Africa.

Gosset, T. Racism in America.

A monographic study of racism in American society as an "intellectual" construct. Heavy going but worthwhile.

Davison, B. Lost Cities of Africa.

An excellent introduction to the history and culture of ancient Africa south of the Sahara. Written by a journalist who has spent most of his life in Africa, the book is excellent for undergraduates.

Mbiti, J. African Philosophy and Religion.

A good introduction to the subject with a viewpoint similar to that expressed by Diop in the books listed above. Especially good for students who have little or no background in the subject.

Nketia, J.. The Music of Africa.

A thorough, but dry, introduction to all aspects of African music, from the social community which produces it to the type and production of the musical instruments themselves.

Courlander, H. Tales of Yoruba Gods and Heroes.

A selection of folk tales from Yoruba oral tradition.

Feldman, S. African Myths and Tales.

Similar to above but broader in scope.

Laude, S. The Arts of Black Africa.

An excellent introduction to both folk and fine art in Africa. Translated from the French and not always easy to wade through, but still one of the best books of its type.

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Snowden, F. Blacks in Antiquity.

An excellent survey of black Africa and its relationship with the ancient world. An eye-opener for many students, it does not always agree with Diop and is well worth reading. A companion piece to his more monographic study of Black African influence in Greece.

Bebey, F. African Music: A People's Art.

Covers similar ground covered in Nketia (above) but is much more popular and less thorough. Has an excellent discography including records available in the U. S.

Unit III

Raboteau, A. Slave Religion: The Invisible Institution.

An excellent study of the subject using every available source. Not always easy to read, but always worthwhile, the book covers the development of Christianity among the slaves and paints a picture far different from that given in almost every U. S. textbook with which I am familiar.

Courlander, H. Negro Folk Music, U. S. A.

Courlander is a folklorist who is familiar with both African and American developments. This is an older book, but still very worthwhile in its coverage.

Epstein, Dena. Sinful Tunes and Spirituals.

First-rate. A good study of the place of music in all its forms in the black community. Particularly good for students.

Chase, J. W. Afro-American Art and Craft.

One of the best surveys of the folk tradition in art among black Americans.

Driskell, D. C. Two Centuries of Black American Art.

A good survey, the best I've seen on this subject. Profusely illustrated in color, it is excellent particularly on modern developments in the fine arts.

Berlin, I. Slaves Without Masters.

A monographic study of free blacks in the U. S. Thorough, but not particularly easy for undergraduates.

Schaffer

Blassingame, J. W. The Slave Community.

A good, brief, secondary study of the slave community, filled with a humane perspective and based upon the most recent primary research. Highly recommended.

Wood, P. Black Majority.

A study of the first century of slavery of colonial South Carolina, this is a superb example of scholarly research and balanced writing. One of the best studies of the complex relationship formed between blacks and whites in this period. Students will have to be directed in their reading of this book for they may otherwise miss his major findings.

Levine, L. Black Culture and Black Consciousness.

First rate, highly recommended. This course would not be possible without Levine's work. This is a study of folk culture and the oral tradition among American blacks covering every conceivable portion of the culture of ordinary people. Levine is always balanced and never goes beyond his evidence; this book is a model for future work in this field.

Breen and Innes. Myne Owne Ground.

A big book despite its limited number of pages. The authors study a black and white community on Virginia's Eastern Shore in the period between 1619 and 1700 and paint a very different picture of the relations between newly arrived Africans and white Englishmen than the usual.

Unit IV.

Jones, Leroi. Blues People.

A study of music and black culture in all its forms. This is a powerful book, beautifully written and most important for the final portion of this course. I am most surprised that this book is not more widely utilized by scholars.

Huggins, N. The Harlem Renaissance.

A well-written, balanced book on this important cultural period in the history of black America.

G. Oakley, The Devil's Music

A study of the blues, well written and directed at the average reader rather than the specialist. Contains numerous lyrics, useful for student research on this cultural form.

Schaffer

Janis and Blesh. They All Played Ragtime.

Gives the atmosphere of the ragtime era better than any other book I know, but it is also loaded with factual errors and a white "liberal" attitude toward black folk that is sometimes hard to take. Read it for background not for history or for musicology.

Charters, A. Nobody.

As far as I know this is the only biography of the important black performer, Bert Williams. A good book, well illustrated, and with much important information on the role of Blacks in the American theatre.

McKay, C. Autobiography.

Very personal, very moving, beautifully written. A personal view of the Harlem Renaissance and of the Great Depression.

Frazier, F. The Negro Church in America.

A good sociological study of the role of the institutionalized church in the black community.

Jackson and Rubin. Black Poetry in America.

A survey text meant to be used in classes.
(cf., Cavalcade)

DuBois, W. E. B. The Souls of Black Folk.

Should be required reading for all Americans. Vital for an understanding of the black community in the 20th century.

Isaacs, H. The New World of Negro Americans.

An excellent study of the relationship between black Americans, the newly independent African societies after 1950.

E. Frazier

Elementary Spanish 101
An Ethnic Approach to Language
Learning
1981-82

Course Description

Spanish 101 is a basic Spanish language course for the student who has little or no previous Spanish language experience. The emphasis is placed on spoken Spanish in an experiential context, but students are introduced to the basic principles of grammar and receive fundamental experience in reading (comprehension) and writing. The development of specialized language skills relating to the professional and pre-professional needs of the students enrolled will be stressed. Classroom experience will emphasize activities designed to meet these needs, and instructors will seek cross-cultural experiences such as field trips and dialogues with members of the Atlanta Hispanic community, the African cultural centers, and in related community activities. These activities will allow for cross-cultural interchange and ethical values.

Selected sections of students enrolled in Spanish 101 will also participate in the study of at least two Afro-Hispanic poets. Certain African cultural elements will be identified. Students will read and translate from Spanish to English information on the African cultural sheets issued by the language laboratory director for the purpose of self-study. Special assignments will include African folklore, African music as well as various historical elements as compared with elements of Latin American folklore, music, etc.

It is expected that by the end of the course, students will be well grounded in the fundamentals of oral and written Spanish within an experiential context, and will have gained invaluable multi-cultural experience. Students will be able to identify certain elements of African and Hispanic literatures and cultures.

Objectives

1. Students will develop the ability to engage in basic Spanish conversation, especially as it relates to experiential contexts.
2. Students will learn basic grammatical structures and patterns to enable them to communicate more effectively in the language.
3. Students will master basic vocabulary which will be of practical use in ordinary conversation, reading, and writing, and more specialized vocabulary related to an area of concentration.

L. Frazier

4. Students will develop an understanding of culture of the Spanish speaking countries of the world as well as that of the Hispanic and African populations of the United States. Emphasis will be placed on cross-cultural awareness in an experiential context, allowing students to experience the language and history as it relates to their special interests.
5. Students will develop an awareness of the historical misconceptions due to the omission of Afro-Americans and Afro-Hispanics from most textbooks in United States history, language and literature by comparing their cultural heritage.

Instructional Resources

1. Text: Como se Dice...? by Jarvis, Lebrede, Mena. D. C. Heath and Company.

Workbook: Como se Dice...? by Jarvis, Lebrede, Mena.

2. Language Laboratory and tapes
3. Films and filmstrips: El Pueblo Chicano: La Oficina: Sea Alegre. "The Ancient Africans," International Film Foundation, 200 West 72nd Street, New York 10023.
4. 35 mm color slides, The Cakewalk, one of the first Black dances. James Bland with minstrel character of his songs, Lula Belle and others.
5. Cassette tapes and records
6. Spanish-English dictionaries and other reference works
7. Spanish language periodicals
8. Maps and other printed materials, cultural learning kits
9. Community organizations and resource individuals: Spanish-English-African Cultural Centers: Booklets on terms.

Requirements

1. Attend each scheduled class (A maximum of six absences is allowed. See Morris Brown College student handbook)
2. Pass in all assignments on time.
3. Maintain a Spanish notebook.
4. Participate in class activities, both inside and outside the classroom.
5. Purchase the textbook for the class.

E. Frazier

6. Attend the Foreign Language Lab at least one hour a week.
7. Master the course content with at least seventy percent (70%) accuracy.

Evaluation

Evaluation of students is done on a daily basis, including class and laboratory attendance and class participation. Quizzes and classroom exercises may be oral or written to evaluate aural/oral performance and writing skills, including proficiency in grammar. In addition, regular unit quizzes and tests will be given, as well as midterm and final examinations. Students' outside projects and participation in experiential activities will also be evaluated.

Tentative Schedule

Module I
First Week
September 2-11

Title: General introduction to the course, phonetics, alphabets, accentuation, syllable formation, and cognates.

Objective: Students will learn basic sounds and structures by pronouncing the Spanish alphabets and by memorizing new words.

Activities: Students will attend the Foreign Language laboratory one hour per week. They will participate in pronunciation drills.

Instructional Resources: Text: Como Se Dice, by Jarvis and workbooks, cassette tapes and records-laboratory program, Follet Spanish-English Dictionary

Evaluation: Phonetic quiz (dictado), Friday, September 11, 1981.

Module II
Second Week
September 14-18

Title: Spanish Grammar: First conjugation (-ar) verbs - estudiar; hablar; necesitar; trabajar; subject pronouns; genders; and plurals.

Objective: Students will develop and memorize greetings and conversations. Handed verb sheets by the instructor, students

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will conjugate a minimum of twenty verbs. Students will make use of pronouns.

Activities: Workbook: Pronunciation drill-listening (p. 1), read and translate chapter I in the text; work exercises and answer questions. (p. 2-11).

Instructional Resources: Film "La Oficina," cassette tapes and records, "Americas Magazine".

Evaluation: Test on Friday, September 18, 1981.

Module III
Third Week
September 21-25

Title: Continuing to build basic conversation skills.

Objective: Students will memorize numbers (1-30) and will research cultural element packets handed out by the instructor.

Activities: Students will fill in blanks on definite articles, negative and interrogative sentences. Students will count using mathematical examples, etc. Students will write a brief dialog.

Instructional Resources: Cultural learning kits. 35 mm color slides: The Cakewalk, one of the first Black dances. Various Spanish dictionaries and Hispanic area maps.

Evaluation: Test: Friday, September 25, 1981 on the chapter.

Module IV
Fourth Week
September 28 -
October 3

Title: African Cultural Elements

Objective: To make the necessary arrangements in order to carpool students to visit a Spanish restaurant, a church, and a consulate. Students will observe African art exhibits and tape interviews with African consulates who speak French and/or Spanish.

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Students will develop an understanding of the culture of the Spanish-speaking countries of the world as well as that of the Hispanic and African populations of the United States. Emphasis will be placed on cross-cultural awareness in an experiential context, allowing students to experience the language and history as it relates to their special interest.

Activities: Students will tape interviews of persons of African and Hispanic cultures. Students will develop outside projects related to cultural learning sheets issued by the laboratory director or individual interest projects such as African music as compared to Southern Black music, Afro-Hispanic literatures and cultures, African cultures in the United States, etc. Instructors from the areas of music, history and/or art will lecture to students.

Instructional Resources: Film: "The Ancient Africans," International Film Foundation, 200 West 72nd Street, New York, 10023.

Evaluation: Each student activity will serve as the evaluative mechanism for the week. Students will be graded on their oral performance, written performance and demonstrations.

Module V
Fifth Week
October 6-10

Title: Conjugation of irregular verbs ser; tener; and venir; expressions with tener; general review.

Objective: Students will conjugate present tense irregular verbs and will review and compare regular verbs.

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Activities: Students will conjugate twenty irregular verbs. Students will review and compare the conjugation of each group. Students will memorize rules and complete exercises. Workbook: "Crucigrama."

Evaluation: Students will be given a grammar test covering the chapter Friday, October 10, 1981.

Instructional Resources: Language laboratory tapes "Como Se Dice" series.

Module VI
Sixth Week
October 13-17

Title: Studying stem-changing verbs.

Objective: Students will develop sentences using the verbs cerrar, entender, perder, querer, empezar, comenzar, etc.

Activities: Self testing (workbook) pp. 21-23.

Instructional Resources: Text: Como Se Dice, and various Spanish dictionaries.

Evaluation: Test on stem-changing verbs.

Module VII
Seventh Week
October 20-24

Title: Using numbers 40-100, the indefinite article, use of the preposition a, contractions al and del.

Objective: Students will translate the dialog in text making use of various grammatical expressions.

Activities: Students will translate the dialog and answer questions regarding the lessons. Workbook: complete all grammar exercises.

Instructional Resources: Slide resentation on Spain.

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Module VIII
Eighth Week
October 27-31

Evaluation: Students will choose a partner and speak in the language using the proper grammatical expressions.

Title: Using the time of day in general conversations.

Objective: Students will practice giving the time of day in Spanish.

Activities: Students will draw a clock, practice orally telling time and will complete exercises given in the workbook.

Instructional Resources: Come Se Dice. Cue Sheets

Evaluation: Students will be graded on the basis of oral performance, October 31, 1981.

Module IX
Ninth Week
November 3-7

Title: Developing Paragraphs.

Objective: Students will write a composition about trips to a foreign country. (Hispanic or African).

Activities: Develop a composition including days and times of day making use of the cultural element sheets handed out by the instructor and indicating the historical misconceptions due to the omission of Afro-Hispanics from most textbooks in United States history, language and literature by comparing their cultural heritage with that of others.

Instructional Resources: 35 mm color slides on James Bland with minstrel character of his songs, Lula Belle, etc.

Evaluation: A presentation orally of the composition in Spanish.

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Module X
Tenth Week
November 10-14

Title: Un Repaso de Los Verbos

Objective: Students will review all lessons studied.

Activities: Students will compile information studied, place it in a notebook, participate in vocabulary game programs, etc.

Instructional Resources: Cassette, dictionaries, tape players, and maps.

Evaluation: Students will be tested on all lessons studied and will participate in dictation tests on the cultural elements given.

Module XI
Eleventh Week
November 17-26

Title: Expanding the vocabulary.

Objective: Students will develop two page dialogs using three or more characters. The conversation will include the use of months, seasons, ordinal numbers, stem-changing verbs (classes II and III).

Activities: Students will develop a rough draft to be checked by the teacher. Topics will be selected by students from suggested readings and cultural learning sheets handed out by the teacher.

Instructional Resources: Hortensia Ruiz del Vizo, Black Poetry of the Americas, Annotated Bibliography; Jackson, Richard, The Black Image in Latin America; Franklin, John Hope, From Slavery to Freedom; D. C. Heath Company, Como Se Dice; Smitherman, Geneva, Talkin and Testifyin: The Language of Black America.

Evaluation: Students will hand in type-written dialog.

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Module XII
Twelfth Week
December 1-5

Title: Direct object_pronouns

Objective: Students will develop sentences placing direct object pronouns in the proper location.

Activities: Pronouns (p. 87) affirmative and negative expressions (p. 87). Double negative (p. 90). Lectura (p. 97). Workbook: Pronunciation-listening dictation (pp. 43-44). Language laboratory.

Instructional Resources: Como Se Dice, D. C. Heath and Company

Evaluation: Oral examination using sentences in the language. (Direct objects)

Module XIII
Thirteenth Week
December 8-12

Title: Introduction to the preterit tense

Objective: Students will conjugate past tense verbs.

Activities: Students will sing Christmas songs, make Christmas cards and participate in exercises using the preterit tense.

Instructional Resources: Film: La Navidad

Evaluation: None

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APPENDIX A
AFRICAN CULTURAL ELEMENTS

La influencia africana en la música latinoamericana

El africano contribuyó mucho al desarrollo de la música de la América Latina. Cuando vino al Nuevo Mundo trajo los instrumentos y los ritmos que antes tocaba en Africa. Los elementos musicales africanos tuvieron gran influencia en las regiones de Hispanoamérica donde hubo mayor concentración de negros: Puerto Rico, Cuba, la República Dominicana, partes de México, Colombia, Venezuela y el Ecuador. Los elementos africanos fusionaron con elementos europeos e indígenas para crear una música claramente latinoamericana.

there was

fused

La música hacía un papel central en la vida diaria del esclavo: en el trabajo, en la religión y en la diversión. Los esclavos cantaban mientras trabajaban. La música les ayudó a completar el trabajo duro. También les ayudó a pasar días largos bajo el sol.

played a role

helped

under

La música era una parte importante de las ceremonias religiosas. En Cuba, por ejemplo, los cultos religiosos mantenían los ritos africanos. Los cantos y los ritmos de los tambores hacían papeles esenciales durante estas ceremonias.

La música también era una diversión. La rumba, la cha-cha, la guajira, el mambo son bailes que

muestran una fuerte influencia africana. Los ritmos que caracterizan estos bailes son ritmos africanos.

En Trinidad, una isla que era una colonia española por más de 300 años, una forma musical especial se desarrolló. Esta forma era el resultado de las circunstancias peculiares de la vida del esclavo. Los amos no les permitían a los esclavos hablarse mientras trabajaban. Por lo tanto, los esclavos cantaban para comunicarse. Cantaban de todos los eventos de interés, incluso los planes escapar. Esta forma musical, que el cantante compone instantáneamente, vino a ser el "Calypso."

to talk to each other; Therefore, communicate with each other including

singer; composes

El africano trajo muchos instrumentos a las Américas. Entre los más importantes hay los instrumentos de percusión tales como las claves, las maracas, los tambores, el güiro y la marimba. La conga es un tambor grande cuyo sonido es bajo y profundo. Los bongós son tambores pequeños.

drums

whose sound

low and deep

Para tocarlos es necesario poner los bongós entre las rodillas. Los bongós se tocan con la punta de los dedos. El güiro es un instrumento que se hace de un fruto seco. La superficie del güiro es ondulada. Para tocarlo, es necesario rasgar la superficie del güiro con un tenedor. La marimba es un instrumento que es similar al xilofón. Se deriva del balafón, un instrumento de Liberia.

knees

dried out; corrugate

scratch

scraper or fork

La influencia africana en la música latinoamericana

Preguntas

1. ¿Qué trajo el africano al Nuevo Mundo?
2. ¿Donde hubo gran concentración de negros?
3. ¿Cuáles elementos crearon una música latinoamericana?
4. ¿Cuándo cantaban los esclavos?
5. ¿Cómo les ayudó la música?
6. ¿Cuáles son dos elementos importantes de las ceremonias religiosas?
7. ¿Qué es la rumba? ¿la conga?
8. ¿Qué no les permitían a los esclavos mientras trabajaban?
¿Para qué cantaban? ¿De qué?
¿Como se llama esta nueva forma musical?
9. ¿Cuáles son los instrumentos de percusión que el africano trajo a las Américas?
10. ¿Qué clase de instrumento es la conga?
¿Cómo es su sonido? ¿Cómo se toca?
11. ¿Cómo se tocan los bongos?
12. ¿Qué es un guiro? ¿Cómo se toca?
13. ¿De qué se deriva la marimba?

La influencia africana en la música latinoamericana

Ejercicios

I. Repita:

contribuyó	rumba	marimba
trajo	habañera	tambor
religión	caracterizan	bongó
ceremonias	cantante	maracas
ritmos	instantáneamente	bajo
cantos	claves	superficie
pércusión	güiro	xilofón

II. Spot dictation.

A. Fill in the blanks.

El africano _____ al desarrollo de la America Latina. La música hacía un papel en _____, _____, _____, de la vida _____ del esclavo.

La música era una parte de las _____.
 La música era una _____. La _____
 la _____ y el _____ son bailes que
 muestran una fuerte influencia africana. El _____
 y las _____ son instrumentos de _____.
 Los bongos se tocan entre las _____.
 Son _____. La _____ se deriva
 de un instrumento de Liberia.

B. Read the entire passage aloud.

III. Remaining exercises on tape.

La influencia africana en la música latinoamericana

PRE-TEST

Place a check before each instrument that is of African origin.

- belly harp
- banjo
- marimba
- finger piano
- musical bow
- bongo
- xylophone
- claves
- maracas
- Vera Cruz harp

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La influencia africana en la musica latinoamericana

POST-TEST

I. You will hear an instrument. Indicate which instrument you hear.

1.

2.

3.

4.

5.

II. You will hear a statement. Decide whether it is true or false. If it is true, circle "True". If it is false, circle "False."

1. True False

2. True False

3. True False

4. True False

5. True False

III. You will see a drawing of an instrument. Write its correct name below.

1. 

2.

3.

4. 

5.

IV. Fill in the blanks.

Las claves son instrumentos de (1) _____.
 La conga es un (2) _____ cuyo sonido es (3) _____
 y (4) _____. Para tocarlos es necesario poner los
 bongós entre las (5) _____. El (6) _____
 es un instrumento que se hace de un fruto seco. (7) _____
 es similar al xilofón. Se deriva de un balafón, un instrumento
 de (8) _____.

La música hacía un papel en la vida del esclavo. En Cuba
 los (9) _____ y los ritmos de tambores eran importantes
 en las ceremonias religiosas.

La rumba, la samba y la conga son _____ que
 muestran una fuerte influencia africana.

V. Bonus Questions

A I. You will hear a musical selection. Indicate which instruments you hear.

- _____ maracas
 _____ claves
 _____ marimba
 _____ guiro
 _____ bongos
 _____ conga

B II. You will hear a rhythm. Indicate which rhythm you hear.

1. _____
 2. _____
 3. _____
 4. _____

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APPENDIX I
BIBLIOGRAPHY

E. Frazier

Bibliography

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3. Franklin, John Hope. From Slavery to Freedom, 5th ed. New York. Alfred A. Knopp, 1978.
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6. Haslam, Gerald W. Afro-American Oral Literature. New York: Harper and Row, 1975.
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9. E. Anderson Imbert. Historia de la Literatura Hispanoamericana. Mexico, 1967.
10. Jackson, Richard L. The Black Image in Latin American Literature. Albuquerque: The University of New Mexico Press, 1976. pp. 8-36.
11. Klein, Herbert S. Slavery in the Americas, A Comparative Study of Virginia and Cuba. Chicago: University of Chicago Press, 1967.
12. Lomax, Alan. The Folk Songs of North America. Garden City, New York: Doubleday, 1975.
13. Parrinder, Geoffrey. African Mythology. London: Paul Hamlyn, 1967.
14. Porter, Dorothy. Early Negro Writing. Boston: Beacon Press, 1971.
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16. Saco Antonio, Jose, Historia de la esclavitud, de la raza africa en el Nuevo Mundo y en especial en los paises Americo-Hispanos. Prologo de Fernando Ortiz. Vol. II (Habana, 1938), pp. 80-82.
17. Smitherman, Geneva. Talkin and Testifyin: The Language of Black America. Boston: Houghton Mifflin, 1977.
18. Hortensia Ruiz dei Vizo. Black Poetry of the Americas: A Bilingual Anthology. Miami: Ediciones Universal, 1972.
20. Other notes were taken from a study in Afro-Spanish and Afro-French Literatures and Cultures at Hampton Institute, Hampton Virginia by historians, Dr. Stanley Cyrus and Dr. David Pellow, (1978) and from the NEH Humanities Institute, the African Heritage and the American Experience: Southern Black Culture at Spelman College, Atlanta, Georgia, (1981).

J. Liddell

English 201. Introduction to
Literature: Perspectives of the
African Diaspora
Fall Semester, 1981-82

Course Description

This course is designed to develop the students' ability to understand, interpret and appreciate literature, especially that of Africa and the African Diaspora which for this course is restricted to those areas where the Atlantic slave trade dominated--the Americas. In that "established" literary history and criticism has long denied the validity, often even the existence of an African influenced literary tradition which in reality spans much of the globe, it is the intention of this course to trace the evolution of such a literary tradition from Africa to the Americas and to demonstrate that many of the original traditional African elements have survived. We will examine these elements and traditions introduced to and assimilated by the African writers in their new environment. Included here will be the impact of European and Euro-American literature on writers of the Diaspora and vice versa. Instruction will deal with the oral tradition, poetry, fiction, non-fiction, and drama.

Course Objectives

By the end of the semester the student will be able:

1. to trace the transference and/or evolutions of particular literary elements from their origins in Africa to the writings of selected African Diaspora authors (i.e., call and response, rhythms, language, etc.)
2. to identify major authors of the African Diaspora and their major representative works
3. to identify basic similarities and differences in writings of selected European and Euro-American writers and those of Diaspora writers
4. to identify basic similarities and differences in works of writers from various locales in the Diaspora
5. to account for many of the above (#3 and #4) similarities and differences through the historical developments of the literature and the literary elements
6. to apply literary terms in discussing or writing about a literary work and determine their significance in the represented literature

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7. to analyze basic literary genres--short story, poetry, novel, drama, narrative essay--and identify similarities and differences existing in represented literature
8. to compose well developed written and/or oral literary analyses

Textbooks

1. Major text(s) to be decided
2. The Palm Wine Drinkard, Amos Tutuola
3. The Children of Sisyphus, Orlando Patterson
4. Sula, Toni Morrison

Introduction (day 1 & 2)

Materials to be covered:

1. goals and objectives of course
2. perspective and direction of course
3. review of syllabus
4. historical overview of the African American's sojourn prior to the Atlantic Slave Trade (African) to present (U.S.A.)
5. ready reference outline of African American history

UNIT I. THE ORAL TRADITION: WORD, SOUND, AND POWER
(WEEKS 1 and 2)

Unit Description: This unit will introduce the role of the oral folk tradition in West African life and culture prior to the Atlantic Slave Trade and will trace oral literature (orature) to the "New World" and analyze its role in the culture of Blacks in the Americas. It will also provide an introduction to the African and European World views out of which perspectives in the literature will continually evolve. Oral folk literature of Euro-Americans will also be analyzed for similarities and differences.

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Unit Objectives

At the end of this unit the student will be able to:

1. identify various types of oral expressions in Africa and in the Americas
2. identify the various literary qualities of the oral literature of Africa and African-Americans
3. identify the function of the oral tradition in Africa and in African-American life and culture
4. trace evolution of the African oral expression to that of the African-American (especially secular/religious songs, tales, games, riddles, etc.)
5. analyze particular oral expressions for their literary value
6. compare and contrast oral expression of Euro-Americans with that of African-Americans
7. trace particular elements and qualities of works to one or another or combined World Views

Instructional Material

1. Handout from introductions of Mbiti's African Religion and Philosophy
2. Assigned chapters in Finnegan's Oral Literature in Africa (on reserve).
3. Selections from Black African Voices
 - a. proverbs
 - b. "Anansi's Fishing Expedition" (a folk tale)
4. "How the World Changed" film on Anansi the Spider - Gerald McDermott (10 min.)
5. "A Story, A Story" - An African folk tale (10 min.)
6. Assigned chapters in Haslam's Afro-American Oral Literature (on reserve)
7. Handout - selections from Courlander's A Treasury of Afro-American Folklore
 - a. Haitian tales
 - b. Puerto Rican Song Poetry
 - c. Brazilian Cult Songs to Yoruba deities

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- d. Tales in Gulla Dialect
- e. Animal Tales from Southern U. S.
8. Film on Georgia Sea Island (12 min.); film "Blues Accordin' to Lightin' Hopkins" (30 min.)
9. Handouts from Folklore on the American Land
 - a. Legend of Santa Clause
 - b. The Jack Tales
 - c. The Tall Tales
10. Handouts on names and naming
 - a. Folklore on the American Land (p. 145)
 - b. Excerpt from Where I'm Bound (p. 18-22)
 - c. "The Naming and Nursing of Children" from Mbiti's African Religions and Philosophy
 - d. Excerpt from Morrison's Song of Solomon
11. Handout on European vs. African World View

Unit Activities

1. Lecture and discussion on qualities of oral literature (orature), including specific qualities of African orature and the evolution of it into African-American orature.
2. Students will read the assigned oral expressions and discuss them in relation to the qualities discovered and discussed above.
3. Students will listen to recordings of oral expressions from Africa, African-America and Euro-America and discuss the qualities.
4. Students will see films on singers and write a paragraph analysis of any aspect of each film.
5. Student will find sample(s) of oral tradition in own family or community and share with class (to include analysis).
6. Student will write an analytical essay on any work(s) of oral tradition.

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Unit Bibliography

Charters, Samuel. The Country Blues. New York: Holt, Rinehart and Winston, 1959.

A study of early blues singers and their recordings.

_____. The Poetry of the Blues. New York: Oak, 1963.
Blues lyrics as literature.

Courlander, Harold. Negro Folk Music, U. S. A. New York: Columbia University Press, 1963.

A comprehensive study of the Afro-American folk music in the U. S. A., field hollers, work songs, game songs, etc.

_____. A Treasury of Afro-American Folklore. New York: Crown Publishers, 1963.

A collection of oral literature, traditions, recollections, legends, tales, songs, religious beliefs, etc. of peoples of African descent in the Americas.

Emrich, Duncan. Folklore on the American Land. Boston: Little, Brown and Company, 1972.

An anthology which provides some idea of the breadth of the field of folklore and other oral expressions in America.

Epstein, Dena. Sinful Tunes and Spirituals. Urbana: University of Illinois, 1977.

A reconstruction of the transition from African to Afro-American music prior to the Civil War.

Finnegan, Ruth. Oral Literature in Africa. New York: Oxford University Press, 1970.

The most scholarly survey of African oral traditions available in English.

Gleason, Judith. Orisha: The Gods of Yorubaland. New York: Atheneum, 1971.

Tales and myths of African gods.

Haslam, Gerald W. Afro-American Oral Literature. New York: Harper and Row, 1975.

This pamphlet provides an overview of forms derived from African traditions.

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Lomax, Alan. The Folk Songs of North America. Garden City, New York: Doubleday, 1975.

A collection of North American folk songs, includes Afro-American spirituals, worksongs, and secular songs from the antebellum period. A historical background of song is included.

Lovell, John Jr. Black Song: The Forge and The Flame. New York: Macmillan, 1972.

A scholarly investigation into the origin, the poetry and the social implications of Afro-American Songs.

Mbiti, John S. African Religion and Philosophy. New York: Anchor Books, 1970.

Demonstrates how extensive and persuasive religion is in African life. Includes African concepts which define God, death, time, morality, etc.

Miller, James E. Jr., Robert O'Neal and Helen M. McDonald. Black African Voices. Illinois: Scott, Foresman and Company, 1970.

An anthology of African literature ranging from the traditional to the highly western influenced. Includes special section of the African Negrotude writers.

Nettl, Bruno. Folk and Traditional Music of the Western Continents, 2nd edition. New Jersey: Prentice-Hall, 1973.

Excellent introduction to Africa and Africa derived music.

Evaluation

Students will write a short two-page essay in which they analyze oral expressions which were not read for class. In this short essay they will focus on origins, qualities, and ways in which works represent a particular philosophical attitude or world view.

UNIT II. POETRY: VOICES OF ACCOMMODATION AND RESISTANCE (Weeks 3, 4, and 5)

Unit Description

In this unit we will trace the evolution of oral literature (orature) into written literature by focusing on poetry in Africa and the African Diaspora. We will look at

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the poetic forms and elements of African poetry and that of the "New World" African, especially as the poetry relates to accommodation and resistance. Attention will be given to major poetic movements in both Africa and the Americas. Also attention will be paid to the influences of Europeans and Euro-Americans on the structure and content of the poetry.

Unit Objectives

At the end of the semester the students will be able to:

1. trace the transition from orature to literature
2. identify and apply to particular works the following elements of poetry:
 - a. subject, theme and meaning
 - b. perspective and world view
 - c. attitude, tone and audience
 - d. speaker
 - e. language
 - f. figurative language
 - g. form and structure
 - h. prosody
 - i. stanza and verse forms
3. identify and discuss major African and African-American Diaspora poets and poetic movements
4. analyze, written and/or orally, complete poetic works
5. trace developments of particular elements, especially stylistic and thematic, in Africa and Diaspora poetry
6. assess the impact of particular historical events on the poetry--especially events relating to accommodation and resistance
7. identify the influences and/or the impact of European and Euro-American poets/poetry onto African Diaspora poetry--content and form

Unit Materials

1. Handout on form and origins of the ballad
2. Samples of ballad form and adaptation of form to African-American content.
 - a. "Barbara Alien," anonymous
 - b. "La Belle Dame sans Merci," Keats

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- c. "Franki and Johnny," anonymous
 - d. "The Ballad of Chocolate Mabbie," Gwendolyn Brooks
 - e. "The Ballad of Pearl Bailey," Gwendolyn Brooks
 - f. "Molly Means," Margaret Walker
3. Handout on form and origin of the sonnet
 4. Examples of sonnet forms and adaptation of form to African-American content
 - a. "My Mistress' Eyes are Nothing Like the Sun," William Shakespeare
 - b. "Holy Sonnet VII: At the Round Earth's Imagined Corners," John Donne
 - c. "If We Must Die," Claude McKay
 - d. "Harlem Shadows," Claude McKay
 - e. "Yet Do I Marvel," Countee Cullen
 5. African American (U. S.) Poets (early writers)
 - a. "On Being Brought from Africa to America," Phyllis Wheatley
 - b. "On Liberty and Slavery," George Moses Horton
 - c. "An Ante-Bellum Sermon," Paul Laurence Dunbar
 - d. "We Wear the Mask," Paul Laurence Dunbar
 - e. "Letter to my Sister," Anne Spencer
 6. Poetry from Harlem Renaissance and Beyond
 - a. "Bound No'th Blues," Langston Hughes
 - b. "Cross," Langston Hughes
 - c. "America," Claude McKay
 - d. "Heritage," Countee Cullen
 - e. "No Images," Waring Cuney
 - f. "Middle Passage," Robert Hayden
 - g. "We Real Cool," Gwendolyn Brooks
 7. Negritude and Negrismo poetry
 - a. "Black Woman," Leopold Senghor
 - b. "The Totem," Leopold Senghor
 - c. "Africa," David Diop
 - d. "The Vultures"
 - e. "Sculpture," Annette M'Baye
 - f. Excerpt from Return to My Native Land, Aime Cesaire
 - g. Excerpt from "West Indies Ltd.," Nicolas Guillen
 8. Black Arts Movement (poetry)
 - a. "Mixed Sketches," Don L. Lee (Haki Madhubuti)
 - b. "Adulthood," Nikki Giovanni
 - c. "It Is Deep," Carolyn Rogers
 - d. recordings of poetry by Nikki Giovanni and Wanda Robinson

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9. West Indian/Rastafari and Reggae Literary Movement
 - a. Selections by Louise Bennett
 - b. Excerpt from "Triology," Edward Kamau Braithwaite
 - c. "The Call" and "Reflections in Red" - Oku Onuora
 - d. "I am Now Here this Day as Queen Omega No Longer Silenced," Farika Birhan
 - e. "Dread," Michael Smith
 - f. "Reggae Sounds," Linton Kwesi Johnson
 - g. Recordings by Bob Marley (lyrics as poetry)

10. European and Euro-American
 - a. "Ode on a Grecian Urn," Keats
 - b. "The Little Black Boy," William Blake
 - c. "Ozymandias," Shelley
 - d. "Shine Republic," Robinson Jeffers
 - e. "Years of the Modern," Walt Whitman
 - f. Recordings of poetry by Pope, Coleridge, Keats, Wordsworth, etc.

11. Handouts on sections from Black Resistance Before the Civil War, William F. Cheeks

Unit Activities

1. Overview lecture and discussion on modes (and manifestations) of Black accommodation and resistance in the "New World" - since slavery.
2. Lecture and discussion on elements of poetry.
3. Overview lecture and discussion on accommodation and resistance in the poetry.
4. Readings, analyses, discussions of specific poetry of periods and movements of African and the Diaspora.
5. Discussion of role of poetry in society (related to accommodation and resistance).
6. Attendance at poetry readings in the community.
7. Listening to lyrics of popular musical recordings as poetry and assessing literary and other values.
8. Reading and listening to recorded poetry of Euro-Americans and Europeans for influences.
9. Writing critical analysis of assigned poetry.

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Unit Bibliography

Apetheker, Herbert. American Negro Slave Revolts. New York: International Publishers, 1943.

A historical presentation of the slave's true discontent with his conditions seen through rather detailed study of the many plots and insurrections led by slaves in the U. S.

Braithwaite, Edward K. (ed). New Poets from Jamaica. Kingston: Savacan, 1979.

An anthology of poetry written by the young and/or new poets of Jamaica; celebrates the African and Jamaican heritage.

Birhan, Iyata Farika. Jah Is I Shepard. San Jose: Rastafari/Roots/Redemption Unlimited, 1981.

A collection of Rastafari poetry written by a "sister" of the order of Nyabinghi.

Cesaire, Aime. Return to My Native Land. Baltimore: Penguin Books, 1956.

A surrealist poetic symphony concerned with the reclamation of the African perspective and rejection of the European. First work to use the term "negritude."

Cheeks, William F. Black Resistance Before the Civil War. London: Glencoe Press, 1970.

Discussion of the many ways slaves "resisted" slavery--through work slow downs, deception, songs, and tales, as well as by more commonly recognized plots and revolts.

Coulthard, G. R. Race and Colour in Caribbean Literature. New York: Oxford University Press, 1962.

A study of the significance of race and color and the impact they both had on the development of Caribbean literature.

Courlander, Harold. A Treasury of Afro-American Folklore. New York: Crown Publishers, 1976.

A collection of oral literature, tradition recollections, legends, tales, songs, religious beliefs, etc. of peoples of African descent in the Americas.

Liddell

Emrich, Duncan. Folklore on the American Land. Boston: Little, Brown and Company, 1972.

An anthology which provides some idea of the breadth of the field of folklore and other oral expressions in the U. S.

Figuera, John. Caribbean Voices Vol. 1, Dreams and Visions. London: Evans Brothers Ltd., 1966.

An anthology of West Indian poetry. Includes most of the "established" poets.

Johnson, Lemuel. The Devil, The Gargoyle and the Buffoon. Port Washington: Kennekat Press.

A critical and analytical study of the use of "the Negro as metaphor in Western literature." Also includes the reclamation of Black identity for the "Negro" in form of Africentric writings. Looks at Hughes, Guillen and Césaire.

Miller, James E. Jr., Robert O'Neal and Helen McDonald. Black African Voices. Illinois: Scott Foresman and Company, 1970.

An anthology of African literature ranging from the traditional to the highly western influenced. Includes special section on the African Negritude writers.

Mordecai, Pamela and Mervyn Morris. Jamaica Woman. Kingston: Heinemann Educational Books (Caribbean) Ltd., 1980.

An anthology of poetry written by young Jamaican sisters.

Redding, Saunders. Cavalcade. New York: Houghton Mifflin Company, 1971.

An excellent and inclusive anthology surveying the writings of Blacks in the U. S. from 1760 to the present.

Shapiro, Norman. Negritude Black Poetry. New York: October House Inc., 1970.

An anthology of Negritude poetry from Africa and the Caribbean in French and English.

Wheatley, Phyllis. Life and Works of Phyllis Wheatley. (reprint) Miami: Mnemosyne Publishing Co., Inc., 1969.

A collection of Wheatley's complete poetic works, numerous letters and a complete biography.

Liddell

UNIT III: "FICTION: WEBS OF REVELATIONS AND RESPONSES"
(WEEKS 6, 7, and 8)

Unit Description

This unit will focus on the form and content of the African and African-American short stories and novels. Here we will look at the insights gained by blacks regarding their evolving life and culture in an often alien and hostile land (revelations) and their responses to them. This will be done primarily by studying traceable themes in the fiction of African-American writers and comparing them to African and Euro-American and European fiction.

Unit Objectives

Students will be able to:

1. identify and apply to the literature the following elements of fiction:
 - a. theme
 - b. character
 - c. structure
 - d. style
 - e. genre, kind, type
 - f. tradition
2. identify and analyze the purpose(s) of particular fictional work (entertain, persuade, inform, etc.)
3. identify and analyze different philosophical belief systems or world views as they relate to such elements as: time, space, attitudes, and relationships in the literature.
4. write Critical analyses on particular fictional works
5. compare and contrast treatment of themes in works by different writers of Africa and the Diaspora
6. compare and contrast treatment of themes in works by Black writers to those of European and Euro-American writers

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Unit Materials

Short stories:

1. "The Rain Came," Grace A Ogot (Kenyan)
2. "The Secret Ladder," William Harris (Guyanese)
3. "Big Boy Leaves Home," (Afro-Am)
4. "Everything that Rises Must Converge," Flannery O'Connor (Euro-Am)
5. "The Chrysanthemums," John Steinbeck (Euro-Am)
6. "Three Deaths," Leo Tolstoy (Russian)
7. "A Rose for Emily," William Faulkner (Euro-Am)

Novels:

1. The Palm Wine Drinkard, Amos Tutuola (Nigerian)
2. The Children Of Sisyphus, Orlando Patterson (Jamaican)
3. Sula, Toni Morrison (Afro-Am)
4. "From African to the New World and into the Space Age" from Talkin' and Testifyin', Geneva Smitherman
5. "Black Eve or Madonna? A Study of the Antithetical Views of the Mother in Black American Literature" by Darryl C. Dance. From Sturdy Black Bridges, R. Bell, B. Parker, B. Guy-Sheftall
6. "Complicity: Toni Morrison's Women - An Interview Essay" Bettye J. Parker from Sturdy Black Bridges
7. "Acquiring Manhood" in Black Rage, William H. Grier and Price M. Cobbs
8. "The Christian Religion Provides a New Basis of Social Cohesion" from The Negro Church in America, E. Franklin Frazier.

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Unit Activities

1. Lecture and class discussion on evolution of novel and short story in Africa Diaspora - focus on creative process, distribution and marketing, readership
2. Lecture on elements of fiction and purposes of fiction in a society.
3. Reading of assigned works and class discussion focusing on literary elements. Also focus to be on belief systems or Worldviews reflected, the use and role of music, religion, and language in content and form.
4. Small group (5-6 members) to deliver presentation of selected short story presentation to be accompanied by group created collages representing interpretation of aspects of story.

Unit Bibliography

Wright, Richard. "Big Boy Leaves Home" from Uncle Tom's Cabin. New York: Harper and Row, 1936.

Short story depicting a youth forced to flee the South for his life after a series of events led to the violent death of a white man.

Larson, Charles R. The Emergence of African Fiction. Bloomington: Indiana University Press, 1971.

A collection of critical essays on several African fictional works. Among the authors included are: Amos Tutuola, Chinua Achebe and Camara Laye. Attempts to examine the works from an African perspective but the Western does too often emerge.

Gayle, Addison. The Way of the New World. New York: Anchor Press, 1975.

An historical look at the novels of African Americans in the U. S. Very thorough.

King, Bruce. West Indian Literature. London: The Macmillan Press Ltd., 1979.

A collection of critical essays focusing on major West Indian writers, including Wilson Harris, Edward Braithwaite, George Lamming.

Cook, David. African Literature, a Critical Review. London: Longman, 1977.

A collection of very insightfully written critical essays on African Literature. Looks at all genres.

Liddell

Ramchand, Kenneth. The West Indian Novel and Its Background. London: Faber and Faber Ltd., 1970.

A rather middle class, European perspective to be found in the collection of critical essays on the fiction of English speaking Caribbean writers.

Patterson, Orlando. The Children of Sisyphus.

A vivid but questionable portrayal of Rastafari and life in the tenement slums of Jamaica.

Tutuola, Amos. The Palm-Wine Drinkard. New York: Grove Press, 1953.

A surrealistically written novel about a young wine drinkard who encounters many strange adventures as he searches for his dead Palm-Wine Tapster in Dead's Town.

Frazier, E. Franklin and Lincoln, C. Eric. The Negro Church Since Frazier. New York: Schocken Books, 1974.

A study of the Negro church in America from the days of slavery to the advent of the period of Black militancy in the church.

Hamilton, Charles V. The Black Preacher in America. New York: William Morrow Company, Inc., 1972.

A study of the role of the Black preacher in his community. Examinations are of a broad section of ministers from slavery days.

Smitherman, Geneva. Talkin' and Testifyin': The Language of Black America. Boston: Houghton Mifflin, 1977.

A provocative treatment of the linguistic and sociological issues involved in understanding the nature of Black English.

Grier, William H. and Price M. Cobbs. Black Rage. New York: Bantam Books, 1968.

Examinations by two black psychiatrists of the emotional conflicts at all levels, confronting the black man in America.

Bell, Roseann P., Bettye J. Parker and Beverly Guy-Sheftall. Sturdy Black Bridges. New York: Doubleday, 1979.

A collection of essays, interviews, stories and poems illuminating the creation and creators of black women in American, African and Caribbean literature.

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Morrison, Toni. Sula. New York: Bantam, 1975:
Novel about a Black woman who was different
because she was free from society's dictum. Sula
challenges any reader's values and mores.

Evaluation

A 3-5 page critical analysis of some aspect of a novel
and examination on literature (objective and essay).

UNIT IV. NON FICTION: TELLIN' IT LIKE IT T'IS (WEEKS
9 and 10)

Unit Description

This unit will focus on non-fiction prose writings by
Africans and African-Americans, particularly the auto-
biography, narrative, essay, letters and the character
documentary as visual biography will be included. Al-
though attention will be given to philosophical, political
and social perspectives represented in the writings, main
attention will be given to the literary value of the
writings.

Unit Objectives

Student will be able to:

1. identify the different types of non-fiction, auto-
biography, narrative, essay, biography, letters
2. identify and apply to the literature the following
elements of non-fiction:
 - a. purpose and tone
 - b. point of view/world view
 - c. accuracy
 - d. fusing of fact and form
 - e. language, style
 - f. timing
 - g. tradition
 - h. retentions
3. identify and analyze the purpose of the given works
4. compare and contrast elements of particular non-fic-
tion works with those of works written in different
time periods or in different geographical locales

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5. analyze and discuss the similarities between character documentaries (visual biographies) and written biographies
6. write an autobiography

Unit Materials

1. Autobiographical/narratives
 - a. "The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa"
 - b. Excerpt from Autobiography of Female Slave, Margaret Griffith
 - c. Excerpt from Narrative of the Life of Frederick Douglass
 - d. "Aboard an African Train," Alfred Hutchinson
2. Essays
 - a. "Ain't I a Woman" by Sojourner Truth
 - b. "Of the Sorrow Songs" from Souls of Black Folk
 - c. "Black Power--Its Relevance to the West Indies" from The Groundings with My Brothers by Walter Rodney
3. Biographies
 - a. on Martin Luther King (to be selected)
 - b. on Malcolm X (to be selected)
 - c. documentary film "Malcolm X Speaks" 44 minutes
 - d. documentary film "Martin Luther King, Jr. from Montgomery to Memphis"
4. Letters
 - a. from Soledad Brothers by George Jackson

Unit Activities

1. Instructor will lecture and hold discussion on the types and elements of non-fiction.
2. Students will read and analyze assigned non-fictional works and discuss them in class.
3. Students will see two character documentary films (a) Martin Luther King, Jr. (b) Malcolm X and discuss their values as (visual) biographies.
4. Students will write an autobiography out of class and focus on those elements discussed.

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5. In groups of 4 or 5, students will read and assess each autobiography and select one to read aloud to class--to include group rationale for selection

Unit Evaluation

Autobiographies will be graded and an essay examination will be given.

Bibliography

Dubois, William Burghardt. "Of the Sorrow Songs" from The Souls of Black Folk. Greenwich: Fawcett Publications, 1961.

"A moving portrait of dispossessed people in search of themselves in an alien world. A passionate unfolding of the Negro's bitter struggle for his human rights." "Of the Sorrow Songs" traces the development of the "Negro" folk songs, especially the spiritual.

Douglass, Frederick. The Narrative of the Life of Frederick Douglass, An American Slave. New York: Dolphin Books, 1963.

An autobiography of the early life of the author, written when he was only 28 years old. Served as "the beginning of a career in which the militant and uncompromising Douglass emerged as the first great leader of the Negro race in the United States."

Equiano, Olaudah. The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa.

A recount of the early childhood days in his African homeland by a slave. Served as one of earliest depictions of Africa as it really was--a truly civilized continent.

Griffiths, Martha. Autobiography of a Female Slave. Miami: Mnemosyne Publishing Co., Inc., 1969.

A detailed account of her life in slavery by a woman sold from her mother when she was only a small child. Of supreme importance because of details and because so few autobiographies by slave women exist.

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Hutchinson, Alfred. "Aboard an African Train" from Black African Voices, ed. by James Miller et al. Illinois: Scott Foresman and Company, 1970.

Excerpt from narrative by South African black who was charged with high treason for his political involvement in the liberation struggle for black South Africans. Concerned with a portion of his escape journey from South Africa to Ghana.

Jackson, George. Soledad Brothers: The Prison Letters of George Jackson. New York: Bantam Books, 1970.

George Jackson, at 18 sentenced to one-life for stealing \$70.00 from a gas station, later charged with murder of a prison guard and himself murdered two days before his trial, wrote these eloquent revelations of a man who in his struggle for liberation could not be psychologically or spiritually imprisoned. Shows deep insight into the relationship of Blacks to "the system."

Rodney, Walter. "Black Power, Its Relevance to the West Indies" from The Groundings with my Brothers. London: Bogle-L'Ouverture Publications Ltd., 1969.

Written by yet another young martyr in the struggle for Black liberation (assassinated in Spring of 1980), this work is the first by the world known Guyanese political activist. The article demonstrates the relationship of the Black liberation struggle in the U. S. to that of the West Indies and wherever else people of Africa descent reside.

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UNIT V. DRAMA: THEY WHO SET THE STAGE (WEEKS 11, 12 and 13)

Unit Description

This unit will be concerned with the evolution of drama as an art form in Africa and in the African Diaspora. Instruction will focus on the elements of drama and how they are used. We will also look at the impact European theatre had on African and African-American Drama, and the impact African-American theatre (more specifically, the minstrel) had on the Euro-American.

Unit Objectives

Students will be able to:

1. recognize the clear line of evolution that links the Black minstrel shows of the 19th century to contemporary Euro-American and African-American theatre
2. recognize the link of the black minstrel with traditional African performances
3. identify and apply to any dramatic work the following elements of drama
 - a. audience
 - b. myth
 - c. action
 - d. structure
 - e. diversion
 - f. character
 - g. stage
 - h. dialogue
 - i. rules
 - j. gesture
 - k. genre
 - l. retentions
4. read and analyze assigned plays based on above elements
5. write a critical analysis of a play she/he has seen
6. recognize the influence of European and Euro-American drama on contemporary drama

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Unit Materials

1. A Raisin in the Sun - Lorraine Hansberry
2. Dutchman - LeRoi Jones (Amiri Baraka)
3. Film - Black experience in the Creation of Drama, "The Negro and The American Theatre" - Clinton F. Oliver
4. Locke
5. F. Oliver
6. Edufa - Efua T. Sutherland (Ghana)
7. A West Indian Play to be decided
8. Othello - William Shakespeare

Unit Activities

1. Instructor will lecture and lead discussion on historical evolution of Black drama in U. S., Caribbean and Africa.
2. Instructor will lecture and lead discussion on the elements of drama especially as they relate to the above.
3. Students will read, analyze and discuss plays in relation to above elements and evolution.
4. Students will write a critical analysis of some aspect of one of the plays or
5. Students will attend a play in the community and write a critical analysis.

Unit Evaluation

Critical analysis will be graded and an objective examination will be given.

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Bibliography

Hansberry, Lorraine. A Raisin in the Sun. New York: Random House, Inc., 1959.

A drama about the aspirations of a ghetto black family to reach their idea of the American Dream.

Jones, LeRoi (Amira Baraka). Dutchman. New York: The Sterling Lord Agency, 1964.

A symbolic play dealing with the relationship of the "good nigger" (Clay) to the system (white, Lula) and what happens when he attempts to resist the system (death).

Locke, Alaine. "The Negro and the American Theatre (1927)." In The Black Aesthetic edited by Addison Gayle, Jr. New York: Anchor Books, 1972.

An historical account of Black drama to 1927, as well as an insightful projection of the future of Black drama. "The real future of Negro drama," said Locke, in 1927, "is the development of the folk play."

Oliver, Clinton F. "The Negro and the American Theatre." In Contemporary Black Drama edited by Clinton F. Oliver. New York: Charles Scribner's Sons, 1971.

A thorough and well documented historical essay on the development of Black drama in the U. S. An interesting discussion is included on the "new revolutionary black theatre" of the 60's.

Southerland, Efua. Edufa. In Black African Voices. Edited by James Miller, et al. Illinois: Scott Foresman and Company, 1970.

Alice A. Calhoun

English 250. Interdisciplinary
Studies: Religious Dimensions in
Literature
Spring Semester, 1981-82

Course Description

Religious Dimensions in Literature is one of the series of courses referred to as Interdisciplinary Studies (Eng 250-251). The Morris College Catalogue describes these special topics courses as follows: "This group includes the study of the relationship of literature to music, philosophy, religion, or science."

Rationale and Goal

This course seeks to expand the student's knowledge and understanding of the religious dimensions of literature. Through discussions of archetypal characters and situations, issues of faith, and concepts of God in literature, the student's grasp of the concept of pervasive spirituality will be strengthened.

Course Outline

The following course outline includes both required and supplementary reading assignments. Those which are required are preceded by an asterisk (*). A significant number of these readings have been drawn from African and African-American literature.

UNIT 1: AN INTRODUCTION TO THE STUDY OF RELIGIOUS DIMENSIONS
IN LITERATURE: QUESTIONS OF FAITH, COMMUNITY AND
OTHERNESS

Objectives

At the completion of this unit, the student will be able to:

1. Compare the functions of religion and literature in general terms as sources of meaning and structure.
2. Distinguish between the terms religion and mythology.
3. Recognize literary works which focus on the subject of faith and on the individual's relation to the other as works which have religious dimensions.
4. Recognize similarities between the writer's purpose and the purpose of religious figures such as the priest, the prophet, and the magician (or shaman).
5. Analyze the importance of the concept of community in the literary and religious experience.

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Reading

- * "Introduction" to Faith and Fiction (F&F)
- * Anonymous, "Mawu's Way Are Just" (Dahomey)
- * I. L. Peretz, "If Not Higher"
- * Stephen Crane, Selected Poetry
- * Ernest Hemingway, "A Clean Well-Lighted Place"
- * John Barth, "Night Sea Journey" in F & F
- * Yuri Kazalov, "Kabiasy" in F&F
- * Selections from Black Fire, (Handout)

Learning Activities and Evaluation Measures

Each student will write a narrative essay in which she/he records the demonstration of an individual's faith or disbelief.

The student will note the importance of call and response in sermons and music as a device establishing leadership and community.

Bibliography

Campbell, Joseph. The Masks of God: Primitive Mythology. Vol. 1. New York: Viking Press, 1969.

An introduction to the psychology of myth through analysis of archetypal figures and patterns. See especially pp. 21-49.

Detweiler, Robert, and Glenn Meeter, ed. Faith and Fiction: The Modern Short Story. Grand Rapids, Michigan: William B. Eerdmans Publishing Company, 1979.

An anthology of short fiction with religious dimensions.

Kort, Wesley. Narrative Elements and Religious Meaning. Philadelphia: Fortress Press, 1975.

A comparison of the elements of literature to aspects of the religious experience. See especially the chapters titled "Atmosphere and Otherness" and "Tone and Belief."

Mbiti, John S. African Religions and Philosophy. Garden City, New York: Doubleday and Company, 1979.

An introduction to the African World view including sections on time, the nature and worship of god, the spirits, kinship groups, important rituals, and religious leaders.

Ong, Walter J. The Presence of the Word: Some Prolegomena for Cultural and Religious History. New Haven: Yale University Press, 1967.

A provocative study of the transformations and mystery of the Word. See especially pp. 9-16 and 179-191.

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Spanos, William V., ed. A Casebook of Existentialism. New York: T. Y. Crowell, 1966.

An introduction to the study of existentialism including short stories, criticism of the stories, and philosophical and theological essays.

Van der Leeuw, Gerhard. Sacred and Profane Beauty: The Holy in Art. Preface by Mircea Eliade. Trans. David Greene. Nashville: Abingdon, 1963.

An analysis of the corresponding and distinctive characteristics of the perception of sacred and secular beauty.

UNIT II: FOLK LITERATURE AND RELIGIOUS QUESTIONS

Objectives

At the completion of this unit, the student will be able to:

1. List the purposes of folk literature noting the importance of orality and performance/participation.
2. Recognize the religious implications of tales about creation and the coming of evil.
3. Explain how variations in a single folk tale and its literary equivalents reflect changes in world view.
4. Recognize and define the nature and purpose of the trickster.

Reading

- * Myths of Creation (How did the earth and human beings come into existence?)
 - Genesis
 - Selection from Plato's Symposium
 - John
 - African myths, Feldman, pp. 107-112
- * Myths of the Coming of Evil and Death (Why do we die?)
 - African myths, Feldman, pp. 107-112
 - Genesis
 - Selection from Paradise Lost (John Milton)
- * Tales of Moral Obligation (How do we know what is right?)
 - A. C. Jordan, "The Woman and the Mighty Bird," adaptation of an African folk tale, in F&F
 - "The Rabbit and the Antelope," Feldman, pp. 141-144.
 - "The Tar Baby"
 - "Toni Morrison, Tar Baby
 - Ananse tales, Feldman, pp. 125-140

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Learning Activities and Evaluation Measures

1. The student will record two folktales she/he heard as a child.
2. The student will write a short paper explaining the function of the trickster and comparing this role to that of the modern clown.
3. Using the material listed in the bibliography, the student will write a short research paper analyzing the variations of the Tar Baby tale and demonstrating how these variations reflect the world view of the African, the nineteenth-century American slave, and the contemporary Black woman novelist. (First Major Paper)

BIBLIOGRAPHY

Berry, Mary F., and John W. Blassingame. "Africa, Slavery, and the Roots of Contemporary Black Culture." In Chant of Saints, pp. 241-256. Edited by Michael S. Harper and Roger B. Stepto. Urbana: University of Illinois Press, 1979...

An analysis of the retentions of the African heritage in African-American culture.

Feldman, Susan, ed. African Myths and Tales. New York: Dell Publishing Company, 1963.

A helpful collection of African myths and tales.

Finnegan, Ruth. Oral Literature in Africa. New York: Oxford University Press, 1970.

An insightful survey of African oral traditions.

Levine, Lawrence. Black Culture and Black Consciousness. New York: Oxford University Press, 1977.

An excellent analysis of African-American folk thought and culture from slavery to freedom. See especially Chapter Two, "The Meaning of Slave Tales," pp. 81-135.

Long, Charles H. Alpha: The Myths of Creation.

Pierson, William. "An African Background for American Negro Folklore," Journal of American Folklore, 84 (1971), 204-214.

"Putting Down Ole Massa: African Satire in the New World." In African Folklore in the New World, pp. 20-34. Edited by Daniel J. Crowley. Austin: University of Texas Press, 1977.

An interesting exploration of the African-American's use of satire and irony.

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Propp, Vladimir. Morphology of the Folktale. Translated by Laurence Scott. Austin: University of Texas Press, 1975.

A study of the forms of the folktale with attention to dramatis personae and transformations of the tale.

Radin, Paul. "Introduction." African Folktales and Sculpture. New York: Bollingen Foundation, Inc., 1964.

A useful introduction.

Wilson, Judith. "Conversation with Toni Morrison." Essence, 12 (July 1981), 84-86+.

An interesting interview in which Morrison talks about the African world view and about the meaning of her version of the tar baby,

UNIT III: TESTS OF FAITH: A CONSIDERATION OF THREE SPIRITUAL DILEMMAS EXPRESSED IN LITERATURE

Objectives

At the completion of this unit, the student will be able to:

1. Recognize confinement, multi-cultural commitment, and feelings of incompleteness as situations influencing individual faith and identify other spiritual dilemmas;
2. Explain the concept of Otherness;
3. Distinguish between Providence and Fate;
4. Distinguish between the traditional African World view and the Post-Reformation Christian (European) World View.

Reading

*Alice Walker, "Diary of an African Nun"

*Ralph Ellison, Invisible Man

*Frederick Douglass, Narrative of the Life of Frederick Douglass, An American Slave

Peter Shaffer, Equus

*Testimonials in Book of Negro Folklore

Dylan Thomas, "Do Not Go Gentle Into That Good Night"

"After a Time All Losses Are the Same"

Cynthia Ozick, "The Butterfly and the Traffic Light" in F&F

Jean-Paul Sartre, "The Wall"

E. A. Robinson, "Miniver Cheevy" and "Richard Cory"

Learning Activities and Evaluation Measures

Each student will read and analyze an autobiography by a Black American. She/he should focus especially on images and causes

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of confinement, multi-cultural commitment, and incompleteness. Especially to be considered are the influence of the family, the interaction with the white society, the involvement with the church, and the view of African heritage. From this analysis, the student will write a paper discussing the autobiography as a statement of faith or disbelief. (Paper #2).

The student will transform the critical paper into a testimonial and present this testimonial to the class. Students are encouraged to use spirituals, gospel songs, jazz, or any sort of musical accompaniment to underscore mood or ideas (Performance #1).

BIBLIOGRAPHY

Baker, Houston A., Jr. The Journey Back: Issues in Black Literature and Criticism. Chicago: University of Chicago Press, 1980.

An excellent analysis of Black literature with attention to "the distinctive linguistic patterns and social contexts of black writings over three centuries." See especially Chapter Two, "Autobiographical Acts and the Voice of the Southern Slave," pp. 27-52.

Barksdale, Richard. "Black Autobiography and the Comic Vision," Black American Literature Forum, 15 (Spring 1981), 22-27.

A discussion of the relation of comic detachment to faith.

Lovell, John. Black Song: The Forge and the Flame. New York: Macmillan, 1972.

An investigation of the origin, poetry, and social implications of African-American song. Students should use this text in considering the spirituals as statements of faith.

Kort, Wesley.

Notes from a lecture concerning the relationship between character and narrative form as it is revealed in "three spiritual anthropologies--confinement, multi-cultural commitment, and incompleteness." Lecture delivered at Duke University in July 1977.

Smith, Sidonie. Where I'm Bound: Patterns of Slavery and Freedom in Black American Autobiography. Westport, Conn.: Greenwood Press, 1974.

This text should prove especially helpful in the student's choice of an autobiography to analyze.

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UNIT IV: ARCHETYPAL CHARACTERS AND SITUATIONS. THE CONCEPT
 OF ETERNAL RECURRENCE IN RELIGION AND LITERATURE

Objectives

At the completion of this unit, the student will be able to:

1. Identify positive and negative versions of the mother, the father, the wife, the lover, the husband, the virgin, and the guide.
2. Explain archetypal meaning of darkness and light, black and white, feminine and masculine.
3. Recognize themes of birth and rebirth of resurrection, initiation, sacred marriage, and apocalypse.
4. Explain the difference between linear and cyclical time.

Reading

- * Kaatje Hurlbut, "Eve in Darkness" in F&F.
- * William Godling, The Lord of the Flies
- E. A. Poe, The Narrative of Arthur Gordon Pym
- * Jean Toomer, Cane
- * Hal Bennett, "Dotson Gerber Resurrected" and Lord of Dark Places
- Alice Walker, "A Sudden Trip Home in the Spring"

Learning Activities and Evaluation Measures

1. The student will identify archetypal characters in folk and Bible stories.
2. The student will find three versions of the hanged god and the virgin mother in three different myths.
3. The student will analyze the juxtaposition of archetypes and cultural stereotypes in films such as Birth of a Nation and Gone with the Wind.
4. The student will analyze female and male characters in selected works of literature as they suggest archetypes and vary from the mold (Paper # 3).

BIBLIOGRAPHY

Campbell, Joseph. The Masks of God: Primitive Mythology.
Vol. 1. New York: Viking Press, 1969. See especially
pp. 50-131.

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Cirlot, J. E. A Dictionary of Symbols. New York: Philosophical Library, 1962.

An effective explication of symbols.

Dance, Darryl C: "Black Eve or Madonna? A Study of the anti-
thetical Views of the Black Mother in Black American
Literature." In Sturdy Black Bridges: Visions of Black
Women in Literature. Edited by Roseann P. Bell, Bettye
J. Parker, and Beverly Guy-Sheftall. Garden City, New
York: Anchor Press/Doubleday, 1979.

An interesting but limited essay in that the author
explores only these two roles.

Frye, Charles A. Towards a Philosophy of Black Studies. San
Francisco, California: R & E Research Associates, 1978.

See especially Chapter Four, "What is Black?" An
intelligent and provocative discussion of Black in its
multiple levels of meaning.

Frye, Northrope. Anatomy of Criticism. Princeton, N.J.:
Princeton University Press, 1957.

An important work in the development of archetypal
or myth criticism.

Querin, Wilfred, and others. A Handbook of Critical Approaches
to Literature.

A useful guide for the beginning critic.

UNIT V: TRANSFIGURATIONS OF THE HANGED GOD IN LITERATURE.

Objectives

At the completion of this unit, the student will be able to:

1. Recognize the relationship between fertility myths and the
story of Christ.
2. Identify various manifestations of the Christ figure in
literature.

Reading

- Jorge Luis Borges, "The Gospel According to Mark" in F&F
- * Par Lagerkvist, The Sibyl
- * Toni Cade Bambara, "Gorilla, My Love" in F&F
- * Nathanael West, Miss Lonelyhearts
- Herman Melville, Billy Budd
- Ernest Hemingway, The Old Man and the Sea
- * Robinson Jeffers, "Meditation on Saviors" and "Theory of
Truth"

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William Styron, The Confessions of Nat Turner

Learning Activities and Evaluation Measures

1. The student will discuss the language used to associate political leaders with the messiah.
2. The student will write an essay analyzing the use of the Christ figure in one work or comparing the treatment in two works. Such variations should be considered as they reflect world view (Paper # 4).
3. The student will write a short narrative in which the main character is a Christ figure.

Bibliography

Frazer, James. The Golden Bough: A Study in Magic and Religion.
Abridged Edition. New York: Macmillan Publishing Co., 1922.
An early comparative analysis of ritual objects and acts.

Ziolkowski, Theodore. Fictional Transfigurations of Jesus.
Princeton, N.J.: Princeton University Press, 1972.
An effective categorization of christological literature.

UNIT VI: VISIONS OF APOCALYPSE AND AFFIRMATION

Objectives

At the completion of this unit, the student will be able to:

1. Define the terms apocalypse and Armageddon.
2. Identify works which might be termed "apocalyptic."
3. Analyze the forces opposed in the apocalyptic visions of works studied.
4. Analyze the use of humor and violence in modern apocalyptic writing.
5. Analyze various types of religious affirmation in modern writing.
6. Reconsider each of the Unit One and Unit Three objectives.

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Reading

- * Selections from Black Fire (Handout)
- * Nathanael Wese, The Day of the Locust
- * W. B. Yeats, "The Second Coming"
- * Thomas Pynchon, "Entropy"
- * R. K. Narayan, "Seventh House"
- * John Hawkes, Second Skin
- * Ntozake Shange, For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf

Learning Activities and Evaluation Measures

1. The student will analyze images of apocalypse in slave spirituals and secular songs and in poems from Black Fire.
2. The student will discuss Second Skin as it reveals what Hawkes terms a "saving comic spirit and the saving beauties of language."
3. Students will consider the vision of apocalypse as presented in Francis Coppola's Apocalypse Now.
4. Students will analyze the world view of Second Skin.
5. Students will discuss the comic inversions of archetypal patterns in Second Skin.
6. Students will discuss the Traditional (African) World View of Colored Girls.
(Topic for last paper will be chosen from these topics.)

Bibliography

Barth, John. "The Literature of Exhaustion." Atlantic Monthly, (August 1967), pp. 29-34.

Suggesting that all the great themes and characters have already been used, Barth effectively argues the necessity of the modern writer's parodying the classics.

Davis, Douglas, ed. "Introduction" to The World of Black Humor: New York: E. P. Dutton & Co., Inc., 1966.

A simple but effective introduction to serio-comic literature.

Gayle, Addison, ed. The Black Aesthetic. Garden City, N.Y.: Doubleday & Company, Inc., 1971.

An excellent collection of essays analyzing the interdependence of art and consciousness. Especially of interest are essays such as the following, for they directly treat questions of religion and art: Carolyn F

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Gerald, "The Black Writer and His Role," pp. 349-356;
Ishmael Reed, "Can a Metronome Know the Thunder or Summon
a God?" pp. 381-382; Hoyt W. Fuller, "The New Black Litera-
ture: Protest or Affirmation." pp 327-348; Sara Webster
Fabio, "Tripping with Black Writing," pp 173-181; Ron
Welburn, "The Black Aesthetic Imperative," pp. 126-142;
Leroi Jones, "The Changing Same," 112-125; John O'Neal,
"Black Arts Notebook," pp. 46-56; and Larry Neal, "Some
Reflections on the Black Aesthetic," p. 12.

Greiner, Donald J. Comic Terror: The Novels of John Hawkes.
Memphis, Tenn.: Memphis State University Press, 1973.
The best introduction to Hawke's fiction.

Henderson, Stephen. Understanding the New Black Poetry: New
York: Morrow Quill Paperbacks, 1972.
A stimulating discussion of the influence of speech
and musical elements on artistry and demonstration of
these ideas in anthology.

General Evaluation Measures

In addition to the specific learning activities mentioned in
each unit, a portion of the final grade will be based on three
short answer and essay examinations--one after each two units.

Supplementary Bibliography

This is a working bibliography; a number of items will probably
be added during the semester. Students who find interesting
articles or books are asked to bring the bibliographical in-
formation and a short annotation to class so that it may be
added to the list.

UNIT I:

Edsman, Carl-Martin, ed. Studies in Shamanism. Stockholm:
Almqvist and Wiksell, 1967.

A collection of papers on different aspects of
shamanism. Of special interest are Arvid S. Kapelrud,
"Shamanistic Features in the Old Testament," pp. 90-96
and Odd Nordland, "Shamanism as an Experiencing of "the
Unreal," pp. 166-185.

Hesla, David. "Prophet, Priest, and Shaman: Strategies for
Correlating Literature (unpublished private copy)."

An excellent analysis of the purposes and language
of literary critics who align themselves with the tradi-
tions of the shaman, the priest, and the prophet.

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UNIT II:

Courlander, Harold. Tales of Yoruba Gods and Heroes. New York: Crown Publishers, Inc., 1973.

A collection of myths, legends, and tales gathered from Yoruba storytellers and informants. Helpful introductory sections titled "The Yorubas" and "Gods, Heroes, and Other Protagonists."

Hurston, Zora Neale. Mules and Men. Bloomington: Indiana University Press, 1978.

A collection of African-American folktales gathered by the famous novelist.

Leslau, Charlotte and Wolf, eds. African Proverbs. New York: Peter Pauper Press, 1962.

The title says it all--a collection.

Mutwa, V.C. Indaba, My Children. London: Kahn and Averill, 1966.

A collection of Bantu stories. Unfortunately, the description of the training for the priesthood is omitted from this edition.

Parrinder, Geoffrey. African Mythology. Feltham, Middlesex, Eng.: Hamlyn Publishing Group Ltd., 1967.

An excellent introduction to myths, legends, and tales.

Fisher, Dexter, and Robert Steptoe, eds. Afro-American Literature: The Reconstruction of Instruction. New York: Modern Language Association, 1979.

An excellent collection of essays. See for this unit Robert Hemenway, "Are You A Flying Lark or a Setting Dove?" and Robert G. O'Meally, "Riffs and Rituals: Folklore in the Work of Ralph Ellison."

UNIT III:

Butterfield, Stephen. Black Autobiography in America. Amherst University of Massachusetts Press, 1974.

A discussion of autobiography from 1831 through the early 1970's. See pp. 11-89.

Fisher, Dexter, and Robert B. Steptoe. Afro-America Literature. Cited above. See pp. 171-232.

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Steptoe, Robert B. From Behind the Veil: A Study of Afro-American Narrative. Urbana: University of Illinois Press, 1979.

A study of the pre-generic myths found in Afro-American narrative.

Tillich, Paul. The Courage to Be. New Haven: Yale University Press, 1952. The apparent source for Kort's version of specifically American spiritual dilemmas. Tillich designates the three forms of anxiety as finitude and death, guilt and condemnation, and emptiness and meaninglessness.

UNIT IV:

Carmody, Denise Lardner. Women and World Religions. Nashville: Abingdon, 1979. A feminist analysis of the idealization and subordination of women in world religions.

Hoch-Smith, Judith, and Anita Spring. Women in Ritual and Symbolic Roles. New York: Plenum Press, 1978. An exploration of theological, ritual, and symbolic aspects - both positive and negative - of the feminine cultural domain.

Smith, Barbara. Toward a Black Feminist Criticism. Brooklyn, N. Y.: Out & Out Books, 1977.

Thompson, William. Time Falling Bodies Into Light.

Turner, Victor. Drama, Fields, and Metaphors.

Textbooks

Davis, Arthur P., and Redding, Saunders (eds.) Cavalcade: Negro Writers from 1760 to the Present Time. Boston: Houghton Mifflin Company, 1971.

Miller, James E., Jr., et al. (eds.) Black African Voices. Glenview, Illinois: Scott, Foresman, and Company, 1970.

Course Description

English 326 is designed to promote inquiry about the African continuum through comparative study of the literature produced by Africans and Afro-Americans. By examining the literature from historical and thematic perspectives, we can begin to see continuity and underlying unity of thought. Such study also permits us to account for fundamental differences between African and Afro-American literatures.

General Objectives

The general objectives of "African and Afro-American Literature: A Survey of Black Writers and Their Works" are to:

1. provide materials that will enable students to see inter-relationship and commonality of value delineating the concept of culture;
2. categorize African and Afro-American literature as expressions of culture;
3. provide opportunities for the student to develop a historical and philosophical sense of traditional culture;
4. introduce the student to the systematic analysis of the function and use of culture; and
5. introduce the student to representative writers of Africa and the African Diaspora.

Specific Objectives

The specific objectives of the course are to have students:

1. read and discuss assigned materials defining the concept of traditional cultures;
2. illustrate their tacit knowledge of specific cultural traits in several African communities;

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3. identify the historical and philosophical significance of African and Afro-American cultures;
4. identify the cultural traits embodied in certain African and Afro-American literary genres; and
5. read and respond to the major works of the major writers of Africa and the diaspora.

Special Notation

All unit reading assignments, in the context, from the Required and Supplementary lists, and the Bibliographies will be handled as individual, special group and/or class assignments. This approach will depend on the nature of the readings.

UNIT ONE: THE CULTURAL GENESIS OF AFRICAN PEOPLE

Unit Objectives

Upon completion of Unit One, the student should be able to:

1. identify and discuss the major features of traditional cultures;
2. compare and contrast basic characteristics of traditional life style in several African communities (West Africa, Central Africa, East Africa, and South Africa); and
3. define such terms as myth, proverb, tale, and legend, and to relate these forms to certain values, attitudes, beliefs, customs, and traditions in the African concept of world view.

Unit Outline

- I. Introduction to the Course: A Cultural Approach to African and Afro-American Literatures
- II. Traditional Life Style in Several African Communities
 - A. West Africa
 - B. Central Africa
 - C. East Africa
 - D. South Africa
- III. Oral Traditions in the Literature of Africa
 - A. Verse
 1. Myths
"Origin of the Tronga or Shangaan People" (Zulu, South Africa)

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- "How God Distributed Property: An Xhosa Account" (South Africa)
- "The Descent from the Sky" (Yoruba, West Africa)
- "Rom, A Race of Giants" (East Africa)
- "How the Masai Got Their Cattle" (Central and East Africa)

2. Proverbs - (See Handout Sheet)

B. Prose

1. Tales

- "Mukunga M'Bura" (Kenya, West Africa)
- "The Story of Liongo" (Swahili tale, East Africa)
- "The Lost Sister"
- "Anansi Proves He is the Oldest"
- "To Each is Given His Dominion"
- "Life and Death"

2. Legends

- "The Legend of Kintu" (Uganda)
- "Mpobe and Death" (Ganda)
- "The King of Sedo" (Wolof)
- "Much Searching Disturbs Things That Were Lying Still"
- "How the Efik Learned to Cook Their Meat"
- "The Queen of Sheba Legend: The Founding of the Solomonic Dynasty"

Activities and Readings

1. Students will read the myths and proverbs listed in Section A., 1. and 2. and participate in a group discussion relating both to specific African communities.
2. Students will read the tales and legends and identify in group discussion African concepts about man's position in a creative and naturalistic universe.
3. Students will read the selections for Unit I to increase their general and specific knowledge about African oral literature.
4. Students will write a short exposition in which they will explain the relevance of wisdom, the idea of justice, and some evidence of humor in certain proverbs and tales as substance of human experience.
5. Students will write a short position paper in which they discuss parallels in the use of animal imagery in African tales.

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6. Students will visit the Heritage House (located at A. and T. State University) to see the African Art Exhibit.
7. Students will view a short film on African life style.

Required Reading

Awoonor, Kofi. The Breast of the Earth. Part I, "Africa and her external contacts," pp. 3-40; Part II, "Traditional Africa," pp. 49-69.

Bascom, William, and Herskovits, Melville J. Continuity and Change in African Cultures, Chapters 1, 6, and 9.

Benedict, Ruth. Patterns of Culture. Chapters I. "The Science of Cultures," pp. 1-20; II. "The Diversity of Cultures," pp. 21-44; III. "The Nature of Society," pp. 223-250; VIII. "The Individual and the Pattern of Culture," pp. 251-278.

Mbiti, John. African Religions and Philosophy. Chapters 2, 3, 4, 5, 6, 7, 8, 9. Each chapter deals with the practice of religions in Africa.

Trimingham, J. S. A History of Islam in West Africa. Chapters that deal with the impact of the Islamic faith on African religion.

Evaluation

Students will:

1. concentrate on particular phases of cultural activities studied in Unit I and then identify some of the major features of traditional cultures.
2. compare and contrast several of the basic characteristics of the traditional culture of West Africa with those similar in East African culture.
3. recount the significance of the myth, proverb, tale and legend in the traditional life of Africans. Be specific.

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Bibliography

Awoonor, Kofi. The Breast of the Earth. A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, Doubleday, 1976.

A comprehensive resource of essays dealing with the historical presence of Europe, the Christian and the Islamic faiths and their effect on the traditional and contemporary African culture.

Bascom, William R., and Herskovits, Melville J. Continuity and Change in African Cultures. Chicago: Phoenix Books, The University of Chicago Press, 1970.

This book provides comprehensive accounts of the continuity as well as the changes in the African institution of culture. It handles in a realistic way the concept of cultural definitions and differences of which Africa is a part.

Benedict, Ruth. Patterns of Culture. Boston: Houghton Mifflin, 1961.

A study of major aspects of cultures with important information applicable to specific cultural situations.

Courlander, Harold. A Treasury of African Folklore: The Oral Literature, Traditions, Myths, Legends, Epics, Tales, Recollections, Wisdom, Sayings and Humor of Africa. New York: Crown Publishers, Inc., 1975.

Contains numerous accounts of African life in many African countries. The presentation of their oral literature reflects ideas, themes, suppositions and truths.

Tales of Yoruba Gods and Heroes. New York: Crown Publishers, Inc., 1973.

A historical consideration of the Yoruba people and their traditions as told through their idea of gods and heroes.

Feldman, Susan, ed. African Myths and Tales. Paperback. New York: Dell Publishing Company, Inc., 1963.

Contains a representative treatment of man's inter-relationship with gods and animal life around him. It treats the supernatural as well as the natural interpretation of daily happenings and events, especially as they are held accountable for feelings, the trickster's place and the place of magic in the culture.

Finnegan, Ruth. Oral Literature in Africa. New York: Oxford University Press, 1970.

A presentation of the general and specific characteristics of the unwritten and written traditional literature of Africa.

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Laslaw, Charlotte and Wolf. African Proverbs. New York: The Peter Pauper Press, 1962.

A compilation of proverbs from many countries in Africa.

Mbiti, John. African Religions and Philosophy. Garden City, New York: Doubleday and Company, 1970.

The book gives a native Kenyan's recounting of the practices of religion in relation to the philosophy underlying religion as Africans see it.

Sawanda, Fela. "Black Folklore." Black Lines, 2 (Fall 1971), pp. 5-21.

A scholarly analysis of folklore from the black perspective as told by a classic African scholar.

Trimingham, J. S. A History of Islam in West Africa. New York: Oxford University Press, 1970.

A recounting of the significant impact of the Islamic belief on the West African religious concepts and practices.

Handout - African Proverbs

1. "The baboon is a climber, but he does not forget that he could fall."
2. "The bitter heart eats its owner:"
3. "The breast (of man) is an intricate net (unfathomable)."
4. "The first one lamed is not the first to die."
- Tswana, South Africa
5. "When the drumbeat changes, the dance changes."
6. "Even the Niger River must flow around an island."
("No matter how strong one is, he must sometimes turn aside.")
7. "One does not squeeze out his waistcloth before he comes out of the water."
8. "The man who is carried on another man's back does not appreciate how far off the town is."
- Hausa, West Africa
9. "A bribe does not have a bone."
10. "Your mouth will say whatever you let it."
11. "Can you only say 'Amen'?"
- West Cameroon, Central Africa
12. "Every Creature Longs for Liberty."
13. "Is Not the Journey on Which I am Going Longer?"
14. "Your vow has become like that of the hyena."
- East Africa

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UNIT TWO: TRANSFORMATION OF THE ORAL TRADITION IN THE AMERICAS

Unit Objectives

Upon the completion of Unit Two, the student should be able to:

1. trace and discuss the impact of various forces including the Christian and Islamic faiths on the languages of African and Afro-American literatures;
2. identify two major streams in Afro-American literature;
3. explain African culture and the period of African slavery as roots of Afro-American literature;
4. recognize specific trends in the development of Afro-American literature prior to the Civil War; and
5. recognize major writers of Afro-American literature and their works prior to the Civil War.

Unit Outline

- I. Introduction: Perspectives on the retention of the African literature and in the literature of the diaspora.
- II. An overview of the status of language and languages in African literature and in the literature of the diaspora.
- III. Two major streams in Afro-American literature
 - A. Folk stream (oral literature)
 - B. Formal stream (pioneer writers)
- IV. Background of Afro-American literature: From 1760 through the Reconstruction period
 - A. The African heritage, roots of Negro literature
 - B. The period of slavery, the middle passage, treatment of slaves in South Carolina, Virginia and Latin America
 - C. The period of emancipation, problems facing freed Negroes in the South and in the urban ghetto
 - D. The lost African heritage
- V. The early development of Afro-American literature prior to the Civil War

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VI. Major writers and their works

A. Pioneer Writers (1760-1830):

1. Lucy Terry
"A Slave Report in Rhyme on the Indian Attack on Old Deerfield, August 25, 1746"
2. Briton Hammon
"A Narrative of the Uncommon Sufferings and Surprising Deliverance of Briton Hammon, A Negro Man" 1760
3. Jupiter Hammon (ca. 1720-ca. 1800)
"An Evening Thought: Salvation by Christ with Penitential Cries"
"An Address to Miss Phillis Wheatley, Ethiopian Poetress"
"Address to the Negroes of the State of New York"
"A Poem for Children"
"A Dialogue Entitled the Kind Master and the Dutiful Servant"
4. Phillis Wheatley (ca. 1753-1784)
"On Being Brought From Africa to America"
"An Hymn to the Morning"
"An Hymn to the Evening"
"To the University of Cambridge, In New England"
"To His Excellency General Washington"
5. Gustavus Vassa (ca. 1745-ca. 1797)
"Early Life in Africa"
6. George Moses Horton (ca. 1797-ca. 1883)
"An Acrostic for Julia Shephard"
"The Creditor to His Proud Debtor"

B. Freedom Fighters (1830-1865):

1. William Wells Brown (ca. 1816-1884)
"The Slave's Social Circle"
"The Negro Sale"
"Stud Negro"
2. Martin R. Delany (1812-1885)
"Henry at Large"
"Southern Fun"
"Dat Ol' Time Religion"
3. Sojourner Truth (ca. 1797-1883)
"And Arn't I A Woman?"
4. Frederick Douglass
"Narrative of the Life of Frederick Douglass, An American Slave"
"The Meaning of July Fourth for the Negro"

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5. Charlotte Forten (1838-1914)
From "The Journal"

Activities and Readings

1. Students will read and identify some of the major forces that affected the use of the African traditional languages and languages of the diaspora in literary compositions.
2. Students will read historical and literary materials to acquire information about African aesthetic response as a retention in Afro-American culture.
3. Students will read and examine selected literary works of major authors included in the outline to become aware of what constitutes the folk stream and the pioneer stream in Afro-American literature.
4. Students will examine the artistic quality of selections by using both intrinsic and extrinsic criteria.

Required Readings

Anstey, Roger, and Attippas, A. p. The Atlantic Slave Trade and British Abolition. Part I, pp. 3-58, 142-153.

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. Part III. Contemporary Africa, pp. 7-8.
"Literature in African Languages, Negritude and the Black Literary Revolt," pp. 147-158; "Older Poets, 'Pioneer Poets,' of Englishspeaking Africa," pp. 185-192; "Contemporary Samples of English-speaking African poetry," pp. 193-194.

Barksdale, Richard, and Kinnamon, Keneth. Black Writers of America: A Comprehensive Anthology. New York: Macmillan Company, 1972. Part I. "The Eighteenth-Century Beginnings," pp. 1-4.

Bascom, William R., and Herskovits, Melville J. Continuity and Change in African Culture. Chicago and London: Phoenix Books, The University of Chicago Press, 1970. No. 2. "Africa as a Linguistic Area," pp. 15-27.

Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro American Writing From 1760 to the Present. Boston: Houghton Mifflin Company, 1971. "Pioneer Writers," pp. 3-46; "Freedom Fighters," pp. 53-109.

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Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America: Two Essays in Historical Interpretation. Baton Rouge: Louisiana State University Press, 1974. "The Search for a Language, 1746-1923," pp. 1-35.

Jahn, Janheinz. Neo-African Literature: A History of Black Writing. New York: Grove Press, Inc., 1969. Chapter 2, "Pre-Islamic and Early Islamic Romances," pp. 26-41; Chapter 7, "The American Scene," pp. 121-131.

Klein, Herbert S. Slavery in the Americas: A Comparative Study of Virginia and Cuba. Chicago: The University of Chicago Press, 1967. Parts 2 and 4.

Evaluation

Upon the completion of Sections II and III, students will respond to a quiz in order to demonstrate specifically their knowledge of the forces shaping the changes in African languages in their literary works and in the literature of the Americas. Quiz #2.

Upon the completion of Sections IV, V, and VI, students will respond to a quiz in order to demonstrate their ability to recognize major writers and the writers' response to their condition in society. Quiz #3.

Bibliography

Anstey, Roger, and Antippas, A. P. The Atlantic Slave Trade and British Abolition. Atlantic Highlands, New Jersey: Humanities Press, 1975.

A study and analysis of the practice of slave trading among several countries. It also treats a totality of effect the institution of slavery had on the enslaver (economically, politically, religiously and culturally) and upon the slaves physically and emotionally as they adapted to their situation.

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, Doubleday, 1976.

Barksdale, Richard, and Kinnamon, Keneth. Black Writers of America; A Comprehensive Anthology. New York: Macmillan Company, 1972.

The book contains a comprehensive coverage of Afro-American literature by black authors from the eighteenth century to the present generation of writers. It covers the major genres which give a vivid picture of the intellectual and social history of black people in America.

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Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro American Writing from 1760 to the Present. Boston: Houghton Mifflin Company, 1971.

The anthology includes in content classic selections of Negro American writers and some of their most representative works of prose and poetry since 1760. Each writer gives his/her impression of the Black American's attitude and behavior in terms of accommodation and/or protest to his/her enslavement in America and in his/her present status in American life.

Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America: Two Essays in Historical Interpretation. Baton Rouge: Louisiana State University Press, 1974.

This slim volume contains two essays and an impressive listing of references for further study of Black life and literature. The essays develop three main themes in regard to the status of Black American Writings and what these writings say from the beginning to the present time about being black, being Americans, and "the broad ramifications of human life as Negroes have experienced it."

Jahn, Janheinz. Neo-African Literature: A History of Black Writing. New York: Grove Press, Inc., 1969.

A historical and social overview of literature. Included also are many illustrations and analyses of the development of literary work not only in Africa but also of the diaspora.

Klein, Herbert S. Slavery in the Americas: A Comparative Study of Virginia and Cuba. Chicago: The University of Chicago Press, 1967.

This book attempts to compare and contrast the practice of slavery in Virginia, South Carolina and Cuba by citing the influence of their legal structure, the influence of Christianity, and the influence of the economy involved in each of the three localities. An important factor in each situation is the enforcement or lack of enforcement of imperial control over the governing of these colonies.

UNIT THREE: THE POETRY AND PROSE OF DISILLUSIONMENT: THE IMPACT OF COLONIALISM ON TRADITIONAL AFRICA

Unit Objectives

Upon the completion of Unit Three, the student should be able to:

1. recognize the impact of European Colonization on traditional African societies;

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2. explain the differences between the literary responses of Francophone and Anglophone African writers to colonialism; and
3. reconcile the South African writers' concept of Apartheid with the assertive attitudes in their work and the necessity for expatriation.

Unit Outline

- I. Introduction: Systematic features of Colonialism as a Historical phenomenon and the rise of an African elite
- II. The Poets of Disillusionment
(French-Speaking Poets)
 - A. Birago Diop (Senegal)
"Breath"
"Vanity"
 - B. David Diop (Senegal)
"Sell-Out"
"Listen Comrades"
 - C. Tchicaya U Tamsi (Congo)
"Communion"
"Mat to Weave"

(English-Speaking Poets)

 - D. Kofi Awoonor (Ghana)
"The Journey Beyond"
"Song of Sorrow"
 - E. Dennis Brutus (Zimbabwe)
"At a Funeral"
"It Is the Constant Image of Your Face"
 - F. Gabriel Okara
"You Laughed and Laughed and Laughed"
"The Snowflakes Sail Gently Down"
"Piano and Drums"
- III. The Novelists
 - A. Chinua Achebe
No Longer at Ease
 - B. Cyprian Ekwenzi
Jaqua Nana

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C. Camara Laye
L'Enfant Noir (The Black Child)

D. James Ngugi
Weep Not Child

IV. The Dramatists

A. John Pepper Clark
The Song of a Goat

B. Duro Ladipo
Moremi, An Historical Play
Aba Koso .

Activities and Readings

1. Students will read the resource materials and explain the imposition of colonialism on traditional African culture as a historic phenomenon.
2. Students will read the resource materials and discuss the impact of colonialism on the social strata of Africa that ultimately gave rise to a "new" kind of elite class.
3. Students will read the poetry and prose selections in order to distinguish between the kinds of responses made by the French-speaking and the English-speaking African writers.
4. Students will refer to distinct pieces of literature and indicate the writer's reaction to the policy of Apartheid in South Africa.
5. Students will refer to specific pieces of literature and interpret them in terms of praise to traditional African culture.
6. Students will respond to the literary quality in the poetry and prose selections.

Required Reading

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature South of the Sahara. New York: Anchor Press, Doubleday, 1976. Chapter 1. "A Brief history of pre-colonial Africa," pp. 3-8; Chapter 2. "The Arrival of Europe, indirect rule, assimilation, and Christianity," pp. 9-32; Chapter 5. "Traditional African Society and its Philosophy," pp. 49-53; Chapter 16. "The Modern Drama of Africa," pp. 306-317, 332.

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Beier, Ulli, and Moore, Gerald, eds. Modern Poetry from Africa. Baltimore, Maryland: Penguin Book Publishers, 1973. Poetry selections by authors listed on outline, pp. 61, 69, 98, 120-121, 212.

Beier, Ulli, ed. Three Nigerian Plays. London: Longmans, Green and Company, Ltd., 1970. Moremi, pp. vii, 1-34.

Chinweizu. The West and the Rest of Us: White Predators, Black Slaves, and the African Elite. New York: Vintage Books, 1975. Part I. "The Global Aggression by the West," pp. 3-23; Part II. "The Euro-African Connection: Slavery, Conquest, and Colonization," pp. 27-34, 35-55, 80-100; "Schizophrenia in the Arts," pp. 292-293, 313-314.

Denny, Neville, ed. Pan African Short Stories: An Anthology for Schools. London: Thomas Nelson and Sons, Ltd., 1973. "Dinner at Eight," pp. 142-153.

Miller, James E., et al. Black African Voices. Glenview, Illinois: Scott Foresman and Company, 1970. Selections as listed on outline, pp. 36, 93, 95, 107-108, 194.

Soyinka, Wole. Poems of Black Africa. New York: Hill and Wang. Poems as listed on the outline. Pp. 19, 41, 44, 46, 53, 70, 74, 85, 86, 196, 255, 304.

Evaluation

Students will construct a schema (based on the model used in class) to demonstrate their knowledge of the relationship of colonialism to changes in the culture of Africa. They will perform this task by: (1) identifying the main features of colonialism, (2) demonstrating (diagramming) its related impact on specific aspects of the African culture, and (3) illustrating its effect on three English-speaking writers.

Bibliography

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature South of the Sahara. New York: Anchor Press, Doubleday, 1976.

Beier, Ulli, and Moore, Gerald P. Modern Poetry from Africa. Baltimore, Maryland: Penguin Books, 1973.

A representative number of poems by well-known African poets from eighteen countries in Africa (West, Central, East and South Africa). The poems are expressive of the effect of the policy of colonial assimilation of the African assimile. The introduction includes a succinct account of the European intrusion upon Africa.

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Beier, Ulli, ed. Three Nigerian Plays. London: Longmans, Green and Company Ltd., 1970.

This small volume contains the plays, Moremi, The Scheme and Born with the Fire on His Head. Each is an interpretation of the Yoruba tradition and considered to be a classic.

Chinweizu. The West and The Rest of Us: White Predators, Black Slavers, and the African Elite. New York: Vintage Books, 1975.

A book of objectivity, and passion, and jocularity at times. It analyzes the ramifications of the European onslaught on Africa and Africans through the policy of colonization. It also makes some positive suggestions about what Africans must do for Africa.

Denny, Neville, ed. Pan African Short Stories: An Anthology for Schools. London: Thomas Nelson and Sons, Ltd., 1973.

This volume contains a varied selection of modern African short stories that relate the experiences of individual Africans adjusting themselves to life in a continent that is also adjusting to continual change. The book is a good one in that the stories, universal in thought and treatment, come from all over Africa.

Miller, James E., et al., eds. Black African Voices. Glenview, Illinois: Scott, Foresman and Company, 1970.

An impressive and practical anthology whose selections treat literature from a historical as well as literary point of view. Interesting also is the introduction by Winfred G. Cortez. The poets and their poetry represent Africa, West, Central, East and South.

Soyinka, Wole, ed. Poems of Black Africa. New York: Hill and Wang, 1975.

A most inclusive collection of poems by authors from many countries in Africa. The selections have a topical arrangement pertinent to African thought and culture facilitating its use. Helpful also are the biographical notes and notes on translations.

UNIT FOUR: MASS LITERATURE: AFTERMATH OF THE CIVIL WAR 1865-1910

Unit Objectives

Upon the completion of Unit Four, the student should be able to:

1. recognize the non-creative aspects of autobiographical narratives as documents of slave-life;
2. recognize the creative aspects of genres in recounting slave-life in the deep South;

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3. relate the status of Negro dialect to social attitudes of reinforcing the plantation tradition;
4. recognize the use of "local color" in the literature; and
5. consider the literary value of the literature.

Unit Outline

- I. Introduction to the period and to the literature: Accommodation and Protest
- II. The Writers of non-fictional literature
 - A. William Still (1821-1902)
"William and Ellen Craft"
"Henry Box Brown"
 - B. Elizabeth Kekley (1825-1905)
"The Secret History of Mrs. Lincoln's Wardrobe in New York"
"Behind the Scenes or Thirty Years a Slave"
 - C. George Washington Williams (1849-1891)
"Heroism: Black and White"
 - D. Booker T. Washington (ca. 1856-1915)
"The Struggle for an Education"
"An Address Delivered at the Opening of the Cotton States Exposition in Atlanta, Georgia, September 1895"
"Address Delivered at the Harvard Alumni Dinner in 1896"
- III. Writers of fictional literature
 - A. Sutton E. Griggs (1872-1930)
From The Hindered Hand - "The Blaze"
 - B. Charles W. Chesnutt (1858-1932)
"The Goophered Grapevine"
"The Wife of His Youth"
 - C. Paul Laurence Dunbar (1872-1906)
"An Ante-Bellum Sermon"
"When de Cone Pone's Hot"
"Christmas on the Plantation"
"Anna Lizer's Stumbling Block"
"When Melindy Sings"
"Little Brown Baby"
"Ode to Ethiopia"
"Ships that Pass in the Night"
"Sympathy"
"We Wear the Mask"

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Required Readings

Brawley, Benjamin. The Negro Genius: A New Appraisal of the Achievement of the American Negro in Literature and the Fine Arts. New York: Dodd, Mead, and Company, 1937. Chapter IV., pp. 100-101, 106-110, 116-123; Chapter VI., pp. 143-170.

Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro American Writing from 1760 to the Present. New York: Houghton Mifflin Company, 1971. Chapter 3, pp. 121-124, 125-131, 132-141, 142-151, 152-162, 163-167, 168-188, 205-211, 212-223.

Glicksberg, Charles I. "The Alienation of Negro Literature." In Black Literature in America: A Casebook. Pp. 238-248. Edited by Raman K. Singh and Peter Fellows.. New York: Thomas Y. Crowell Company, 1970.

Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America. Baton Rouge: Louisiana State University Press, 1974. Pp. ix, 1-35.

Activities

Students will write two vignettes:

Vignette one

Vignette one is an exercise in which the students will demonstrate their ability to interpret a piece of literature of their choice. To accomplish this task, the students will:

1. Give the vignette a title
2. Reveal their interpretation, using literary standards of criticism, of a poem or a passage from a prose selection that shows the writer's concern for language.
3. Illustrate the language that is being discussed.

Vignette two

Vignette two is an exercise in argument in which the students will prove their ability to distinguish fictional from non-fictional literature. To accomplish this task, the students will:

1. Give the vignette a title
2. Recount evidence that characterizes the poetry or prose of their choice as fictional or non-fictional literature
3. Recount incidents in the literature that document slave life on the southern plantation

Note: This a home assignment-evaluation.

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Bibliography

Brawley, Benjamin. The Negro Genius: A New Appraisal of the Achievement of the American Negro in Literature and the Fine Arts. New York: Dodd, Mead and Company, 1937.

This book gives a review and evaluation of the Negro cultural achievement through 1936. Several chapters give a comprehensive treatment to artists who have become prominent in literature, music and the fine arts.

Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro American Writing from 1760 to the Present. New York: Houghton Mifflin Company, 1971.

Glicksberg, Charles I. "The Alienation of the Negro Literature." In Black Literature in America: A Casebook. Edited by Roman K. Singh and Peter Fellows. New York: Thomas Y. Crowell Company, 1970.

The casebook includes both primary and secondary sources by and about black writers with brief biographical notes on the authors represented. The selections include poetry, fiction, essays and drama of the mid 18th century and early 19th century as well as selected criticism on the status of Negro literature.

Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America: Two Essays in Historical Interpretation. Baton Rouge: Louisiana State University Press, 1974.

These two essays give the authors' concept in historical perception of the main trends and currents in Negro literature from its beginning to the present. It is divided into two main sections. One essay attempts to trace the problem of language for the black poet. The second essay examines the ways in which the literature of the Harlem Renaissance delineated the manner of the black experience in America.

UNIT FIVE: THE NEW NEGRO RENAISSANCE AND THE NEGRITUDE POETS

Unit Objectives

Upon the completion of Unit Five, the student should be able to:

1. relate the political compromise of 1877 to the new tone, mood, theme and mode of Negro literature during the New Negro Renaissance in America;
2. identify evidence of propaganda and protest in the poetry and prose of this era;

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3. discuss evidence of social concerns other than protest;
4. recognize the attitude of the "talented tenth" school of writing;
5. recognize the position of the "Harlem School" of writers;
6. assess the "New temper" of the "New Negro" concept in the literature; and
7. interpret the concept of rejection and assertion in the poetry of negritude.

Unit Outline

- I. Introduction to the period and the literature, 1910-1954
- II. some major forces that shaped the literature of the New Negro Renaissance
 - A. The New Negro Renaissance Writers
 1. W. E. B. DuBois
"A New England Boy and Reconstruction"
 2. James Weldon Johnson
"New York's Black Bohemia"
"The Creation"
"The Prodigal Son"
 3. Alain L. Locke
"The New Negro"
 4. Jean Toomer
"Song of the Son"
"Esther"
 5. Claude McKay
"Harlem Shadows"
"Spring in New Hampshire"
"If We Must Die"
"The White House"
"America"
"Myrtle Avenue"
 6. Langston Hughes
"Negro Dancers"
"The Cat and the Saxophone"
"Ruby Brown"
"Mother to Son"
"Montage of a Dream Deferred"
"The Negro Speaks of Rivers"
"Who's Passing for Who?"

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7. Countee Cullen
"Yet Do I Marvel"
"Incident"
"Pagan Prayer"
"For A Lady I Know"
"Heritage"
 8. Arna Bontemps
"Southern Mansions"
"The Return"
 9. Sterling Brown
"Odyssey of Big Boy"
"Old Lem"
"Sister Lou"
"Slim in Atlanta"
"Remembering Nat Turner"
"The New Negro in Literature (1925-1955)"
 10. Arthur P. Davis
"Growing Up in the New Negro Renaissance"
 11. Saunders Redding
"The American Negro Writer and His Roots"
- B. The Negritude Writers
1. Leon G. Damas
"Pigments"
"Graffiti"
"Black-Label"
"Black Dolls"
 2. Leopold S. Senghor
"I Have Spun a Song Soft"
"Letter to a Poet"
"Murders"
"Night of Sins"
"Prayer to Masks"
"Totem"
 3. Aimee Cesaire
From Cashier d'un Retour Au Pays Natal
Return to my Native Land
"My Negritude is Not a Stone"
"I Shout Hurrah"
"A Broken-Backed Street"
"Christmas Celebration"
"Toussaint L'Ouverture"

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Required Reading

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, 1976. Chapter 9, pp. 150-158, 159-184.

Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro America Writing from 1760 to the Present. New York: Houghton Mifflin Company, 1971. Chapter 4, pp. 229, 236-246, 254-260, 274-284, 285-291, 292-301, 302-304, 306-307, 311-314, 323-329, 332, 335-336, 400-404, 407-427, 428-437, 438-444, 617-626.

Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America. Baton Rouge: Louisiana State University Press, 1974. Pp. 37-98.

Jahn, Janheinz. Neo-African Literature: A History of Black Writings. New York: Grove Press, Inc., 1969. Part Three: The American Scene, Nineteenth-century Afro-American Literature, pp. 128-131; "The Negro Renaissance," pp. 182-191.

Meier, August, and Rudwick, Elliott M. From Plantation to the Ghetto: An Interpretive History of American Negroes. New York: Hill and Wang, 1969. Chapter 4, p. 155.

Activities and Readings

1. Students will analyze the political compromise of 1877 and indicate specific items that stimulated Negro protest and ultimately gave rise to the New Negro Renaissance.
2. Students will read the literary selections and discuss evidence of propaganda, protest and social concerns in the poetry and prose of the Harlem Renaissance.
3. Students will conduct a panel discussion in order to respond to the attitude of "The Talented Tenth" and the position of "The Harlem School of Writers."
4. Students will engage in the process of interpreting the literary characteristics of the poetry and prose.
5. Students will read selected pieces of literature and give evidence of the rejection of colonialism and the assertion of African values in the poetry of the Negritude writers, Damas, Senghor and Césaire.

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6. Students will read selected pieces of literature and identify evidence of rejection of the Negritude philosophy by some of the modern African writers.

Evaluation

Quiz #4

Students will respond to a quiz at the completion of Section I.

Quiz #5

Students will respond to a quiz at the completion of Section II. A.

Quiz #6

Students will respond to a quiz at the completion of Section II. B.

Bibliography

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, 1976.

Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro American Writing from 1760 to the Present. New York: Houghton Mifflin Company, 1971.

Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America. Baton Rouge: Louisiana State University Press, 1974.

Jahn, Janheinz. Neo-African Literature: A History of Black Writing. New York: Grove Press, Inc., 1969.

Meier, August, and Rudwick, Elliott M. From Plantation to Ghetto: An Interpretive History of American Negroes. New York: Hill and Wang, 1969.

UNIT SIX: LATER WRITERS OF THE PERIOD: POETRY AND PROSE

Unit Objectives

Upon the completion of Unit Six, the student should be able to:

1. identify the writer's use of folk and middle class idioms in the poetry and prose;
2. distinguish the writer's treatment of the Negro Middle class in the poetry and prose;

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3. recall the treatment of lower class/income Negroes in Harlem in the poetry and prose;
4. compare and contrast the self-assertion of the "New Negro" as he is described in the Renaissance literature with the "old Negro" in the slave narratives and other prose and poetry; and
5. recognize the major writers of the New Negro Renaissance and some of their major works.

Unit Outline

- I. Black writers' reaction to current social issues
- II. An overview of the forces and environment that shaped the thought and direction of the writers
 - A. Later writers of the period
 1. Zora Neale Hurston
"Folk Tales"
 2. Richard Wright
"The Wages of Humility"
 3. Gwendolyn Brooks
"The Sundays of Satin-Legs Smith"
"We Real Cool"
"The Chicago Defender Sends a Man to Little Rock"
"Malcolm X"
"The Wall"
"Intermission"
 4. Margaret Walker
"For My People"
"Poppa Chicken"
"We Have Been Believers"
 5. Ralph Ellison
"At the Golden Day"
"Hidden Name and Complex Fate"
 - B. Writers of Integration versus Black Nationalism
 1. James Baldwin
"The Threshing-Floor"
"Letter to My Nephew"
 2. Ossie Davis
"Purlie Victorious"
 3. LeRoi Jones - Imamu Amiri Baraka
"The Myth of a Negro Literature"

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4. Malcolm X
"Saved"
5. Martin Luther King, Jr.
"The World House"

Required Reading

Davis, Arthur P., and Redding, Saunders, ed. Cavalcade: Negro American Writing from 1760 to the Present. New York: Houghton Mifflin Company, 1971. Pp. 274-284, 454-458, 459-480, 515-525, 527-531, 532-565, 567-586, 627-645, 646, 651-657, 739-757, 779-796.

Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America. Baton Rouge: Louisiana State University Press, 1974. Pp. 66-70, 81-88.

Locke, Alain, ed. The New Negro. New York: Atheneum Press, 1969. Pp. 29-44, 353-368.

Miller, Ruth, ed. Backgrounds to Black American Literature. Scranton: Chandler Publishing Company, 1971. Pp. 122-135.

Meier, August, and Rudwick, Elliott M. From Plantation to Ghetto: An Interpretive History of American Negroes. New York: Hill and Wang, 1969. Pp. 224-238.

Stanford, Barbara Dodds. I, Too Sing America: Black Voices in American Literature. New York: Hayden Book Company, 1971. Pp. 118-119, 181-182, 213-215.

Starke, Catherine J. Black Portraiture in American Fiction: Stock Characters, Archetypes, and Individuals. New York: Basic Books Publishers, Inc., 1971.

Activities and Reading

1. Students will identify evidence of racial aesthetics and the use of folk and middle class idioms in the poetry and prose selections.
2. Students will identify and discuss the retention of traditional African and Afro-American attitudes in the literature.
3. Students will identify and discuss the writer's use of the "case history" technique or style of writing.

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4. Students will explain the literary style used by the writers in reacting to current social issues and attitudes of the era.
5. Students will view a short film of Margaret Walker reading from her works.
6. Students will view short films, slides and pictures that highlight the life and works of several writers.

Evaluation

Students will use research as a basis for making a case study of three writers in which the writers' views and attitudes toward establishing a linguistic style are clearly defined; their choice of subject matter (folk and/or middle class Negro) in presenting the message or experience they shared with the audience that is of social and literary consequence.

Bibliography

- Davis, Arthur P., and Redding, Saunders. Cavalcade: Negro American Writing from 1760 to the Present. New York: Houghton Mifflin Company, 1971.
- Gloster, Hugh. Negro Voices in American Fiction. North Carolina: The University of North Carolina Press, 1948.
- Jackson, Blyden, and Rubin, Louis D., Jr. Black Poetry in America. Baton Rouge: Louisiana State University Press, 1974.
- Locke, Alain, ed. The New Negro. New York: Atheneum Press, 1969.
A comprehensive and definitive coverage of the artistic and social goals of the New Negro movement. The description of the New Negro and the book itself is credited with giving impetus to the Negro movement. The selections in the book offer valuable documentation of the cultural delineation and the Negro struggle for equal recognition in American society. Topics cover the position of the Negro in fiction, poetry, drama, music, and in the new world concept.
- Meier, August, and Rudwick, Elliott M. From Plantation to Ghetto: An Interpretive History of American Negroes. New York: Hill and Wang, 1969.
- Miller, Ruth, ed. Backgrounds to Black American Literature. Scranton: Chandler Publishing Company, 1971.
The main feature of the book is to provide a guide to the background of the black American literature. It documents the past conditions of the black man from his slave environment through the period of the "New Negro" chronologizing the roots from which the literature of the black American came.

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Stanford, Barbara Dodds. I, Too Sing America: Black Voices in American Literature. New York: Hayden Book Company, Inc., 1971.

In addition to pertinent information contained in the prose selections relating to the political barriers to the cultural and social progress of the Negro, the book gives a historical and literary account of the determination and faith of the Negro as he faces each obstacle. The selections in topical arrangement take the reader from the Heritage of the Negro, the Reconstruction era, the Harlem Renaissance, Depression, World War II to the Modern Age of Integration.

Starke, Catherine J. Black Portraiture in American Fiction: Stock Characters, Archetypes, and Individuals. New York: Basic Books Publishers, Inc., 1971.

In addition to the portraits of the Negro in American fiction, the author's discussion of stereotyped characterization of the Negro slaves as stud Negroes, breeders tragic mulattoes is accounted for in the book. However, it denigrates their cultural heritage and their right to be treated as human beings.

UNIT SEVEN: THE WRITERS OF ALIENATION AND FLIGHT: THE EFFECT OF APARTHEID

Unit Objectives

Upon the completion of this Unit Seven, the student should be able to:

1. give an acceptable definition of the policy of apartheid and its effect on the social structure of black South Africans;
2. relate major restrictions of the "particular morality" (apartheid policy) to the writing of literature by black South Africans;
3. interpret the novel as people oriented and relevant to what is happening "now" in South Africa;
4. realize the major novel is not concerned with the semblance of life but with the essence of life;
5. recognize a shared social situation, ethnic kinship, among the novelists rather than individual differences;
6. recognize the use of folk idioms and romantic incidents in some of the novels; and

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7. identify structural techniques, expressions of protest and escape used by the novelists.

Unit Outline

- I. South African novelists and the imposition of a particular morality
- II. Overview of the political and social environment in South Africa under the policy of apartheid
- III. Four South African Novelists
 - A. Peter Abrahams
Wild Conquest
 - B. Bloke Modisane
Blame Me on History
 - C. Alex la Guma
A Walk in the Night
 - D. Ezekiel Mphahlele
The African Image

Required Reading

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and the Literature of Africa South of the Sahara. New York: Anchor Press Doubleday, 1976. Pp. 304-305.

Gordimer, Nadine. "The Novel and the Nation in South Africa." In African Writers on African Writing, pp. 33-52. Edited by G. D. Killam. Evanston: Northwestern University Press, 1973.

Heywood, Christopher. "The Novels of Peter Abrahams." In Perspectives on African Literature, pp. 157-172. Edited by Christopher Heywood. London: Heinemann Educational Books Ltd., 1971.

Nkosi, Lewis. "Fiction by Black South Africans." In African Writers on African Writing, pp. 109-117. Edited by G. D. Killam. Evanston: Northwestern University Press, 1973.

Activities and Reading

1. Students will read and discuss the particular morality of the apartheid policy as it affects the social structure of black South Africans.

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2. Students will read the novels and the assigned material and relate both to kinds of writing the author has produced.
3. Students will conduct a panel discussion comparing and contrasting the four writers' use of the language, portrayal of the characters, reality of plot, the theme, and how it is developed.

Evaluation

The students will respond to a quiz covering the phases of the unit objectives. Quiz #7.

Bibliography

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, Doubleday, 1976.

Gordimer, Nadine. "The Novel and the Nation in South Africa." In African Writers on African Writing. Edited by G. D. Killam, Evanston: Northwestern University Press, 1973.

A volume containing essays and articles addressing related literary and social issues over the last decade in East, West and South Africa. Reveals the African writer's concern for the purpose of his/her writing with the social-political function as the uppermost priority. Attention is given to what is the place of African writing in the tradition of English literature.

Heywood, Christopher. "The Novels of Peter Abrahams." In Perspectives on African Literature. Edited by Christopher Heywood. London: Heinemann Educational Books Ltd., 1971.

An informative source of literary criticism that takes into consideration new attitudes being directed toward African writings. The content itself is a compilation of papers (essays) in a variety of styles that were presented at a conference on African writing in English at the University of Ife, December 16-19, 1968.

Nkosi, Lewis. "Fiction by Black South Africans." In African Writers on African Writing. Edited by G. D. Killam, Evanston: Northwestern University Press, 1973.

UNIT EIGHT: WRITERS OF THE NEW BELIEF AND FAITH IN AFRICA

Unit Objectives

Upon the completion of this unit, the student should be able to:

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1. recognize the writer's commitment to the ordinary and elite people of Africa to give a restorative quality to life;
2. interpret the writer's concept of forging a link between the past of Africa and the future of Africa;
3. analyze the writer's use of English adapted to the "local color" of traditional Africa;
4. examine the literature for evidence of the African aesthetic by using traditional forms, styles, and rhetoric fused into contemporary idioms of the present time, and
5. detect the writer's poetic systems of both style and theme used in making statements upon affairs of his time.

Unit Outline

- I. Introduction: A perspective on modern Africa; assimilation of traditional African culture with a realistic assessment of a changing contemporary African life.
- II. The Writers of Change
 - A. Christopher Okigbo
 - "Hurrah for Thunder"
 - "Elegy for Slit-Drum"
 - "Watermaid"
 - B. Amos Tutuola
 - "The Half-Bodied Baby"
 - "Fagunwa's Story of Ajantala"

The Palm-Wine Drinkard

Required Reading

Afolayan, A. "Language and Source of Amos Tutuola." In Perspectives on African Literature, pp 49-63. Edited by Christopher Heywood. London: Heinemann Educational Books, Ltd., 1971.

Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, Doubleday, 1976. Pp. 217-225, 355.

Chinweizu. The West and The Rest of Us: White Predators, Black Slavers, and the African Elite. New York: Vintage Books, 1975. Pp. 306, 307, 309, 310-311.

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Dathorne, O. R. "A Study of Two Poems, Okigbo Understood." In African Literature Today: A Journal of Explanatory Criticism, pp. 19-23. Edited by Eldred D. Jones. London: Heinemann Educational Books Ltd., 1972.

Irele, Abiola. "The Criticism of Modern African Literature." In Perspectives on African Literature, pp. 17, 21-22, 27, 49. Edited by Christopher Heywood. London: Heinemann Educational Books, Ltd., 1971.

Activities and Reading

1. The students will read the poetry of Okigbo and distinguish the writer's use of "new" approach in writing about African folklore.
2. The student will read the poetry of Okigbo and identify and discuss the writer's poetic landscape of fauna and flora in a dramatic way.
3. The student will read the tales of Tutuola and then relate the traditional tales to the modern way of relating them to life today.
4. The student will read the novel of Tutuola and illustrate his use of ordinary characters involved in a traditional way of life, the archetypical form of "Quest" plot.
5. The student will listen to a guest lecturer from South Africa give a slide-lecture on his interpretation of life in that part of Africa.

Evaluation

The student will respond to a quiz based on the activities listed. Quiz #8.

Bibliography

- Afolayan, A. "Language and Sources of Amos Tutuola." In Perspectives on African Literature. Edited by Christopher Heywood. London: Heinemann Educational Books Ltd., 1971.
- Awoonor, Kofi. The Breast of the Earth: A Survey of the History, Culture, and Literature of Africa South of the Sahara. New York: Anchor Press, Doubleday, 1976.
- Chinweizu. The West and The Rest of Us: White Predators, Black Slavers and the African Elite. New York: Vintage Books, 1975.

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Dathorne, O. R. "A Study of Two Poems, Okigbo Understood." In African Literature Today: A Journal of Explanatory Criticism. Edited by Eldred D. Jones. London: Heinemann Educational Books Ltd., 1972.

The journal provides a literary forum for the examination of the literature of Africa. It is published in English; however, articles in other languages do appear in the publication.

Irele, Abiola. "The Criticism of Modern African Literature." In Perspectives on African Literature. Edited by Christopher Heywood. London: Heinemann Educational Books Ltd., 1971.

Course Description and Rationale

This course will give a survey of the role of the Black woman in the South from the early slavery period to the 1920's. The course will focus on various topics which are germane to the study of the Black woman's position as female, worker, activist, and artist. The primary focus is the Black woman in the South; however, the readings will cover the activities and works of Black women elsewhere, in order to give a more comprehensive view of periods of study.

Although the course will proceed by examining major topic areas, the approach will basically be historical, involving comparison of various elements of the lives of slave and free women, examination of the structure of slave society in the South, and study of the Black community after freedom. The Black woman's involvement in and contribution to literature (folk, oral, written), religion, music, and art will be examined through use of primary and secondary sources.

Objectives

Students will be able to:

1. identify the typical social structure of the Black communities during and after slavery, in order to identify the position of the Southern Black woman.
2. give a perspective of the lives of some of the Black women activists.
3. analyze the limitations and strictures which have been part of the lives of Black women in U. S. history.
4. compare the occupation and social position of the Southern Black woman at two distinct historical periods.

Textbooks

Fisher, Dexter, The Third Woman: Minority Women Writers in America

Bell, Roseann, Parker, Betty, and Guy-Sheftall, Beverly, eds. Sturdy Black Bridges: Visions of the Black Woman in Literature.

Kemp

UNIT I: THE AFRICAN WOMAN IN WEST AFRICAN SOCIETY/
THE BLACK WOMAN IN AMERICAN SLAVE SOCIETY

In this unit we will do a comparative study of the African woman's role in her society prior to slavery and her role during slavery. This will survey the woman's relationship to the economics of the community, her status on a comparative social scale, and her primary function in society. Attention will be given to the differences in the lives of slaves in the Upper South and Lower South and to slavery in the 18th century compared to the 19th century.

Objectives

The student will be able to:

1. identify the major role of the woman in West African communities;
2. describe important functions of the Black woman in the slave community; and
3. compare in written essay form, two aspects of the lives of Black women in slavery, e.g., type of work, location and size of plantation or owner's home, age of woman.

Instructional Resources

*Aidoo, Ama. No Sweetness Here (short stories, Ghana).

Blassingame, John. The Slave Community. Chapters 1, 3, 4.

Bohannon, Paul, and Curtin, Phillip. Africa and Africans.

Gutman, Herbert. The Black Family in Slavery and Freedom, 1750-1925. Chapters 1, 7, 8.

Head, Bessie, "The Collector of Treasures," in Sturdy Black Bridges: Visions of Black Women in Literature. Short Story by South African woman writer, concerns women's social issues.

Walker, Margaret. Jubilee.

*Book to be purchased by student.

Kemp

Activities

1. Lecture and discussion of the materials assigned.
2. Students will discuss assigned readings in one in-class essay for the unit.
3. Students will give a five (5) minute oral report on some aspect of the unit which was particularly interesting. The report should be a review of some aspect of the readings, lectures, or some other article or work related to the unit.

Evaluation

The student will be given a four question take-home essay exam at the end of the unit. The student will be graded on her ability to point out specific examples to back up stated opinions. The essay answers should demonstrate that the student has indeed read the assigned works.

UNIT II: THE BLACK WOMAN AS ACTIVIST AND REBEL

This unit will study the Black woman's contributions through literature, religion, and music to the struggle for freedom and democratic rights. Songs, folk customs, and folk medicine used for resistance purposes will be explored, as well as the political and social organizations which were either formed by women or attracted large numbers of women in the early part of the 20th century.

Objectives

The student will be able to:

1. name and discuss some of the Black women activists of the late 19th and early 20th century.
2. identify the form that social and political activism took during this period.
3. analyze the effects of the political activism of Black women in the three historical periods studied.

Instructional Resources

*Brent, Linda. Autobiography of a Slave Girl. Slave narrative.

Kemp

Davis, Angela, "Reflections on the Black Woman's Role in the Community of Slaves." Black Scholar, 3 (December 1971), 3-15.

Flexner, Eleanor. Century of Struggle, The Women's Rights Struggle in the United States.

Franklin, John H. From Slavery to Freedom. 5th ed.

Gutman, Herbert. The Black Family in Slavery and Freedom.

Unit Activities

1. Lecture and discussion of the materials assigned.
2. Students will discuss assigned readings in on in-class essay for the unit.
3. Students will give a 5 minute oral report on some aspect of the unit which was particularly interesting. The report should be a review of some aspect of the readings, lectures, or some other article or work related to the unit.

Evaluation

The student will do a five-hundred word essay on some aspect of the social and political activism of the Black woman during one of the following periods: slavery, reconstruction, 1890-1920.

UNIT III: THE BLACK WOMAN, FAMILY, AND SOCIAL RELATIONS

This unit will compare the social conventions that affected the lives of Black women and the family during and after slavery. The study of a particular community after slavery will show the various viewpoints of different sectors of the Black community. This, of course, will give an insight into the relationship of religion, music, and art to the daily lives of Black women.

Objectives

1. The student will compare and contrast the social relations of the slave woman and the Black woman after slavery.

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2. The student will be able to describe prevalent cultural and social conventions in the Black community which relate directly to the everyday lives of the woman.
3. The student will cite ways in which religion, music, and or art appear as an integral part of Black community life.

Instructional Resources

Blassingame, John. The Slave Community.

Burgher, Mary. "Images of Self and Race in the Autobiographies of Black Women," in Sturdy Black Bridges.

Hurston, Zora N. Their Eyes Were Watching God. Gives an excellent account of a Southern Black community and its men and women.

Gutman, Herbert. The Black Family in Slavery and Freedom.

Short Stories (to be assigned)

Activities

1. Lecture and discussion of the materials assigned.
2. Students will discuss assigned readings in one in-class essay for the unit.
3. Students will give a five (5) minute oral report on some aspect of the unit which was particularly interesting. The report should be a review of some aspect of the readings, lectures, or some other article or work related to the unit.

Evaluation

Each student will be graded on her ability to point out specific examples within the two thematic areas (see unit description) in an essay. The topic of the essay will be chosen from a list of three, given at the end of the unit.

UNIT IV: THE BLACK SOUTH WOMAN AND CULTURAL CONTRIBUTIONS

This unit will differ slightly from previous areas because it will center primarily on the study of the specific works and lives of individual Southern Black women writers and musical artists.

Keep

The unit will serve as a foundation for a discussion which will link the artists of the beginning and early part of the 20th century with the contemporary Southern Black women writers.

Objectives

1. The student will identify major themes in the works of two of the writers studied by the class.
2. The student will be able to account for ways in which the songs of Southern blues artists reflect the lives of Black women and Black people in general.
3. The student will implement organized research methods and produce a two-part research project.

Instructional Resources

Bell, Roseann, Parker, Bettye, and Guy-Sheftall, Beverly, eds. Sturdy Black Bridges.

Hemenway, Robert. Zora Neale Hurston, A Literary Biography.

Gayle, Addison. The Way of the New World: The Black Novel in America.

Marshall, Paul. "Characterizations of Black Women in the American Novel," in In Memory and Spirit of Frances, Zora, and Lorraine: Essays and Interviews on Black Women and Writing. Institute for the Arts and the Humanities, Howard University.

Oakley, Giles, The Devil's Music. History of the Blues.

Southern, Eileen. The Music of Black Americans, A History.

Washington, Mary H., ed. Blackeyed Susans. Short stories about Black women.

Activities

In addition to the activities previously cited, the student will produce a research project which has the ideas, attitudes, and reactions of Black South women to their experiences as women, workers, mothers, and artists. Students will research a specific artist's life and themes in her works, in order to present a 10-15 minute oral report. The presentation will be designed according to the

Kemp

student's own creativity; the written abstract of the oral presentation should include a short annotated bibliography.

Evaluation

The research project will be evaluated on the following:

1. its use of a synthesis of sources
2. the presence and clarity of a thesis
3. thoroughness of the research as indicated by the bibliography
4. the significance of the content, i.e., whether the student has added thoughtful, creative insights, instead of only repeating ideas found in secondary sources.

General Evaluation Statement

All exercises will be in essay format. Proper usage of writing mechanics will also be part of the grading criteria; students are expected to use proper essay form, correct punctuation, spelling, etc.; in other words, students are expected to try to write in Standard English.

Adnee Bradford
and
Elwanda Ingram

English 2301. World Literature
Fall Semester, 1981-82
3 semester hours

Course Description

World Literature I provides students with the opportunity to increase their understanding of the plurality and interrelatedness of world cultures. The goal of this course is to expand students' awareness of literature as one manifestation of culture as well as to help them further develop analytical and literary skills.

Major Text

Mack, Maynard, ed. World Masterpieces: Literature of Western Culture Through the Renaissance, 4th ed.
New York: W. W. Norton and Co., Inc., 1979.

General Objectives

The general objectives for World Literature I are to:

1. provide the student with the opportunity to survey how culture influences ideas, traits, forms, and techniques as they are represented in literature;
2. enable the student to gain a greater awareness of different cultural perspectives as expressed through literature;
3. examine the function of myths in the development of cultural identity;
4. introduce the student to the variety of literary forms: poetry, drama, prose; and
5. enable the student to develop further analytical skills.

Competencies (Specific Objectives)

The student should demonstrate the ability to:

1. examine and discuss a number of characteristic elements in culture which affect the literature of each period;
2. examine and discuss the literary forms and techniques of each period to determine how they reveal attitudes toward life;
3. trace the development and characteristics of representative literary forms and techniques;

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4. compare and contrast literary works representing cultural diversity;
5. identify and analyze different cultural viewpoints as expressed through literature; and
6. write essays using close analysis of literary works to show how different cultural perspectives are represented.

UNIT I: MASTERPIECES OF THE ANCIENT WORLD: 800 B.C. - 400 A. D. (six weeks)

Unit Objectives

After having read selected works from the Ancient Period, students should be able to do the following:

1. identify cultural characteristics that shaped Ancient World Literature;
2. identify literary contributions from world cultures;
3. associate authors with their works;
4. identify conventional elements of the epic; and
5. write a two page thematic essay on a selected topic pertaining to the literature discussed.

Instructional Resources

These selections form the core of the students' reading list. Selections from this reading list and other works in the text are to be made by the instructor.

Selections from The Egyptian Book of the Dead, "Egyptian Ideas of God," pp. 82-100.

Selections from The Bible; Old Testament
Chapter One from The Iliad or The Odyssey

Selections from The African Assertion, "The Black Loin Cloth," "Utendi Wa Liyongo Fumo"

Selections from A Treasury of Asian Literature

1. from "The Analects of Confucius," pp. 314-321
2. from The Bhagavad Gita, pp. 350-362

Sophocles, Antigone or Aeschylus, Agamemnon or Euripides, Medea or Aristophanes, Lysistrata

Selections from The Bible: New Testament

Activities

1. Students will do the required readings.
2. The instructor will give an introductory lecture that focuses on identifying cultural characteristics of the Ancient Period.

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3. Students will be provided handouts on characteristics of the epic.
4. Students will read Book 1 of The Iliad or The Odyssey and identify epic conventions found in either work.
5. Students will view filmstrips on either The Iliad or The Odyssey.
6. Students will be provided handouts on the philosophies of Confucius and Buddha for class discussion.
7. Students will be provided handouts on the characteristics of Greek drama.
8. Students will do a comparative study of cross cultural creation myths (Hebrew vs. Greeks, "The Creation" by James Weldon Johnson vs. The Hebrew version . . .)
9. Students will be divided into two groups: one group will present a biographical sketch of the author assigned; the other group will present a literary sketch of selected works by the author

Evaluation

1. Students will be given a short quiz on identifying authors with their works.
2. Students will write a two page thematic essay on a selected topic.

UNIT II: MASTERPIECES OF THE MIDDLE AGES: 500-1500 A.D.
(Five Weeks)

Unit Objectives

After having read selected works from the Middle Ages, students should be able to do the following:

1. identify cultural characteristics that shaped literature written during the Middle Ages;
2. identify cultural continuity from the Ancient period to the Middle Ages;
3. associate authors with their works;
4. identify literary contributions from world cultures;
5. recognize later adaptations of the conventional epic; and
6. write a three-page analytical essay on a selected topic pertaining to the literature discussed.

Instructional Resources

Sundiata

Selections from A Treasury of Asian Literature

1. from the Koran, pp.389-399
2. from The Rubaiyat of Omar Khayyam, pp. 257-267

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The Prologue to Dante's The Divine Comedy
The Prologue to Chaucer's Canterbury Tales or Boccaccio's
The Decameron

Activities

1. Students will do the required readings.
2. The instructor will give an introductory lecture that focuses on identifying cultural characteristics of the Middle Ages.
3. Students will do oral reports comparing and contrasting the epic Sundiata with The Iliad or The Odyssey.
4. Students will do oral readings of excerpts from selected works.

Evaluation

1. Students will be given a short quiz identifying authors with their works.
2. Students will do a three-page analytical essay on a selected topic.

UNIT III: MASTERPIECES OF RENAISSANCE LITERATURE: 1300-1600
(Five Weeks)

Unit Objectives

After having read selected works from literature written during the Renaissance Period, students should be able to do the following:

1. identify cultural characteristics that shaped the literature of the Renaissance;
2. identify literary contributions from world literature;
3. associate authors with their works;
4. identify cultural continuity from the Ancient Period to the Renaissance; and
5. write a short paper comparing and contrasting the Renaissance Period with the Ancient Period and the Middle Ages.

Instructional Resources

Shakespeare, Hamlet or Calderon, Life is a Dream
Petrarch, Sonnets or Donne, Poems and Sonnets
Selections from The African Assertion, including "Oriki for Lagunju of Ede"
Selections from African Myths and Tales, pp. 25-33
Selections from Japanese Poetry, Haiku in A Treasury of Asian Literature, pp. 249-250

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Activities

1. Students will do the required readings.
2. The instructor will give an introductory lecture that focuses on identifying cultural characteristics of The Renaissance.
3. Students will listen to a recording of Hamlet.
4. Students will develop a pictorial representation of Renaissance man.
5. Students will do choral readings of selected works.

Evaluation

1. Students will be given a short quiz identifying authors with their works.
2. Students will write a one page theme on what they see as cultural continuity from the Ancient Period to the Renaissance.

Final Evaluation

1. Students will write a four six page research paper on a selected topic pertaining to the literature.
2. Students will be given a final examination on the literature discussed in the course.

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BIBLIOGRAPHY

Required Readings

Budge, E. A. Wallis. The Egyptian Book of the Dead. New York: Dover Publications, Inc., 1967.

This is an essential book that provides insight into Egyptian attitudes towards the gods, lineage listings, symbols.

Mack, Marnard, ed. World Masterpieces: Literature of Western Culture Through the Renaissance, 4th ed. New York: W. W. Norton and Co., Inc., 1979.

This general text provides a western perspective of world literature from the Ancient World to the Renaissance. Also included are a brief introduction and a critical bibliography for each period.

Mbiti, John S. African Religions and Philosophy. Garden City, New York: Doubleday and Co., 1970.

This book is a survey of African religions and philosophy by a native Kenyan theologian.

Shelton, Austin J., ed. The African Assertion. Indianapolis: Bobbs-Merrill, 1968.

This is a useful collection of African tales, proverbs, poems, and short stories.

Yohannan, John D., ed. A Treasury of Asian Literature. New York: The New American Library, 1961.

This useful anthology provides a survey of Asian literature, songs, and scripture.

Supplementary Annotated Bibliography

Anderson, G.L., ed. Masterpieces of the Orient, Vol. 1, 3rd ed. New York: W. W. Norton and Co., Inc., 1977.

This resourceful and/or supplementary text treats the literary expression of India, China, and Japan.

Bohannon, Paul, and Curtin, Philip. Africa and Africans. Garden City, New York: Doubleday--Natural History Press, 1971.

These authors examine Africa's past, its people, and their culture, even into the future.

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Chai, Ch'u and Chai, Winberg. A Treasury of Chinese Literature. New York: Appleton-Century Crofts, 1965.

An anthology of Chinese literature designed to serve the layman as introduction to classical and modern Chinese prose literature.

Courlander, Harold. Tales of Yoruba Gods and Heroes. New York: Crown Publishers, Inc., 1973.

This is a useful collection of Yoruba tales and mythology.

Diop, Cheikh Anta. The African Origin of Civilization. Myth or Reality. Translated by Mercer Cook. Westport: Lawrence Hill and Co., 1974.

Diop traces the history of Ancient Egyptian Civilization, giving these black people credit for enormous cultural contributions.

Finnegan, Ruth. Oral Literature in Africa. New York: Oxford University Press, 1970.

This book is considered one of the most scholarly surveys of African oral traditions in English.

Forde, Daryll, ed. Introduction to African Worlds: Studies in the Cosmological Ideas and Social Values of African Peoples.

This book is somewhat dated, but it provides useful evolutionist formulations about "primitive" cultures versus European cultures.

Giles, Herbert. A History of Chinese Literature. New York: D. Appleton and Co., 1929.

This book is a scholarly history of Chinese literature.

Herskovits, Melville, J. The Myth of the Negro Past. Boston: Beacon Press, 1958.

This is a comparative study treating the links between African, Afro-Caribbean, and Afro-American culture.

Parrinder, Geoffrey. African Mythology. London: Paul Hamlyn, 1967.

This is an exploration into mythological beliefs as they exist in various areas of the African continent.

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Warnock, Robert, and Anderson, George K., ed. The World in Literature, Vol 1. Glenview, Illinois: Scott, Foresman and Co., 1967.

This supplementary text includes background information and literary contributions from Eastern and Western cultures.

Williams, Chancellor. The Destruction of Black Civilization: Great Issues of a Race from 4500 B.C. to 200 A.D. Chicago: Third World Press, 1976.

A maverick historian in the tradition of Cheikh Anta Diop challenges established concepts about Egypt and presents a convincing thesis on the Egyptian-Nubian link.

Elwanda Ingram

English 3381. Black
Writers in American
Literature - Fall Semester,
1981-82

Course Description

This three-semester hour course is designed to introduce students to the Black Experience in America through an examination of Black literature and culture from the seventeenth century to the present. The goal of this course is to increase students' awareness and knowledge of the literary and cultural accomplishments of Blacks in America.

Major Text

Barksdale, Richard K., and Kinnamon, Keneth, eds. Black Writers of America. New York: Macmillan Co., 1972.

Prerequisites

Students must have completed English 1302 before taking English 3381.

General Objectives

The general objectives for Black Writers in American Literature are to:

1. introduce the student to African-American literature;
2. examine African and African-American folk literature, its function and value for Black people;
3. show how Blacks have responded to their condition in America through their literature (e.g., slave narratives, spirituals, autobiographies, etc.);
4. enable the student to develop a sense of identity and pride in his race by being exposed to the accomplishments of Black people;
5. examine African retentions found in Black culture;
6. examine similarities and differences between Southern and Northern Black literature;
7. introduce the student to the literary form, content, and philosophies used by various African-American writers; and
8. enable the student to develop further analytical skills.

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Competencies

After having read and discussed selected works, students should demonstrate the ability to:

1. write essays using close analysis of Black literary works which are helpful to our understanding of ourselves, our country, and its history
2. explain how Black literature often reflects the Black man's social position in the United States
3. recognize certain attitudes and behavior as cultural retentions from Africa (e.g., the concept of time)
4. identify certain Black authors and their literary works
5. write a comparative study of folk literature (e.g. African vs. African-American, early vs. modern)
6. explain in a group project, elements of Southern Black culture found in selected works (e.g., Cane, Invisible Man, Go Tell It On The Mountain)

Methods of Teaching

Methods of teaching include the following:

1. lecture
2. group projects
3. group discussion
4. demonstration

Materials

Materials include the following:

1. filmstrips
2. records
3. video cassettes
4. reserve books and articles

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UNIT I: THE ORAL TRADITION IN BLACK LITERATURE (three weeks)

A. Unit Objectives

At the end of this unit, the student should demonstrate the ability to:

1. Explain the traditional African way of life and its connection with early African-American life and culture
2. Recognize what oral literature is and the role it has played in African-American life and culture
3. Identify specific elements of folklore and spirituals

B. Instructional Resources

1. Selections from African Myths and Tales, pp. 184-191
2. "How Buck Won His Freedom," p. 230
3. "Swapping Dreams," p. 230
4. "The Fox and the Goose," p. 231
5. "Tar Baby," p. 231
6. "Big Sixteen and the Devil," p. 232
7. "De Ole Nigger Driver," p. 234
8. Selection of work songs, pp. 463-465
9. Selection of spirituals, pp. 239-240

C. Activities

1. Students will do the assigned readings.
2. Students will watch a filmstrip on Africa.
3. The instructor will lecture on the ancient history of Africa, the cultural life of Americans, their religious beliefs, the functional role of music and art in their lives, the oral tradition in Africa.

Indram

4. Students will listen to cassette recordings of African folktales read by Eartha Kitt and Brock Peters.
5. The instructor will lecture on the African slave trade.
6. The instructor will lecture on early Black American folklore as a carry-over from Africa.
7. Students will listen to recordings of field hollers, work songs, shouts and spirituals.
8. Students will be provided handouts on characteristics and types of folklore and of spirituals.

D. Evaluation

Students will be given a short quiz in which they will be asked to identify elements of folktales and beliefs, field hollers, work songs, shouts, and spirituals, and provide an example of each.

UNIT II: WRITERS OF THE LATE EIGHTEENTH CENTURY UP TO 1865 (three weeks)

A. Unit Objectives

At the end of this unit, the student should demonstrate the ability to:

1. Explain the role of religion in slave life
2. Explain the slave revolts of Vesey, Prosser and Turner
3. Recognize the slave narratives and autobiographies as literary forms
4. Identify authors with their works
5. Recognize the role of the black soldier in the Revolutionary and Civil Wars
6. Write a thematic essay on a specific aspect of slave life

Ingram

B. Instructional Resources

1. Historical Overview, pp. 1-4, 53-56, 243-253
2. Olaudah Equiano, pp. 5-29
3. Phyllis Wheatley, pp. 38-40
 - a. "On Being Brought from Africa to America," p. 42
 - b. "To His Excellency General Washington," p. 43
4. Jupiter Hammon, pp. 45-48
5. Benjamin Banneker, pp. 48-52
6. Frederick Douglass, pp. 66-88, 92-95
7. Nat Turner, pp. 163-175
8. Frances Harper, pp. 224-225
9. Corporal John Cravat, pp. 263-266
10. Charlotte Forten Grimke, pp. 275-290

C. Activities

1. Students will do the required readings.
2. Students will be provided study questions on Equiano, Wheatley, Hammon, and Douglass.
3. The instructor will lecture on the life of both slaves and "free" blacks during the late eighteenth century, including ways they learned to cope with oppression.
4. The instructor will provide background information on slave codes, slave revolts, and the literature of this period.
5. Two students will give oral reports on the slave revolts of Prosser and Vesey.
6. Students will listen to a recording of one of the speeches of Frederick Douglass.
7. Students will view filmstrips on slavery.

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D. Evaluation

1. Students will be given a short quiz of matching in which they will be asked to identify authors with their works.
2. Students will write a two to four page typed essay on one aspect of slave life, (art, music, religion, social life, for example).

UNIT III: THE RECONSTRUCTION ERA THROUGH THE NEGRO RENAISSANCE (four weeks)

A. Unit Objectives

At the end of this unit, the student should demonstrate the ability to:

1. Explain the role of the Black church after the Civil War (establishment of schools, mutual aid societies, etc.)
2. Compare and contrast blues and spirituals
3. Distinguish between the attitudes and philosophies of Northern and Southern Blacks, DuBois vs. Washington
4. Identify authors with their works
5. Recognize the continued use and development of the oral tradition
6. Write an analysis of one aspect of The Negro Renaissance (art, music, literature, politics, etc.)

B. Instructional Resources

1. Historical Overview, pp. 315-323, 467-479
2. Charles Chesnutt, pp. 324-340
3. Paul L. Dunbar, pp. 349-352, 355-358, 360-363
4. W. E. DuBois, pp. 363-383, Chapters One and Three of The Souls of Black Folk
5. Booker T. Washington, pp. 408-429

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6. James Weldon Johnson, pp. 480-484; 488
7. Claude McKay, pp. 489-494, 496
8. Langston Hughes, pp. 514-524, 527-528
9. Countee Cullen, pp. 529-531

C. Activities

1. Students will do the required readings.
2. The instructor will lecture on the status of Blacks after the Civil War.
3. Students will be provided handouts on the elements of the blues.
4. Students will listen to recordings of the blues.
5. A student will give an oral report on the use of folklore in selected works by Charles Chesnutt.
6. Students will do oral readings of poetry by Dunbar, James Weldon Johnson, Langston Hughes, Claude McKay, Countee Cullen.
7. Students will sing "The Negro National Anthem."
8. Students will listen to a recording of Langston Hughes reading his poetry.

D. Evaluation

1. Students will be given a mid-term exam covering the late eighteenth century up to 1930. The exam will be a combination of identification, multiple choice, completion, and essay.
2. Students will write a two to four page paper on one aspect of the Negro Renaissance (art, music, literature)

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UNIT IV: THE DEPRESSION YEARS TO THE BEGINNING OF THE
CIVIL RIGHTS MOVEMENT (three weeks)

A. Unit Objectives

At the end of this unit, the student should demonstrate the ability to:

1. Compare and contrast poetry written during the Negro Renaissance with poetry written afterward
2. Recognize the continued use of folk literature in works by such authors as Zora Hurston and Sterling Brown
3. Distinguish between Northern and Southern Black writers in terms of their themes and approaches to literature (Wright, Brooks, Petry, Hurston)
4. Identify authors with their works
5. Write a paper showing how a series of poems, a play, or a novel is a reflection of the Black man's oppression in America (Native Son, The Street, Invisible Man, etc.)

B. Instructional Resources

1. Historical Overview, pp. 476-479, 653-660
2. Richard Wright, pp. 538-547
3. Zora Hurston, Section VII of Mules and Men
4. Sterling Brown, pp. 632-635
5. Margaret Walker, pp. 635-637
6. Gwendolyn Brooks, pp. 712-719
7. Ann Petry, pp. 762-768

C. Activities

1. Students will do the required readings and discuss in small groups the impact of the Depression on Black People.

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2. The instructor will lecture on the continued oppression of Blacks, the continued use of folk literature, the emergence of Brooks, Ellison, Wright, etc. as skillful writers.
3. Students will listen to recordings of Gwendolyn Brooks reading her poetry.
4. Students will do oral readings of poetry by Sterling Brown, Margaret Walker, Gwendolyn Brooks.

D. Evaluation

1. Students will review a novel by a Black author. The novel must be approved by the instructor. This review will be five to seven typed pages. Things to consider in doing the review are themes in the novel, the writer's literary style, character delineation, how the novel reflects the Black man's oppression in America. A short oral report on the novel will also be required.

UNIT V. THE 1960's TO THE PRESENT (three weeks)

A. Unit Objectives

At the end of this unit, the student should demonstrate the ability to:

1. Explain how the literature of the 1960's often reflected the various political philosophies (Civil Rights, Black Power Movements, Black and Cultural Nationalist beliefs, Non-Violent technique) of that decade.
2. Write a comparative study of folk literature
3. Distinguish between Northern and Southern Black writers in terms of their themes and approaches to their literature (Alice Walker, Toni Morrison, Ernest Gaines, Imamu Baraka)
4. Identify authors with their works
5. Recognize the changes in approaches to using language, especially in Black poetry.
6. Recognize the emergence of the Black woman as author and major literary character

Ingram

7. Write an analysis of one aspect of the cultural outburst in music, art, and literature during the 1960's

B. Instructional Resources

1. Historical Overview, pp. 660-667
2. Imamu Baraka, pp. 747-751
3. Ernest Gaines, pp. 781-796
4. Don Lee/Haki Madhubuti, pp. 809, 821-822
5. Ntozake Shange, Selections from For Colored 'Girls Who Have Considered Suicide When the Rainbow Is Enuf
6. Alice Walker, Selections from In Love and Trouble, "Roselily," "Everyday Use"
7. Toni Morrison, Sula

C. Activities

1. Students will do the required readings.
2. The instructor will lecture on the various social and political ideologies of the 1960's, the changes in the literary style of black writers, the emergence of Black women writers in the 1970's, and the changes and continued use of folk literature.
3. Students will do oral interpretations of poems by Baraka, Madhubuti, Shange.
4. Students will do a group project on aspects of Southern Black culture found in selected literary works. Group members may choose a novel and point out the use of folk literature, art, music, religion, etc. in that particular work and show how these elements of Black culture are Southern or even African in origin.

D. Evaluation

1. Students will give an oral presentation of poetry written in the 1960's and afterward.

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Final Evaluation

1. Students will write a five to seven page typed critical paper on some aspect of Black literature or culture. Suggested topics will be provided.
2. Students will be given a final examination in the form of identification, multiple choice, completion, and essay.

Joseph Taylor

History 130. Afro-American
History: A Study of Southern
Black Culture
Spring Semester, 1981-82

Course Description

This course is a survey of a history of Southern Black culture from its African roots to 1920. Consideration will be given to the African background; the transformation of Africans to African-Americans; the development of Southern Black culture during the antebellum period; and its further development in the post Civil War period. An epilogue concludes the course in order to demonstrate a continuity to and the diffusion of Southern Black culture into the twentieth century. It is a one-semester course which will, of necessity, require the student to do considerable outside reading in order to cover areas and details left uncovered in the classroom.

The course will provide the opportunity for students to improve their writing skills, research techniques, verbal expression, and recollection of pertinent facts concerning the cultural growth of black people in the Southern region of the United States. Finally, students can make valid associations concerning cultural exchange between Africans and Afro-Americans dating back to the African roots.

Requirements for the Course

Students will be required to read all assigned materials, turn in written assignments on time, be prepared for periodic quizzes, and take a written midterm examination. Examinations and any quizzes will be based on assigned readings, lectures, and classroom discussions.

Prompt and consistent class attendance is essential to effective learning. Attendance policy will be governed according to the college's rules published in the current college catalog.

All written work must be in standard English and include the sources upon which the paper is based.

UNIT I: ANCIENT AFRICA TO THE ATLANTIC SLAVE TRADE,
1600

Objectives

Students will be able to:

Taylor

1. locate on maps the topographical features of the African continent and the sites of major ancient African Sudanic political and cultural areas; (Week 1)
2. define those contributions of ancient Egyptian dynastic civilizations that are attributable to Black Africans in such areas as science, mathematics, writing, religion, and architecture; (Week 2)
3. analyze the complexities of West African social systems and institutions as they relate to African religion, philosophy, art, music, and literature; (Week 3)
4. analyze the causes for the development of the Atlantic Slave Trade (Week 4)

Instructional Resources

Handout: "A Racist Statement." Senator George Vademán, (Dem. Miss.) 1910.

Vademán's statement, made before the United States Senate in the first decade of the 20th century, represents the prevailing attitude held by many white Americans about the alleged inferiority of black Americans.

Boahen, Adu. Topics in West African History, pp. 1-31.

A brief and concise description of the development of the Sudanic kingdoms of Ghana, Mali, and Songhai.

Diop, Cheikh Anta. The African Origins of Civilization: Myth or Reality, pp. 3-9; 230-235.

A revolutionary historical interpretation of Egypt as a land of black people whose contributions to the world in science, philosophy, religion, mathematics, writing, and architecture were heretofore credited to the Greeks.

Franklin, John Hope. From Slavery to Freedom: A History of Negro Americans, Chapter 3, pp: 30-33; 39-44.

This is one of the most complete histories of Afro-Americans in the United States. Chapter 3 describes the forces that launched the modern Atlantic Slave Trade.

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Ottenberg, Simon, and Ottenberg, Phoebe. Culture and Societies of Africa, pp. 3-83.

An overall discussion of the complexities of traditional African societal structures, especially family and kinship groupings, political organization, and economic development. Read only those pages that deal with the topics named above.

Films--Cassettes and Slides

"The Ancient Africans." A brief 25-minute film on African geography and people. Volusia County Library.

"Louis Leakey and the Dawn of Man." A 25-minute film that depicts how archeologist Louis Leakey uncovered what was then, in 1959, the oldest skeletal remains of Zinjanthropus, man's earliest ancestor. Volusia County Library.

Slides: "African Masks and Statues." Bethune-Cookman College Learning Resource Center.

Cassettes: African Musical Instruments, Folkway FW 8460
The Baoule of the Ivory Coast, Folkway FW 4476
African Story Songs, University of Washington Press.

Activities

1. Lecture: Introduction to the course and the Philosophy of Black History
2. Map exercise
3. Films, slide, and cassette music demonstrations

Listening activity:

Folkway FW 8460	<u>African Musical Instruments</u>
Side 1, Band 1	Zummarra - Double reed oboe
Side 1, Band 2	Darabuka - hand drum
Side 1, Band 4	Clapping - varied rhythms
Side 1, Band 6	Sounds of African country side
side 1, Band 10	Shakery rhythms
Side 1, Band 11	Underarm talking drum
Folkway FW 4476	<u>The Baoule of the Ivory Coast</u>
Side 2, Band 1	Man's song
Side 2, Band 2	Flute
Side 2, Band 3-6	Anougble Festival
Side 2, Band 7-11	Xylophone
Side 2, Band 12	Flute

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Side 2, Band 13
Side 2, Band 14

Vocal with chorus
Vocal with chorus

General Evaluation Statement

1. All assignments must be turned in on dates specified in the syllabus in order to receive full credit.
2. Written work must be neat, organized, and have no more than a maximum of three (3) errors in spelling, grammar, or punctuation to receive full credit.
3. Final evaluation will be determined in the following manner: 25% each for the four units.

Unit One Evaluation

1. Complete the map you have been provided with to show the following:
 - a. The Sahara, Kalahari, Somali, and Nubian Deserts;
 - b. The Blue and White Nile Rivers, the Niger, Congo, and Zambezi Rivers;
 - c. The Futa Jallon, Drakenberg, and Tassili Mountains, as well as Mt. Kilimanjaro, Mt. Kenya, and Mt. Elgon;
2. Write a 300-word essay on the contributions of Egyptian civilization to science, mathematics, writing, religion, and architecture, or
3. Write a 300-word essay on African (1) Music, (2) religion and Philosophy, (3) Art, or (4) Literature.

UNIT II: FROM AFRICANS TO AFRICAN-AMERICANS, 1600-1800

Objectives (Sept. 21 - Oct. 9)

Students will be able to:

1. identify the causes of institutionalized slavery; analyze the process by which slave codes stripped the African of a substantial portion of his original culture; (Week 5)
2. analyze the strategies devised by slaves to retain their original culture; determine to what extent slaves developed a syncretic African/African-American culture between 1619 and 1800; (Week 6)
3. describe the evolution of the non-slave black population and the nature of their community as it related to the emergence of a separate society and culture (Week 7).

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Instructional Resources

Diop, Cheikh Anta. African Origins of Civilization.

This chapter, "Birth of the Negro Myth," discusses the various theories about the origins of the "Negro" and the attempts of Europeans to define him racially.

Klein, Herbert S. Slavery in the Americas: A Comparative Study of Cuba and Virginia.

Klein traces the process of legalized slavery in Virginia and Cuba, and makes some clear distinctions between the theoretical rights of slaves in Virginia and those in Cuba. Part II, pp. 37-85.

Olaudah, Equiano. "Early Travels of Olaudah Equiano," found in Philip Curtin's Africa Remembered.

Wheatley, Phillis. Handout.

The poem "On Being Brought from Africa to America" is a vivid illustration of Negro acculturation to American culture.

Woodson, Carter G. The Negro Church.

The Southern black church before 1865. The classic study on the history of the Negro church from slavery to freedom. Read only those chapters that treat the pre-Civil War period.

Activities

1. Map exercise
2. Comparative study of Caribbean and United States slave codes
3. Researching the history of the black Methodist or Baptist Churches
4. Oral reports
5. Lecture: Institutionalized Slavery and Deculturation

Evaluation

1. Complete a second map to show the following:
 - a. The thirteen original British colonies
 - b. The Jamestown Colony
 - c. The United States in 1783
 - d. The slave population by state according to the U. S. Census 1790

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2. In a 500-word essay, compare and contrast the Caribbean and United States slave codes as they pertained to the
 - a. Punishment of slaves
 - b. Rights of slaves to property, to security, and to full religious freedom
 - c. Health standards, diets, working hours, clothing, and housing
3. Write a 500-word biographical essay on the life of either Richard Allen, the founder of the African Methodist Episcopal Church, or George Liele, the founder of the Southern Black Baptist Church, or
4. Prepare a report to be made orally to the class that will demonstrate achievements of African-Americans in art or literature before 1800.

UNIT III: SLAVERY AND THE DEVELOPMENT OF SOUTHERN BLACK CULTURE, 1800-1865

Objectives (Oct. 12-30)

Students will be able to:

1. analyze slave religion as it related to Judeo-Christian and African religious practices and philosophies; (Week 8)
2. analyze the influence of African craftsmanship as it related to the development of African-American art and crafts; (Week 9)
3. analyze African folk literature as it related to African-American folk literature; (Week 10)
4. analyze African music as it related to African-American religious and social music (Week 11)

Instructional Resources

Blassingame, John W. Slave Testimony: Two Centuries of Letters, Speeches, Interviews, and Autobiographies.
This work is a compilation of 261 slave letters, speeches, interviews, and autobiographies spanning two centuries.

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Baiksdale, Richard, ed. Black Writers of America.
An anthology of literary works of significant
black American writers.

Chase, Judith W. Afro-American Art and Craft, pp.
12-16.

This short section establishes the foundation
for considering the continuation of African pat-
terns of craftsmanship among slave craftsmen.

Driskell, David. Two Centuries of Black American Art,
pp. 9-49:

In addition to significant illustrations of
black art, this book presents little known his-
torical facts concerning black artists of the nine-
teenth and twentieth centuries.

Feldman, Susan, ed. African Myths and Tales.

Selected myths and tales will be used. A
collection of stories about men and animals and
gods; supernatural events and everyday happenings;
love, hate, jealousy, trickery and magic.

Mbiti, John S. African Religions and Philosophy, pp.
266-277.

A survey of African religion by a native Kenyan
theologian.

Southern, Eileen. The Music of Black Americans: A
History, pp. 58-61; 64-68.

Records:

Roots of Black Music in America - Folkway 2694
The American Slave Song: Its Roots and American
Development, Research Productions, Inc.
Folk Music of the United States: Negro Religious
Songs and Services, Library of Congress

Activities

1. Lecture: Slavery as a Force for Developing a Southern Black Culture
2. Map exercise
3. Slide presentation of Southern Black Craftsmanship
4. Audio-visual presentation of slave spirituals, worksongs, and social music.

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Listening Activity:

Folkway FW 2694
Side 1, Band 1
Side 1, Band 2
Side 1, Band 3
Side 1, Band 4

Side 1, Band 5
Side 1, Band 6

Folkway FW 2694
Side 4, Band 1

Side 4, Band 2

Side 4, Band 3

Research Productions
Side 2, Band 2

Side 4, Band 4
Side 5, Band 1

Side 5, Band 1

Side 6, Band 3

Roots of Black Music

Nigeria, Hausa - Simpah
Bahama Islands - Jumping Dance
Gambia, Wolof - Kendal
Bahama Islands - Everything
the Money Do
Liberia, Gio-Song
New Orleans - Street Drumming

U. S. Gospel Song - I Have
Two Wings
U. S. Blues song - Saddlehorse
Blues
U. S. New Orleans Brass Band
Just A Little While to Stay
Here

Afro-American Slave Songs

Early Slave Music in America

- a. Drums
 - b. Changes in Languages
- Escape attempts
- a. Music of underground communication
 - b. Maroons
- Influence of Dancing and Percussions
- a. Ring shout
 - b. Minstrels
 - c. Chalk Walk or Cake Walk

Street Cries & Work Songs
Story telling

Evaluation

1. Complete your maps to show the following:
 - a. The Confederate States of America in 1865
 - b. The year each state entered the Union
 - c. The slave, free black, and white populations in each state according to the United States Census of 1860
2. Write a 200-word essay based on one of the slave interviews, letters, speeches, or autobiographies which indicated that slaves had the opportunity to engage

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in religious, musical, literary, or artistic pursuits in the period 1800 to 1865.

UNIT IV: THE FLOWERING OF SOUTHERN BLACK CULTURE,
1865-1900

Objectives (Nov. 2-24)

Students will be able to:

1. analyze Southern Black Codes as used by Southern whites to return African-Americans to their traditional status of subordination, and identify the political and economic causes for the failure of Federal Reconstruction policies; (Week 12)
2. identify characteristics of African/African-American slavery experiences that influenced the black church, literature, and art; (Week 13)
3. analyze the influence of African/African-American slavery experiences on the development of sacred and social music (Week 14).

Instructional Resources

Chase, Judith W. "The Pioneer Artist," pp. 94-107.
This excerpt discusses black artists in general following the Civil War.

Franklin. From Slavery to Freedom. Chapter 16.
This chapter includes a discussion about the manner in which black Americans adjusted to the growing tide of racism in response to the collapse of Reconstruction.

Southern, Eileen. The Music of Black Americans, pp. 244-277.

Suthern, Orrin C. "Minstrelsy and Popular Culture." Journal of Popular Culture. Vol. IV No. 3 (Winter 1971).
Suthern explores and identifies significant black performing artists in the post-Civil War period.

Woodson. The Negro Church. The Southern Black Church after 1865.

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Activities

1. Lecture: The Black Response to White Racism
2. Film: "Black History, Lost, Stolen, or Strayed," Part I.
3. Community study of black churches in Daytona Beach

Listening Activities

Spirituals

John W. Work
 Side 1, Band 1
 Side 2, Band 2

The Fisk Jubilee Singers
 I Couldn't Hear Nobody Pray
 O The Rock and the Mountain

Blues

New World Record
 Side 1, Band 1
 Side 3, Band 3
 Side 2, Band 4

Roots of the Blues
 Po Boy Blues - John Dudley
 Katie Left Memphis - Tangle Eye
 Church House Moan - Congregation of New Brown's Chapel, Memphis

Gospel

Samuel B. Charters
 Side 1, Band 1
 Side 1, Band 7

Introduction to Gospel Song
 Roll, Jordon, Roll
 Jesus The Lord is a Saviour

Rag Time

T. J. Anderson
 Side 1, Band 1
 Side 1, Band 2

Classic Rags and Ragtime Songs
 Quality - James Scott
 Castle House Rag

Blues

Alan Lomax
 Side 1, Band 2
 Side 2, Band 1-2

Afro-American Blues and Game Songs
 Diamond Joe - Charlie Butler
 State Penitentiary, Parchman, Miss.
 Lost John - Fox Chase.
 Sanders Terry, Durham, N. C. (1938)

Evaluation

W. E. B. DuBois declared that among all the institutions in the black American's society, the black church was

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certainly one of the most important. To test DuBois' theory, let us conduct a survey of black churches in Daytona Beach. We shall proceed in the following manner to determine.

1. the number of churches per-capita of the Daytona Beach black population as reflected in the 1980 U. S. Census;
2. identify the number of black churches founded before 1900;
3. collect as many church histories as possible;
4. establish the value of churches or church property according to Volusia County tax records;

Oral, as well as written reports will be submitted at the conclusion of the survey.

EPILOGUE AND SYNTHESIS: 1900-1920, AN HISTORICAL FOOTNOTE

The Harlem Renaissance as a reflection of the diaspora of Southern black culture (Week 15).

Marcus Garvey as a Symbol of Black Protest "From Slavery to Freedom."

Instructional Resources

Books:

Barksdale, Richard, ed. Black Writers of America. New York: Macmillan, 1972.

Blassingame, John W. Slave Testimony: Two Centuries of Letters, Speeches, Interviews and Autobiographies. Baton Rouge: Louisiana State University Press, 1977.

Boahen, Adu. Topics in West African History. Atlantic Highlands, New Jersey: Humanities Press, 1977.

Chase, Judith W. Afro-American Art and Craft. New York: Van Nostrand Reinhold Company, 1971.

Curtin, Philip. Africa Remembered, "Early Travels of Olaudah Equiano." Madison, Wisconsin: University of Wisconsin Press, 1962.

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Diop, Cheikh Anta. The Origins of African Civilization: Myth or Reality. Westport: Lawrence Hill & Company, 1974.

Franklin, John Hope. From Slavery to Freedom: A History of Negro Americans, 5th ed. New York: Alfred Knopf, 1980.

Feldman, Susan, ed. African Myths & Tales. New York: Dell Publishing Co., Inc. 1963.

Klein, Herbert S. Slavery in the Americas: A Comparative Study of Cuba & Virginia. Chicago: University of Chicago Press, 1969.

Southern, Eileen. The Music of Black Americans: A History. New York: W. W. Norton & Company, Inc., 1971.

Suthern, Orrin C. "Minstrelsy & Popular Culture," Journal of Popular Culture, vol. IV., No. 3 (Winter 1971).

Woodson, Carter G. The Negro Church. Washington: Associated Publishers, 1945.

Records:

African Musical Instruments. Folkway 8460. New York: Folkway Records & Production, 1970.

African Story Songs. University of Washington Press, 1969.

Afro-American Blues and Game Songs. Washington, D. C.: Library of Congress, 1942 and 1956.

Afro-American Slave Songs. Research Productions. Chapel Hill, N. C. 25714

The Baoule of the Ivory Coast. Folkway. New York: Folkway Records and Productions, 1956.

Classic Rags and Ragtime Songs. New York: CBS Records, 1975.

The Fisk Jubilee Singers. Englewood, New Jersey: Scholastic Records, 1956.

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Introduction of Gospel Music. RF 5. New York: RBF
Records, 1972.

Roots of Black Music in Folkway 2694. New York: Folk-
way Records and Production, 1972.

Roots of the Blues. New York: New World Records, 1977.

Films:

The Ancient Africans, Volusia County Public Library

Dr. Leakey and the Dawn of Man, Volusia County Public
Library

Black History, Lost, Stolen, or Strayed, Bethune-
Cookman College Learning Resource Center.

Description

This course deals with the experience of Blacks in America from their origin in Africa to their role in present day America. It examines the evolution of Blacks from a cultural, economic, political, and sociological point of view. Its chronological range goes from 1619 to the present.

Course Rationale and Goals

1. To give the student a survey of the part played by the Afro-American in the social, economic and political development of the United States.
 - a. to fit the Afro-American into the mainstream of American History
 - b. to correct historical misconceptions due to the omission of the Afro-American from most textbooks in United States History
 - c. to illustrate the historical role of the Afro-American as a challenge to American democracy
2. To acquaint the student with his regional, cultural, and ethnic heritage (African and Afro-American and Southern Black)
3. To aid the student in his understanding of continuity and change in historical development
4. To give the student historical perspectives which will aid him in his understanding of present day problems and issues
5. To develop the general skill of reading historical materials critically
6. To aid in the development of critical thinking through the weighing of evidence

Institutional/Instructional Resources

A combination of class discussion, oral and written presentation of book reviews, and student panel discussions is used in this course. Pertinent films and other visual

Rothman

aids are also utilized. Resource persons, both on and off the campus, are invited to share their knowledge and experiences whenever feasible.

Textbook

Franklin, John Hope, From Slavery to Freedom. New York: Knopf, 1980

Course Objectives

1. All students are expected to read and master the textbook.
2. All students are responsible for all items listed on the outline.
3. Class participation is expected of all students.
4. All students are responsible for all reports, tests, or other activities listed on the outline or indicated by the instructor.
5. Special reports will be assigned to selected students by the instructor.
6. All students are required to read and write reports on twelve books selected from the list of required reading to be handed out by the instructor.

Evaluation

1. A term paper will be required of all students. The instructor will discuss the details of this requirement with the class.
2. Short quizzes, announced and unannounced, full hour examinations (as indicated on the outline or announced by the instructor), a mid-term examination and a final examination constitute part of the course.

NEW INTRODUCTORY UNIT - THE AFRICAN HERITAGE (four weeks-
Sept.14-Oct.9, 1981)

Lecture Schedule with Background Readings

WEEK 1 - The Medieval Empires and the Sudanic States

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Day 1 - Ghana and the States of Senegambia
Day 2 - Mali and Songhai
Day 3 - Kanem-Bornu and Hausaland

Suggested Readings

John Hope Franklin. From Slavery to Freedom, pp. 3-11.

Roland Oliver and John Fage. A Short History of Africa, pp. 62-65.

Cheikh Anta Diop. The African Origins of Civilization, pp. 3-9.

A. Adu Boahen, Topics in West African History, pp. 1-31.

Week II - The States of Guinea and Kongo

Day 1 - Benin and Yorubaland
Day 2 - Ashanti and Dahomey
Day 3 - Kongo and Ngola

Suggested Readings

Franklin, pp. 11-22.

Oliver and Fage, pp. 102-111, 122-130

Harry Gailey. History of Africa in Maps. New York: Rand McNally, 1979, Passim.

Week III - The Aesthetic Heritage

Day 1 - The literary-oral history, oral literature, and oral tradition (proverbs and folk tales)

Day 2 - The artistic heritage-crafts, sculpture, and decoration

Day 3 - The musical heritage-vocal expression, and instrumentation and dance

Suggested Readings

Dexter, Fisher, ed. Afro-American Literature, pp. 44-119

Eileen Southern, The Music of Black Americans, pp. 1-72

Rothman

David D. Driskell. Two Centuries of Black American Art, pp. 11-58.

Gerald W. Haslam, Afro-American Oral Literature, Passim.

Week IV - The Religious Heritage

Day 1 - Monotheism and Polytheism

Day 2 - The Islamic Heritage

Day 3 - African contributions to Afro-American Christianity

Suggested Readings

Franklin, pp. 22-23, 28-33

Albert J. Raboteau. Slave Religion, pp. 3-94.

NOTE: Additional lectures are available from the faculty of the Department of Modern Foreign Languages on the role of Afro-French and Afro-Spanish aspects in American culture. See syllabus for Spanish 101 for schedule.

Unit Objectives

1. The students will acquire a knowledge of the importance of religion in both African and Afro-American patterns of leadership.
2. The students will observe the connection between art and music and the overall fabric of both African and Afro-American life.
3. The students will recognize the importance of folk literature in both African and Afro-American life.
4. The students will analyze patterns of family structure in both African and Afro-American life.
5. The students will evaluate the importance of regional cultures (Afro-Spanish and Afro-French) in Afro-American life.
6. The students will learn the importance of African influence on the historical evolution of Afro-American thought, life, and society through an examination of the foregoing topic.

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7. The students will learn the map of West Africa.

Instructional Resources for Introductory Unit (Annotated Bibliography)

Boahen, A. Adu. Topics in West African History. London: Clarendon Press, 1972.

A readable and scholarly work on the "Medieval" Sudanic empires.

Diop, A. Cheikh. The African Origin of Civilization. Myth or Reality. Translated by Mercer Cobb. Westport: Lawrence Hill and Co., 1974.

An African anthropologist and chemist as well as historian, Dr. Diop makes a convincing case for his thesis.

Driskell, David. Two Centuries of Black American Art. New York: Knopf, 1976.

A visually-oriented text which chronologically traces its subject from 1750 to 1950.

Fisher, Dexter, and Stepto, Robert, eds. Afro-American Literature: The Reconstruction of Instruction. New York: M.L.A. Press, 1979.

The book is an anthology of essays which is pedagogically oriented.

Franklin, John Hope. From Slavery to Freedom. 5th edition. New York: Knopf, 1980.

Since its first appearance in 1947, this classic text on Afro-American history has influenced a whole generation of both students and teachers. Its periodic revisions have served to make it timely as well as timeless.

Gailey, Harry. History of African Maps. New York: Rand McNally and Co., 1970.

A useful compenium of historical maps with cogent commentary so that visual impressions are reinforced by verbal background.

Haslam, Gerald. Afro-American Oral Literature. New York: Harper and Row, 1975.

Basically a pamphlet, this work gives the African background to Afro-American oral literature.

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Raboteau, Albert J. Slave Religion. Oxford University Press, 1978.

An incisive and thoroughly researched survey of Afro-American religion in the antebellum South which can be considered definitive.

Southern, Eileen. The Music of Black Americans. New York: Norton and Company, 1971.

This work is a readable history which traces the continuity between African and Afro-American musical expression.

Other Instructional Resources

Audio-visual-annotated "Africa" - Developing Continent, Bailey Films, 5 filmstrips, 34 mm color.

This film's purpose is to dispel the common myths concerning Africa and give an overview of the Continent.

"African Drums" - Harold Courlander, Record 1946, Ethnic Folkways, FE 450, 2 AB, 1954.

A comparative anthropology of drums and their role in traditional cultures on the Continent of Africa and African-influenced areas of South America, and the West Indies and North America.

"Folk Tales of the Tribes of Africa," - Records G, R, 350-Caldmen, 1952.

A renowned Black artist gives a broad sampling of African oral literature in the recording.

"African - Sahara to Capetown" Encyclopedia Britannica, 1961 9220, GB, 350 -"

A good, objective geographical overview of the Continent which does not condescend to its audience."

"African Masks and Statues" BCC Learning Center 1968.

Provides an accessible introduction to African arts and crafts.

Unit Activities

1. Taped lectures will be recorded on the African Heritage for student listening.
2. Students will utilize the audio-visual as well as library resources of the Atlanta University Center.

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3. Students will visit the Atlanta Memorial Arts Center.
4. Students will hear lectures by West African graduate and undergraduate students.

Unit Evaluation

1. Students will have the option of doing extra credit projects on the topic with emphasis on map-making.
2. Students will be tested on this topic.

E. Douglas,
T. Hicks, and
M. Stewart

Humanities 120. Art and Music
Appreciation
Fall Quarter, 1981-82

Course Description

This component of Humanities 120 is entitled African and Afro-American Characteristics and Retentions. It will be taught for three weeks (one week for each discipline) of the first quarter. Its content will include:

1. Characteristics of West African Music, Art, and Folklore
2. Retentions in Afro-American Music, Art, and Folklore

MODULE FOR WEEK ONE: AFRICAN AND AFRO-AMERICAN MUSIC, CHARACTERISTICS AND RETENTIONS

The purpose of this module is to enhance the student's cultural intellectuality about his rich heritage, by exposing him to the characteristics transmitted and retained from his African and African-American forefathers that are prevalent in existing forms of folk music.

Behavioral Objectives

1. The student will be able to define in writing what is meant by folk and ethnic music.
2. The student will be able to identify characteristics of West African music through listening to specific elements.
3. The student will articulate orally the forms of African and Afro-American music.
4. The student will listen to and identify retentions of African characteristics in Afro-American music.
5. The student will classify various types of African instruments.

Instructional Resources

1. Epstein, Dena. Sinful Tunes and Spirituals. Urbana: University of Illinois, 1977.
A reconstruction of the transition from African to Afro-American music prior to the Civil War.
2. Jones, A. M. Studies in African Music. Vols. I and II. London: Oxford University Press, 1959.
One of the earliest comprehensive ethnomusical studies of traditional Africa, supplemented with musical examples transcribed in European notation (Vol. II.).

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3. Lomax, Alan. The Folk Songs of North America. Garden City, New York: Oxford University Press, 1959.
A collection of North American folk songs, including Afro-American spirituals, work songs and seculars from the ante-bellum period. A historical background of each song type is included.
4. Courlander, Harold. Negro Folk Music, U.S.A. New York: Columbia University Press, 1963.
A comprehensive study of Afro-American folk music in the U.S.A. Field hollers, work songs, game songs, etc. with 43 notated examples.
5. Filmstrips, records, tapes, slides, interviews and magazines.
6. Hoffer, Charles R. The Understanding of Music, 3rd ed. Chapter 5. Wadsworth Publishing Co., Belmont, Calif.

Module Outline

- I. Folk and Ethnic Music
 - A. Definitions
 1. Folk music actually created by common people
 2. Ethnic music identified with particular race or group of people
 3. All folk music is ethnic, but not all ethnic music is folk music
 4. Folk-ethnic music is functional music
 - a. Not judged on musical factors, but how well it fulfills its task of:
 - Persuading spirits,
 - Accompanying the telling of a story
 - Providing a sense of group solidarity
- II. Characteristics of ethnic music and folk music
 - A. Creation usually is not "community" composition
 1. Individuals create ethnic music as with art music
 - B. Oral Tradition: heard as performed by composer then performed later by the listener (usually performed differently by the listener).
 1. One song may be "converted" into many different songs
 2. Non-literate societies have no system of notation. (Folk music is always changing.)
 3. Individual taste may alter the music
 - C. Relationship with Culture
 1. Total culture must be studied to understand ethnic and folk music

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2. Ethnic music cannot be separated from the Culture in which it exists

III. West African Characteristics

- A. Call and Response, Antiphonal
- B. Repetitions
- C. Use of Oral Expression
- D. Complexity of Rhythmic Patterns
- E. Percussive Rhythmic Patterns
- F. Improvisational
- G. Tense and Throaty Vocal Production
- H. Use of Made Instruments
- I. Imitation of Instrumental and Animal Sounds

IV. Musical Form and Retention

Ring shouts: African-dance as religious worship.

Holler: African vocal imitation of instrumental calls.

Spirituals: African use of call and response.

African percussion translated into clapping and foot tapping.

African pentatonic scale.

Work songs: African work songs.

Call and response.

Respect for leadership.

Blues: African complaint songs.

Call and response (now between voice and instrument).

Unique "gapped" scale.

Jazz: Rhythmic complexity.

Call and response.

Instrumental imitation of human voice (saxophone, trumpet).

Activities

1. Students will perform various forms of African and Afro-American Music. (Individually or as a group).
2. Time will be allowed for listening sessions.
3. Students will bring to class any folk music that is available at home or in the community.

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4. Class discussion.
5. Guest lecturer from the community.

Evaluation

Students will demonstrate comprehension of objectives through:

1. Listening test: identifying basic characteristics of African music from examples of authentic recordings
2. One objective test

Materials will be recycled during other periods of the quarter. This will allow the student more time to internalize the content.

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Discography: Afro-Americans in
The World of Music

Columbia M32782
Side 1, Band 1

Black Composers Series, Vol. 2
Still: "Afro-American
Symphony"
(3 minutes)

Columbia M34556
Side 2, Band 1

Black Composers Series, Vol. 9
Hailstork: "Celebration"
(Complete)

Vanguard SRV-352 SD
Side 1, Band 3

Roland Hayes
"Li'l Boy"
(Complete) - but not
the entire band

Desto DC 7102-3
Side 1, Band 2

Natalie Hinderas
Kerr: "Easter Monday
Swagger"
(Complete)

RCA LSC 3337
Side 1, Band 6

Leontyne Price
Puccini: Tosca, "Vissi
d'arte"
(Complete)

Warner Brothers
Side 1, Band 3

Eubie
"I'm Just Wild about Harry"
(Complete)

A&M Records
Side 1, Bands 1, 2 and 3

Roots
"Motherland, Roots Mural
Theme, Main Title"
(As much as possible)

Enterprise ENS 7510
Side 2, Band 1

The Best of Isaac Hayes
Theme from "Shaft"
(Complete)

Folkways FJ 2803
Side 1, Band 7

Jazz, Volume 3.
"Keyhole Blues"
(3 minutes)

MCA Records
Side 4, Band 6

Best of Count Basie
"Cherokee"
(3 minutes)

Everest FS 232
Side 1, Band 3

Charlie Parker
"How High the Moon"
(Complete)

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Atlantic SD 8054
Side 1, Band 2

The Greatest Ray Charles
"I Got a Woman"
(3 minutes)

Candlelite
Record 1, Side A, Band 2

Aretha Franklin
"Son of a Preacher Man"
(Complete, if possible)

Atlantic SD 16003
Side 1, Band 3

Chic Risque
"My Feet Keep Dancing"
(3 minutes)

Discography: Afro-American Folk Music
And Its Derivations

Folkways FE 4477
Side 2, Band 4

The Topoke People of the Congo
"Vocal and Instrumental
Signals"
(3 minutes)

Folkways FA 2691
Side 1, Bands 2-4

Music Down Home
"Field Call; Children's
Call; Complaint Call"
(Complete)

Library of Congress LBC 8
Side B, Band 6

Songs of Labor and Livelihood
"Street Cries of Charleston:
Blackberries; Flowers"
(Complete)

Folkways FA 2691
Side 1, Band 1

Music Down Home
"Take This Hammer"
(Complete)

Folkways FA 2691
Side II, Band 6

Music Down Home
"Railroad Track Lining Song"
(3 minutes)

Library of Congress
AAFS L3
Side B, Band 7

Afro-American Spirituals, Work
Songs, etc.
"The Grey Goose"
(3 minutes)

Library of Congress
AAFS L10
Side B, Band 6

Negro Religious Songs, etc.
"Steal Away"
(Complete)

Library of Congress
AAFS L10
Side A, Band 8

Negro Religious Songs, etc.
"Certainly, Lord"
(3 minutes)

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Folkways FA 2372
Side 2, Band 2

RCA Victor LSC 2592
Side 1, Band 1

Columbia 9686
Side 2, Band 4

Library of Congress
AFS L67
Side B, Band 4

Library of Congress
LBC 7
Side B, Band 4

Columbia 6 30818
Side 1, Band 7

Blues Way BLS 6031
Side 2, Band 5

Atlantic SD 8163
Side 1, Band 6

Atlantic SD-8162
Side 1, Band 6

Fisk Jubilee Singers
"Great Camp Meeting"
(3 minutes)

Marian Anderson
"He's Got the Whole World, etc."
(3 minutes)

Mahalia Jackson
"He's Got the Whole World, etc."
(3 minutes)

Afro-American Folk Music
"Black Woman"
(Complete if there is
enough room.)

Songs of Complaint and Protest
"Mississippi Road--J. B.
Lenoir"
(3 minutes)

Bessie Smith, the Empress
"The St. Louis Blues"
(3 minutes)

B. B. King, Live and Well
"Why I Sing the Blues"
(3 minutes)

History of Rhythm and Blues,
Vol. 3
"Since I Met You Baby--Hunter"
(3 minutes)

History of Rhythm and Blues
"Shake, Rattle, Roll--Turner"
(3 minutes)

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MODULE FOR WEEK TWO: AFRICAN-AMERICAN FOLKLORE: TRACES OF AN AFRICAN PAST

The purpose of this module is to examine the oral tradition of the African and the African-American. By studying the African tale and proverb, it may be seen how African-American folklore retains some of the qualities and characteristics of its African prototype in terms of purpose and ideology. It is hoped that the student will see not only the aesthetic quality of both oral traditions, but will recognize (particularly in African-American lore) the vital role it served in the lives of the folk.

Behavioral Objectives

1. The student will be able to express in the oral and written modes the significance and role that the oral tradition played in the lives of the African and the African-American.
2. The student will be able to define what is meant by the "oral tradition" and folklore.
3. The student will be able to identify the forms and subject matter characteristics of African folklore (especially the tale and proverb).
4. The student will be able to recognize African retentions and Afro-European mergings in African-American folklore.
5. Through a study of the African-American work song, spiritual, blues, ballad, folk sermon and folktale, the student will be able to distinguish and recognize the uniqueness of each; and he will know the significance that each held for the "folk."

Instructional Resources

African

folktale - "Why the Monkey Lives in the Bush"; "Eme and the Juju" from The Griot Speaks

proverbs - "African Proverbs" from The Griot Speaks

folktale - "Tappin" from Afro-American Writing

African-American

spirituals - "Do, Lord, Remember Me"; "No More Auction Block"; "Motherless Child" from Book of Negro Folklore

worksongs - "John Henry" from Afro-American Writing; "Lost John" from A Treasury of Afro-American Folklore; "Take This Hammer," and "It Makes A Long Time Man Feel Bad" from Book of Negro Folklore

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blues - "Backwater Blues" in Afro-American Writing

ballad - "Bad Man Ballad" from Afro-American Writing

folk sermon - "Behold the Rib" from A Treasury of Afro-American Folklore; "Some Familiar Proverbs" in A Treasury of American Folklore

tales - "A Tale of a Tail" from The Griot Speaks; "Tar Baby" and "Rabbit Teaches Bear a Song" from Book of Negro Folklore

Other folklore included will be lores collected by Stewart and Combs.

Activities

1. Much of the activity will center on the actual reading, listening to, and singing of the lore.
2. The student will be expected to write an original blues or worksong based on his collegiate experience; to write a folktale or folkie and to collect folkbeliefs from older staff members, faculty members, administrators, or older persons in the community.
3. A comprehensive essay and short answer test on material covered.

Tentative Schedule

This module will be presented to students during an unspecified week in November, 1981.

Day One: Lecture/Demonstration/Discussion of The Oral Tradition of West Africans and African-Americans.

Day Two: Discussion and Demonstration of the African Tale and Proverb and the African-American Tale and Proverb.

Day Three: The purpose and relevance of song to the West African and African-American. Demonstration and participation of African-American spirituals, worksongs, and blues.

Day Four: (Continuation) The ballad and the sermon. Students will read and demonstrate their work.

Day Five: (Continuation) Students will read and demonstrate their work.

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Evaluation

Students will demonstrate that they have achieved the objectives of the module by the following:

1. A comprehensive essay and short answer test on material covered.
2. The students' ability to demonstrate the form and content of the blues, worksong, and tale in their own original works.

Annotated Bibliography

Courlander, Harold. A Treasury of Afro-American Folklore. New York: Crown Publishers, Inc., 1976.

This is a superb and quite extensive collection of African-American folklore. Included is a historical commentary beginning with the African source.

Harden-Umlu, Chinwe Mary. The Griot Speaks: Stories and Folktales from the Black World. New York: Medgar Evers College, 1979.

A collection of African and some African-American stories and folktales. Included in the introduction is commentary about the cultural, historical, and social implications of the stories, proverbs, and tales.

Hughes, Langston, and Bontemps, Arna, eds. Book of Negro Folklore. New York: Dodd, Mead and Company, 1958.

This varied collection of African-American folklore provides a discussion of the African prototypes and the origin(s) of the African-American lore.

Jones, Leroi (Baraka). Blues People. New York: Morrow Quill Paperbacks, 1963.

Although Baraka treats Negro music in Euro-American society, he briefly discusses spirit beliefs, voodoo, and religion from the folk perspective.

Levine, Lawrence W. Black Culture and Black Consciousness. New York: Oxford University Press, 1971.

Levine takes an in-depth look into the thought, culture and consciousness of the Black man from slave to freedman.

Long, Richard A., and Collier, Eugenia W., eds. Afro-American Writing: An Anthology of Prose and Poetry. Vol. I. New York: New York University Press, 1972.

A chronological collection of Afro-American prose and poetry. Included is an excellent discussion of the work-song, ballad, blues, and sermon.

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MODULE FOR WEEK THREE: THE AFRICAN-AMERICAN ARTIST: COLONIAL PERIOD TO THE PRESENT

Overview and Rationale

The west coast and equatorial regions of Africa, from which the bulk of captive slaves were brought to American shores, produced the finest examples of African art known to art historians, archaeologists and anthropologists to date. And, it would be safe to assume that among those manacled were artisans, carvers, painters and metal workers. But the manacles diminished the flow of creativity, and the slave owner saw to it that his slaves were manacled in mind and spirit as well as body. He devised every conceivable means of holding rebellion in check. Punishments for even the slightest deviations from tightly set routines were harsh and cruel. Tribal members were separated and mixed with those whose languages they could not speak. On plantations, husbands were separated from their wives and children from their mothers.

Those who were carvers of masks and ceremonial objects, metal workers, and painters were not allowed to create images indigenous to the culture from which they were taken. Slaveholders introduced Christianity to their captives and interpreted it in a way in which it did not condemn slavery. However, in the mid-Atlantic cities slaves were trained as blacksmiths, potters, weavers, carpenters, seamstresses, shoemakers and tailors; these were skills the white ruling class was not afraid of. In a society that had not entered the era of mechanization, such skills were indispensable. Therefore, during the colonial period the African-American's only creative outlet seemed to be through the crafts, and it was through these mediums that he achieved recognition for his artisanship; some eventually bought their freedom and the freedom of family members through their share of fees charged whenever slave holders rented out their services.

As early as colonial America there is documentary evidence that a few blacks, freed or otherwise, were able to pursue the fine art of painting and printmaking. Later during the ante-bellum and post-bellum periods, some Black fine artists reached the professional level and were patronized by white clientele, but found gaining acceptance into the mainstream along with white artists a frustrating experience. These frustrations and anxieties were perhaps deepened by a desire to belong that was so strong that paintings and printmaking techniques followed religiously the academic qualities of European and American influences, such as the Neo Classical, Barbizon and Hudson River schools. Some even went to Europe for further study. Obviously, following the influences of these schools was a limitation both subjectively and thematically to the portrayal of imagery

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representative of African or African-American culture. But the urge to be recognized at home superseded any loyalties involving the use of African or African-American subject-matter in their work; only a few exceptions have been documented. The decision to follow Euro-American influences as opposed to portrayal of black subject-matter is an ambivalent nemesis that has plagued the African-American artist from colonial days to the present, even during the Harlem Renaissance when black consciousness reached a high level. The so-called militant sixties brought about an identity struggle, a black consciousness that had a reciprocal effect on the arts, but the dichotomy still remains.

The purpose of this module is to survey the effects of acculturation on the African object makers from slave to freedman. Emphasis will be placed on the African-American craftsman of colonial America and the African-American as painter, sculptor and print-maker; the political, religious and social ramifications which have affected the representation of any imagery symbolizing the continent from which he was taken as well as life in America for black men, women and children.

Course Description

This module will be presented in five consecutive days, including four unit lectures which survey both historically and thematically the African-American artist, and the fifth day for summary.

First Unit Theme: African Artistry - African artisan to slave craftsman-Colonial Period

Second Unit Theme: The Journeyman Artist - Colonial period + mid-19th Century

Third Unit Theme: The Flight to Europe - Mid-19th Century
World War I

Fourth Unit Theme: The Harlem Renaissance of the Twenties to Black Art of the Sixties

Each unit will be preceded by reading assignments which will require students to investigate dominant issues and attitudes of the particular period involved.

Each unit will be augmented with slides which depict the work or period being discussed.

Objectives

Upon completion of lecture units, preliminary assignments and summary, students will be able to:

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1. identify characteristics of African Art;
2. identify leading Afro-American artists from the colonial era to the present;
3. identify and discuss decision-making problems inherent in being a Black artist, for political or personal reasons.
4. identify and discuss institutions which affected the performance of the African-American artist.

Preliminary Readings

Class preparation may be selected from either of the following texts:

Fine, Elsa Honig. The Afro-American Artist. New York: Holt, Rinehart and Winston, Inc., 1973.

This work explores the evolution of the American culture as perceived and experienced from the perspective of the African-American artist. Pages 9 through 37, unit one; Pages 38 through 80, unit two; Pages 81 through 151, units three and four.

Lewis, Samella. Art: African-American. New York: Harcourt Brace Jovanovich, Inc., 1978.

This work reveals the personal lives of the African-American artists in biographical sketches. It begins with colonial America and takes you to the present. Pages 7 through 22, unit one; Pages 23 through 59, unit two; Pages 61 through 131, units three and four.

The following references may be used at the discretion of the student for additional enrichment. All references will be on reserve in the library:

Fax, Elton. Seventeen Black Artists. New York: Dodd, Mead and Company, 1971.

This work represents intriguingly sensitive biographical sketches of seventeen African-American artists emphasizing the world of art through the individual experiences of each artist.

Dover, Cedric. American Negro Art. Greenwich, CT: New York Graphic Society, 1972.

This work by Dover gives an overview of the Black artist from an anthropological perspective.

Driskell, David. Two Centuries of Black American Art. Museum Associates; Los Angeles County Museum of Art, 1976.

A survey of Black American Art from Colonial America to the fifties.

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Lewis and Waddy. Black Artists on Art. 2 Vols. Los Angeles, CA: Contemporary Crafts Publishers.

These two volumes present an excellent picturesque account of numerous African-American artists augmented with comments on their works; in black and white and color.

Fax, Elton. Black Artists of the New Generation. New York: Dodd, Mead and Company, 1977.

This work documents twenty Black artists who have been paving their way as artists since the fifties and sixties; an excellent source for complementing reading assignments.

Bearden and Henderson. 6 Black Masters of American Art. Garden City, NY: Zenith Books, 1972.

A very vivid documentation of six Black Masters: Joshua Johnston, Robert S. Duncanson, Henry O. Tanner, Horace Dippin, Augusta Savage, Jacob Lawrence.

Activities

Students may choose one of the following activities.

1. Creation of a collage using symbols of their own choosing which depict the Black experience.
2. Research on one Black artist from the required readings and presentation of an oral character sketch of the artist emphasizing the effects of the political, social and religious factors that had some influence on the chosen artist's productivity.

Evaluation

The students will be evaluated based on their performance on:

1. One objective test
2. One of the activities previously mentioned.

Course Description

This seminar will explore the themes developed in Toni Cade Bambara's The Salt Eaters in order to reveal the presence of the African world-view in Bambara's presentation of Southern black culture. Actually the seminar will proceed in just the opposite fashion--delineating the World-view and then considering Bambara's work in that context.

The Salt Eaters' themes include references to coalitions and correspondences between the medicine people and the warriors; between African, Afro-American, and other Third World women; and between "traditional" and "modern" medical practices. The form and content of these coalitions and correspondences remain undecyphered and perhaps undecypherable without an explication of their (African) antecedents.

The seminar will begin with a reevaluation of the symbolic imagery of blackness. It will then treat philosophy as the ancients would: as a personal, passionate striving toward a consistency with celestial and heroic archetypes.

Requirements for an Evaluation

Students will be expected to read from a wide variety of sources; lead class discussions, be conversant in at least one divination system, and acquire a demonstrable understanding of some of those primary assumptions and modes of inquiry which have been collectively termed primitive, archaic, lunar, pre-Renaissance, feminine, black, etc. More specifically, students will be required to complete four "projects," usually in the form of oral presentations based on readings listed below under "student projects." The last of these presentations may be written. These presentations/projects will be evaluated on their thoroughness and quality of comparative analysis. Students may draw comparisons from their own experience, from other traditions, or from the required texts.

Frye

Textbooks

Toni Cade Bambara. The Salt Eaters. New York: Randon House, 1980.

The Kybalion: A Study of the Hermetic Philosophy of Ancient Egypt and Greece. Chicago: Yogi Publication Society, 1904.

Charles Frye, ed. Level Three: A Black Philosophy Reader. Washington: University Press of America, 1980.

UNIT I: AN INTRODUCTION TO BLACK PHILOSOPHY

Objectives

Students will be able to articulate multileveled definitions of the words Black and philosophy and of the concept of Black Philosophy, a concept which is more than the sum of its parts.

A. Introduction and Primary Assumptions

Reading:

C. A. Frye, ed. "Statements for Preliminary Discussion." A collection of seven statements from the likes of Gregory Bateson, D. H. Lawrence, and Alan Watts which challenges the Cartesian view of the world and offers an alternative.

B. What is Black?

Reading:

C. A. Frye, ed. Level Three: A Black Philosophy Reader, pp. 13-30. A comprehensive treatment of the notion of "black" as people, as cultural patterns, and as a mode of consciousness.

C. What is Philosophy?

1. An introduction

Readings:

Holy Bible, Job 28; Proverbs 1-16. Discusses the nature of wisdom and reveals the ambiguous position of women in the Judeo Christian tradition.

Level Three, pp. 31-32. Describes the seven layers of ancient philosophy.

Robert M. Pirsig. Zen and the Art of Motorcycle Maintenance. New York: Bantam, 1974. Provides a devastating critique of Greek philosophy.

Frye

2. Philosophy as the Pursuit of the Feminine Principle
Readings:
Level Three, p. 33. Gives the etymology of the word
philosophy.

C. A. Frye. "Sorcerer, Superman, and Victim: The Hero as Don Juan". American Theosophist, March 1977, pp. 189-196. Uses references to literature and film to describe men's relationship to the Feminine Principle.

Readings for student projects:

*Miriam and Jose Arguelles, The Feminine: Spacious as the Sky. London: Shambhala, 1977. Describes the Feminine Principle and its many manifestations.

*Elizabeth Gould Davis, The First Sex. New York: Putnam, 1971. Provides evidence for and describes the global matriarchy which preceded the current patriarchy.

*Anne Kent Rush. MOON, MOON. New York: Random House, 1976. Gives an encyclopedia overview of the lunar (feminine) perspective in cultures the world over.

*William Irwin Thompson. The Time Falling Bodies Take to Light: Mythology, Sexuality, and the Origins of Culture. New York: St. Martin's Press, 1981. Masterful presentation of the role of myth in traditional and contemporary cultures; provides a description of the evolution from matriarchy to patriarchy.

3. Philosophy as the Resurrection of the Bicameral Mind
Reading for student project:

*Julian Jaynes. The Origin of Consciousness in the Breakdown of the Bicameral Mind. Boston: Houghton Mifflin Co., 1976. Jaynes knows absolutely nothing about consciousness. Thompson accurately critiques him in Light. However, the book is provocative in its treatment of split brain research and speculations on the origins of poetry. Should be compared with Gaskell below, regarding the origins of sacred literature.

4. Philosophy as the Reaffirmation of the Hermetic Tradition

Reading:
The Kybalion. Discusses the seven Hermetic Principles.

Frye

Level Three, pp. 35-97, 119-191. Gives the primary assumptions and cultural manifestations of the Tradition.

D. What is Black Philosophy?

Readings for student projects:

*Fela Sowande. "Black Folklore". Black Lives, Fall, 1971. Lists basic assumptions of the African World-view.

*Miriam and Jose Arguelles. Mandala. London: Shambala, 1972. Describes the role of the "sacred circle" in traditional societies.

*G. A. Gaskell. Dictionary of All Scriptures and Myths. New York: Julian Press, 1960. Discusses the dream-like quality and poetic form of sacred literature.

*Annie Besant. Esoteric Christianity or the Lesser Mysteries. Wheaton, Ill: Theosophical Publishing House, 1953. Argues that all religions have a hidden aspect.

UNIT II: THE PRIMITIVE/ARCHAIC/LUNAR/PRE-RENAISSANCE/
FEMININE/BLACK WORLD-VIEW

Objectives

Students will be able to articulate the seven fundamental principles which undergird this view.

Students will be able to identify these principles in the religion and philosophy of Africans, Afro-Americans, and other selected peoples. Students will be conversant in at least one divination system, e.g., Ifa, I Ching, Tarot, etc.

Readings

The Kybalion. Discusses the seven Hermetic Principles.

Anne Kent Rush. MOON, MOON. See chapters on lunacy, ritual and initiation.

Frye

Readings for Student Projects

AFRICA

1. Religion and Philosophy

*Placide Temples, Bantu Philosophy. Paris: Presence Africaine, 1959. Classic colonial treatise examines the concept of "vital force."

*Janheinz-Jahn, Muntu: The New African Culture. New York: Grove Press, 1963. Chapters four and five of this controversial classic examine Bantu categories of being and the creative importance of sound. Cf. principles of mind, vibration, etc.

*John S. Mbiti. African Religions and Philosophy. New York: Praeger, 1969. Synthesizes Temples and Jahn and offers continent-wide justification for the concept and African philosophy. Important chapters on the concepts of time and ethics Christian basis.

*Pierre Erny. Childhood and Cosmos: The Social Psychology of the Black African Child. New York: New Perspectives, 1973. A continent-wide survey of African religion and philosophy with the child as focus. Best of the genre. Cf. principles of correspondence and gender.

*V. C. Mutwa. Indaba, My Children. South Africa: Blue Crane Books, 1965. Pp. 433-503. Reveals both teaching techniques and content of training of the traditional priesthood. Excellent, Cf. principles of mind, correspondence, polarity, etc.

*Marcel Griaule, Conversations with Ogotemeli. New York: Oxford University Press, 1965. Describes the cosmology of the Dogon People of Mali.

*E. Bolaji Idowu, Olodumare: God in the Yoruba Belief London: Longmans, Green and Co., Ltd., 1962. Delineates the cosmology and religious beliefs of the Yoruba people of Nigeria.

*Fela Sowande, Ifa. Ibadan: Forward Press, 1966. Challenges Idowu's hierarchy of gods and describes the divination system, Ifa.

Frye

*Basil Davidson, The African Genius: An Introduction to African Cultural and Social History. Boston: Little, Brown and Co., 1969, pp. 107-180. Part Three, "Structures of Belief," summarizes the work of Griaule and others.

*Fela Sowande, "The Patient Ass" 1965. Gives the African view of the role of hierarchies in human affairs. Cf. principles of vibration and correspondence.

2. Anthropology and Linguistics

*Edward W. Blyden, African Life and Custom. London: C. M. Phillips, 1908; also see E. W. Blyden, Black Spokesman: Selected Writings. Provides philosophical background for marriage, childrearing, dietary practices, etc.

*R. E. Dennett, At the Back of the Black Man's Mind. London: Macmillan, 1906.

*R. E. Dennett, West African Categories London: Macmillan, 1906. Both demonstrate the highly complex philosophy behind West African linguistic patterns.

*Ram Desai, African Society and Culture. New York: N. W. Lads, 1968. Contemporary Africa; provides sample list of proverbs which reveal ethical issues.

*Chief Oludare Olajubu, "References to Sex in Yoruba Oral Literature," Journal of American Folklore, April-June 1972, pp. 152-166. Reveals attitudes and responsibilities regarding sex. Cf. principles of gender.

3. Folklore and Fiction

D. T. Niane, Sundiata: An Epic of Old Mali. London: Longmans, Green and co., 1965. This masterful tale is an account of the rise and reign of one of Mali's most famous monarchs. Reveals an attitude about the nature of existence which is multileveled, allowing for the interpenetration of seen and unseen worlds.

*Paul Radin, ed., African Folktales. Princeton: Princeton University Press, 1952. Adequate collection.

*Camara Laye, The African Child. Actually an autobiography, Chapter One describes the importance of the goldsmith and of the serpent as symbol of wisdom.

Frye

*Camara Laye, The Radiance of the King. New York: Collier Books, 1971. Provides African view of the concepts of rights and of oppression.

*Wole Soyinka, A Dance of the Forests. London: Oxford University Press, 1963. Filled with proverbs, this play reveals how these sayings are integrated into living situations and how they give moral authority to speakers.

*Joan Grant, Winged Pharaoh. New York: Berkeley-Medallion Books, 1969. Can be read as fiction or history. Reveals the African roots of Egyptian philosophy.

4. The Egyptian Connection

*E. A. Wallis Budge, Osiris and the Egyptian Resurrection. London: Lee Warner, 1911.

*Olivia Tiahos. African Beginnings New York: Viking, 1967. Chapter on Egypt. Both books offer cultural evidence of Egypt's Africanity.

*Richard Wright, ed. Introduction to African Philosophy. Washington: University Press of America, 1977. Chapters by Olala and Keite argue respectively for the Egyptian roots of Greek philosophy and that hermetic philosophy represents Africa's classical period.

*R. A. Schwaller de Lubicz, The Temple in Man. Brookline, MA: Autumn Press, 1978. Reveals the anatomical and philosophical basis for Egyptian architecture.

*Rudolfo Benayides. Dramatic Prophecies of the Great Pyramid. Mexico, 1970. Flawed by its errors in chronology but reveals the complexity of the Gizeh Pyramid.

*Frances A. Yates. Giordano Bruno and the Hermetic Tradition. New York: Random House, 1964. Describes the impact of Egyptian philosophy on Renaissance Europe.

HAWAII

*Leinani Melville. Children of the Rainbow: The Religions, Legends and Gods of Pre-Christian Hawaii. Wheaton, Ill.: Theosophical Publishing House, 1969. Subtitle says it all. Cf. principles of polarity, mind, gender.

Frye

IRAN

*Nader Ardalan and Laleh Bakhtiar, The Sense of Unity. The Sufi Tradition in Persian Architecture. Chicago: University of Chicago Press, 1973. Acknowledges Egypt as the tradition's source; provides symbolic interpretations for color, shape, surface, etc. Cf. principles of correspondence, rhythm, polarity, etc.

CHINA

*The I Ching. New York: Bollingen Foundation, 1950. Classic "book of changes" is a functional divination system. Cf. principles of polarity, correspondence, rhythm, mind, etc.

*Monkey. New York: Grove Press, 1943. Ancient folk-tale reveals cosmology. Cf. principles of mind, polarity, etc.

JUDAISM

*Carlo Suares, The Cipher of Genesis: The Original Code of the Qabala as Applied to the Scriptures. New York: Bantam, 1973. Argues that the content of first five books of the Bible is in a numerical code which provides a direct revelation of the nature of existence. Cf. principles of mind, polarity, vibration, etc.

*Max Dimont, Jews, God and History. New York: Signet, 1962. Describes role of Kabala and interaction with ancient Greeks.

GREECE

*G. Lowenstein, The Greek View of Life. Contrasts Homeric with later Greek thought as reflected in customs.

BRITAIN

*W. Y. Evans Wentz, The Fiary-Faith in Celtic Countries. Atlantic Highlands, N. J.: Humanities Press, 1978.

Frye

*John Mitchell, The View Over Atlantis. New York: Ballantine Books, 1969. Reviews ancient practice of cosmic landscaping. Chapters on Stonehenge, Gizeh, other sites.

NATIVE AMERICA

*John G. Niehardt, Black Elk Speaks. New York: Pocket Books, 1972. Black Elk's vision may be viewed as mandala. Cf. polarity.

*Dennis and Barbara Tedlock, Teachings From the American Earth: Indian Religion and Philosophy. New York: Liveright, 1975. Excellent survey.

AFRICAN AMERICAN

*James Haskins, Witchcraft, Mysticism and Magic in the Black World. Slightly flawed, comparative study of America, the Caribbean and Africa.

*Maya Deren, Divine Horsemen: The Voodoo Gods of Haiti. New York: Dell, 1970. Provides an insider's view of voodoo. Cf. principle of vibration.

*Melville J. Herskovits, The Myth the Negro Past. Boston: Beacon Press, 1941, pp. 207-260. Describes religious practices in the American South and in the Caribbean.

*Albert J. Raboteau, Slave Religion: The "Invisible Institution" in the Antebellum South. New York: Oxford University Press, 1980. Summarizes the Herskovits/E. Franklin Frazier debate over African retentions among blacks in the Americas; should be cross-referenced with Mbiti and others. Cf. principles of correspondence, rhythm, polarity, etc.

UNIT III: WORKS SIMILAR TO THE SALT EATERS

Objectives

Students will be able to describe at least one other selection from African American literature which also reflects an esoteric tradition.

Frye

Readings

Jon S. Woodson, "Jean Toomer's 'Blue Meridian' Race and Meaning." Western Journal of Black Studies, June 1981, pp. 18-22. Argues that the Toomer poem is based on Theosophical doctrines.

Gregory U. Rigsby, "The Mythic Quest in Caribbean Literature." Western Journal of Black Studies, June 1981, pp. 32-40. Argues that much Caribbean literature has alchemical overtones.

"This Here Child is Naked and Free as a Bird." Black Lines, Spring 1973, pp. 22-45. A delightful interview with Barbara Ann Teer, Founder of the National Black Theatre.

Readings for student projects:

*Ishmael Reed, Mumbo Jumbo. New York: Avon Books, 1978. Hoodoo detective novel seeks to uncover the ancient aesthetic at the root of contemporary black culture.

*Zora Neal Hurston, Their Eyes Were Watching God. Chicago: University of Illinois Press, 1978. Novel describes a woman's rites of passage in the context of a living black culture.

UNIT FOUR: THE SALT EATERS

Objectives

Students will be able to identify these elements of Southern black culture presented by Bambara which reflect the African world-view and the wisdom tradition to which it belongs.

Reading:

Toni Cade Bambara, The Salt Eaters.

Review of Themes:

1. The warriors and the medicine people

Readings for student projects:

*C. A. Frye, ed. Values in Conflict: Blacks and the American Ambivalence Toward Violence. Washington: University Press of America, 1980. Describes the ambiguous position of black males in America.

Frye

*William Irwin Thompson, At the Edge of History.
New York: Harper and Row, 1971, pp. 104-150.
Projects a planetary civilization from roles of
shaman, clown, headman, and warrior.

2. Traditional and Modern Medicine - possible
cooperation

Activity

View film, "The Doctors of Nigeria"

3. Women as healers; women's coalitions
See: MOON, MOON
4. Planes of existence
See: Muntu

Reading for student project:

*Bob Toben, Space-Time and Beyond. New York: E. P.
Dutton and Co., Inc., 1975. Gives a simplified re-
view of the "New Physics," humorous illustrations.

M. G. N. McMillan
and
S. W. Oliver, Jr.

Interdisciplinary Explorations
Cultural:
African-American Culture Unit
Fall Semester, 1981-82

Course Description

This course is designed to provide the student with an interdisciplinary approach to language, world history and world literature. The student will explore major concepts of western and non-western literature and history with language as the medium of both. Consideration will be given to African and African-American cultural forms, identifying retentions or survivals. Reading, writing, speaking, and listening skills and activities will be emphasized.

We acknowledge that all phases of human existence are inter-related and that learning does not take place within any single or isolated discipline or body of knowledge. Hence, there is danger in atomizing, fragmenting, and compartmentalizing knowledge. We hold, therefore, that since knowledge is relational, teaching, learning, and research are most effective when based upon an interdisciplinary approach and method.

Instruction will be the responsibility of one teacher with the exception of a mini-module on Music and the Arts to be presented by a member of the humanities faculty. From time to time joint sessions will be held, and visiting lecturers will be used when available.

Unit Description

This unit is designed to examine the cultural heritage of African-Americans from their African past to the period preceding World War I. The focus will be on the artistic, political, and social history and activities of traditional Africa before colonialism and the new African-Americans. Further, the unit is designed to provide, in its proper perspective, an historical overview of significant events that helped to shape the African-American experience in America. Students will become familiar with the major proponents of African-American culture that have greatly influenced and contributed to present day society.

Three major topics will shape the overall framework and guide the lectures and discussions: 1) The African Heritage, 2) The Atlantic Slave Trade and Slavery in the Americas, and 3) The Emancipation, Reconstruction and the Reaction. Topics will include art, geography, history, literature, music, and religion. The unit content will consist of readings, attendance at selected concerts and lectures, and audiovisual aids.

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Length

This unit will last four weeks. Classes meet 1 1/2 hours per session, five days per week.

General Objectives

1. To develop reading, writing and analytical skills in gaining insight and perspective on the chronology of African-American History.
2. To provide the student with historical facts which have been neglected in conventional works of cultural history.
3. To develop a general overview of the artistic, political and social activities of African-Americans before World War I.
4. To identify and examine the major trends of traditional African cultures and compare them with African-American culture.
5. To describe in generalized terms the cultural activities of African-Americans pointing out the historical and sociological factors which influenced these activities.

Heritage - A Definition

Heritage, in essence, is how a people have used their talents to create a history that gives them memories that they can respect, and use to command the respect of other people. The ultimate purpose of heritage and heritage teaching is to use a people's talent to develop an awareness and a pride in themselves so that they can become a better instrument for living together with other people. This sense of identity is the stimulation for all of a people's honest and creative efforts. A people's relationship to their heritage is the same as the relationship of a child to its mother.

John Henrik Clarke

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AFRICAN-AMERICAN CULTURE UNIT

I. Topic One: The African Heritage

A. Objectives (or competencies). Upon completion of this sub-unit, the student will be able to:

1. spell, define, and use the 25 words in the related vocabulary;
2. use an outline map to label major land types, continental boundaries, geographical boundaries, and the location of ancient empires of Africa;
3. name three countries (since 1957) in each of the following: North, East, South, Central, and West Africa;
4. explain basic traditional African religious beliefs and practices: animism, ancestor "worship," sacrifice, rites of passage;
5. explain the nature and function of traditional (oral) literature in African societies, and identify the poets, storytellers; and
6. compare African and African-American oral literature and storytelling function and technique.

B. Instructional Resources

1. Required Reading

- a. Feldman, Susan. African Myths and Tales. New York: Dell Publishing Company, 1963.
- b. Finnegan, Ruth. The "Oral" Nature of African Unwritten Literature. Pp. 1-3, 252-255, 387-391, 432-433.
- c. Franklin, John Hope. From Slavery to Freedom, 5th ed. New York: Alfred A. Knopf, 1978. Pp. 3-11.
- d. Kilson, Marion. Kpele Lala: Ga Religious Songs and Symbols. Cambridge: Harvard University Press, 1971. Pp. 165, 235-36, 244-45.

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explain how African music functioned in pre-colonial societies of Africa;

articulate the style characteristics of African music;

explain the relationship between African music and early African-American music;

describe in generalized terms the musical activities of pre-colonial Africa;

listen to recorded music and describe the musical elements heard; and

identify the types of instruments used in traditional Africa and in the pre-Civil War years in America.

Instructional Resources

Required Readings - Introductory reading of the following essays and chapters will help provide the student with enrichment and understanding of the African Heritage as it relates to music.

Bebey, Francis. African Music: A People's Art. New York: Hill, 1975.

Cross, Lamm, Turk. The Search for Personal Freedom. Dubuque: William Brown Company Publishers, 6th ed. Chapter 3.

Merriam, Alan. "African Music." In Continuity and Change in African Cultures, pp. 49-86. Edited by William Bascom and Melville J. Herskovits. Chicago: University of Chicago Press, 1959.

Supplementary Readings - For additional reading, the following books will help to enlighten the student on the subject of African music.

Chernoff, John Miller. African Rhythm and African Sensibility. Chicago: University of Chicago Press, 1979.

Nketia, J. H. Kwabena. The Music of Africa. New York: Norton, 1974.

Southern, Eileen. The Music of Black Americans, A History. New York: Norton, 1974.

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Film - The film "African Music" will be shown following the pre-test.

Discography - The following tapes and records are available for enrichment.

Davbovie, Mark. Lecture on "African Music." Musical Samples Included. Cassette. Phelps Stokes International Curriculum Development Consultant Program, 1975.

Oliver's West African Music Collection. Cassettes, 1974. Nos. 1-16.

Folkway Records.

African Music. FW 8852.

African Musical Instruments. AH 8460.

Musical Instruments

Outside class visit to the African Art Room in the Doxey Fine Arts Center is encouraged. Traditional instruments and artifacts from Ghana, Nigeria, Benin and Togo can be seen and examined.

Activities

The following activities have been devised as classroom activities:

A pre-test on the essay by Alan Merriam entitled "African Music" will be administered at the beginning of the class session.

Viewing of the film "African Music."

A lecture-demonstration on "The Role and Function of Traditional African Music" by Mr. S. W. Oliver, Jr. Discussion will follow the presentation.

Evaluation

Evaluation of this presentation and activities will be the following:

A non-credit pre-test based on the required readings.

Students' participation in open classroom discussion.

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A post-test at the end of the African Heritage sub-unit.

4. Session #4
Student reports on "The African Way of Life." (based on assigned readings on family life, religion, political, economic, and social organization).

Lecture-demonstration: "The African View of the Universe" (World View).

Reading, paraphrasing African proverbs from the Ashanti, Cameroon, Congo, Guinea, Ethiopia, and others to gain insights and understandings through their folk sayings.

Comparing and contrasting African proverbs with those from the Book of Proverbs (Holy Bible) and the sayings of Confucius (Kung Fu-tse). Finding equivalents in African-American and American folk sayings.
5. Session #5
Lecture-demonstration: "The traditional (oral) literature of Africa--examination of types and function of tales, myths, chants, ritual songs, and others.

Discussion: Identify survivals in African-American folk tales--Tar Baby, Br'er Rabbit.

Film Viewing: The African Heritage (Jump Street Series).
6. Session #6
Evaluation of Topic One: The African Heritage

Vocabulary Test

Objective Test

A short theme (in-class) on one of the following topics:

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Three major geographical features
of the continent of Africa
The fertility symbol (doll)
The role of the trickster in
African literature
A description of the kingdom of
Ghana, Mali, or Songhay

II. Topic Two: The Atlantic Slave Trade and Slavery in the Americas

A. Objectives (competencies). Upon completion of this sub-unit, the student will be able to:

1. spell, define, and use the 25 words in the related vocabulary.
2. label on an outline map the West African "slave coast" involved in the Atlantic slave trade and indicate the embarkation points; trace the routes of the slave trade.
3. identify the basic elements of the acculturation process.
4. identify retentions and survivals of African culture in the African-American culture.
5. identify the economic factors which fostered the development of slavery in the Americas.
6. identify early and later resistance movements and their leaders.

B. Instructional Resources

1. Required Reading

- a. Barksdale, Richard, and Kinnamon, Keneth. Black Writers of America. New York: The Macmillan Company. See Appendix for selections.
- b. Franklin, J. H. From Slavery to Freedom. Pp. 28-53; 171-73; 180-204.

2. Supplementary Reading

- a. Bontemps, Arna, ed. Great Slave Narratives. Boston: Beacon Press. "Running a Thousand Miles for Freedom," pp. 269-331.

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Bacon, Edward, ed. Vanished Civilizations of the Ancient World. New York: McGraw-Hill, 1963. Chapters 1, 2, 3.

Chase, Judith W. Afro-American Art and Craft. New York: Van Nostrand Reinhold, 1971.

Dover, Cedric. American Negro Art? 3rd ed. Boston: Beacon-New York Graphic Society, 1970.

Driskell, David. Two Centuries of Black American Art. Los Angeles: Los Angeles County Museum of Art, 1976.

Parrinder, Geoffrey. African Mythology. London: Paul Hamlyn, 1967.

Snowden, Frank M., Jr. Blacks in Antiquity. Cambridge: The Bellknap Press of Harvard University Press, 1970.

Films - "The Ancient Africans" and the "Bronze of Benin."

Slides - Slides of Tutankhamen's Treasures, Asswan and Philae, Luxor, Karnak, Thebes, and the Treasures of Nigeria: 2000 Year Legacy.

Activities

Viewing of film, "The Ancient Africans." Outside class viewing of the "Bronze of Benin." Available in the Leontyne Price Library at 7:00 p.m. Tonight.

Pre-test on required reading assignment.

Follow-up discussion after viewing of film and slides.

Evaluation - based on the following:

Active participation and contribution to class discussion.

A three-paragraph in-class essay on your personal reaction to the film "The Ancient Africans."

A post-test at the end of the week will be administered as part of the entire sub-unit test.

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3. Session #9 Lecture-demonstration: The European slave trade and slavery among the Africans; growth of slave trade with the discovery of America.

Discussion and review.

4. Session #10 Library. Students will be given "inquiries" on which to do individual research in the library. Their findings are to be reported in writing at the end of the class period.

5. Session #11 Lecture-demonstration: Slavery in the New World, triangular trade, economy of slavery, plantation life, resistance, organized revolts.

Discussion.

Review and analysis of literary selections: letters, diaries, autobiographies, newspapers, slave songs, the Negro spiritual. Accounts of Cinque, Vesey, Prosser, Turner, John Brown.

Discussion.

Evaluation.

- . Objective Test
- . Vocabulary Test
- . Essay Questions

III. Topic Three: Emancipation, Reconstruction, and the Reaction

- A. Objectives (or competencies): Upon completion of this sub-unit, the student will be able to:

1. spell, define, and use the 25 words in the related vocabulary;
2. identify the problems and needs of the ex-slave following emancipation;
3. identify the obstacles to the fulfillment of those needs;

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4. identify the forces used and the measures taken to reverse the gains of the Radical Reconstruction.
5. explain the role of religion and the Church in the lives of the ex-slaves; identify survivals of African religion;
6. identify Black political figures and the gains made in Civil Rights, education and economic welfare;
7. know the provisions of the 13th, 14th, and 15th Amendments to the U.S. Constitution;
8. recite the Emancipation Proclamation;
9. analyze selected poem, story, or essay; and
10. compare the language of Dunbar and Joel Chandler Harris.

B. Instructional Resources

1. Required Reading

- a. Franklin. From Slavery to Freedom. Pp. 251-267; 277-305; 307-311; 380-383; 412-415.
- b. Raboteau, Albert J. Slave Religion. New York: Oxford University Press, 1980. Chapter 5, "Religious Life in the Slave Community."
- c. Robinson, William H., ed. Early Black American Prose. Dubuque: William C. Brown Company, 1971.

2. Supplementary Reading

- a. Bontemps, Arna. Great Slave Narratives. Boston: Beacon Press.

3. Field Trip - To antebellum home in Holly Springs: Montrose, headquarters of the Garden Club (optional).

4. Field Trip - To Bonner Museum of Art in Holly Springs: use of Negro subjects in her paintings (optional).

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C. Activities

1. Session #12 Review of Civil War causes, events, outcome.

Previously assigned oral reports (3-5 minute talks) on topics relating to the Civil War:

Dred Scott
Robert Smalls
Negro Troops in the Civil War
The 55th Massachusetts Colored
Company
Uncle Tom's Cabin

Overview of freedmen's situation upon Emancipation: problems and needs; obstacles.

Challenges and responses - philanthropy and self-help.

The role of the church.

Writers of the late 19th century.

2. Session #13 Music Mini-Module: The Merging of West African and European Culture into early African-American Music - Visiting Faculty.

Objectives

Upon completion of this mini-module, each student should be able to:

articulate the scope of musical activities of the early African-Americans in southern colonies;

relate black folksongs to their inception; and

describe the character of African-American music during the Ante-Bellum period: (a) religious services, (b) the shout, (c) spirituals, (d) field and street cries, (e) worksongs, (f) the theatre/popular music, (g) early instrumental music.

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Instructional Resources

Required Reading -

Szwed, John F. "Afro-American Musical Adaptation." Afro-American Anthropology Contemporary Perspectives. Pp 219-227.
Edited by Norman E. Whitten, Jr. and John F. Szwed. New York: The Free Press, 1970.

Supplementary Readings -

Epstein, Dena J. Sinful Tunes and Spirituals, Black Folk Music to the Civil War. Urbana: University of Illinois Press, 1977. Chapters 9, 10, 11, and 12.

Courlander, Harold. Negro Folk Music, U.S.A. New York: Columbia University Press, 1963. Chapters 2, 4, 5, and 8.

Lovell, John, Jr. Black Song: The Forge and the Flame. New York: Macmillan, 1972.

Roberts, John Storm. Black Music of Two Worlds. New York: William Morrow and Company, 1974.

Film - In-class viewing of film, "Afro-American Music."

Discography - Folkways Records.

Music from the South, Vols. 1-10. FE 2650-2659.
Negro Folk Music of Africa. FE 4500.
Black Music of Two Worlds. FE 4602.

A&M Records. 1416 No. La Brea. Los Angeles, CA 90028

Quincy Jones/Roots. The Saga of an American Family.

Dawson, William L. Negro Folk Symphony. Decca D-10077.

Activities

Viewing of film, "Afro-American Music." Followed by classroom discussion.

Pre-test for credit at the beginning of class.

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A lecture-demonstration on "The Merging of West African and European Culture into Early African-American Music."

Listening exercises on the various performance practices of African-American secular and sacred music.

Evaluation

Administering a pre-test for credit.

Administering a post-test on the film "Afro-American Music," the lecture-demonstration, and class discussion and synthesis.

Evaluating class participation and contributions.

Completion of a three-page summary of secular and sacred Afro-American music forms.

3. Session #14 Overview of Reconstruction, significant gains, Black leadership; the leadership role of the Church; reflections of religion and the Church in literature.

Recitation and discussion.

4. Session #15 Art Mini-Module: African-American Art - Isolation and Acculturation

Objectives

Upon completion of this mini-module, each student should be able to:

identify the visual art forms that existed after 1800 up to 1900;

summarize the status of African-American art during the Ante-Bellum period;

compare and contrast the styles and unique features of African-American art; and

explain how the African-American artist was acculturated into the Euro-American while pointing up the retentions found in African-American art forms.

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Instructional Resources

Required Reading -

Chase, Judith W. Afro-American Art and Craft.
New York: Van Nostrand Reinhold, 1971.
Pp. 50-63.

Dover, Cedric. American Negro Art. Boston:
New York: Graphic Society, 1970. Pp. 11-15.

Supplementary Reading -

Grigsby, J. Eugene, Jr. Art and Ethnics. Dubuque:
William C. Brown Company, 1977. Pp. 67-75.

Lewis, Samella. Art: African-American. New York:
Harcourt, Brace, Jovanovich, 1978. Chapter 1.

Locke, Alain. The Negro in Art. New York:
Metro Books, 1969. (Reprint of 1940 ed.)

Slides - Afro-American art, 1800-1920.

Activities

Pre-test for credit.

A lecture-demonstration on "African-American Art:
Isolation and Acculturation" by Mr. S. W. Oliver,
Jr., followed by discussion.

Basic styles practiced by African-American artists
to compare works of trained fine artists with un-
trained artists and to view crafts of early Afri-
can-Americans.

Evaluation

Pre-test for credit.

Active class participation and contributions.

One-page summary on how African retentions may
be seen in African-American art.

Essay post-test on the lecture-demonstration and
required readings.

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5. Session #16 Representative literature, 1865-1918.

Readings, analysis, discussion.

Review and Synthesis.

6. Session #17 Review and Synthesis.

7. Session #18 Evaluation.

Vocabulary Test - 25 words.

Objective Test on the sub-unit based on the stated objectives (competencies).

Take-home portion: Write a short theme on one of the following:

a. The philosophy of W. E. B. Dubois compared with the philosophy of Booker T. Washington.

b. Programs organized by the Black people for self-help after Emancipation.

c. Discuss the Radical Reconstruction and how it was overthrown.

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Appendix I

Vocabulary

Topic 1 - The African Heritage

continent	clan	pilgrimage
hemisphere	dynasty	indigenous
equator	caravan	Koran
latitude	animism	griot
longitude	serf	myth
meridian	feudalism	mosque
savannah	negritude	Timbuktu
tropical	libation	society
		culture

Topic 2 - The Atlantic Slave Trade and Slavery in the Americas

chattel	rebellion	flog
bondage	execution	abolish
passage	insurrection	memoirs
voyage	betray	agriculture
plantation	manumit	economy
tobacco	emancipate	cotton
indenture	pervade	literature
resolution	narrate	creole
		Maroon

Topic 3 - Emancipation, Reconstruction, and Reaction

radical	opponent	novel
Reconstruction	justice	reform
Black Code	region	tragedy
amendment	origin	comedy
ballot	heritage	minstrel
disfranchise	poetry	popular
election	citizen	quadron
senator	equality	inferior
legislate		

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Appendix II

Reading Selections

Topic 1 - Reading Selections

1. Ashanti - One falsehood spoils a thousand truths.
Do not call the forest that shelters you a
jungle.
The ruin of a nation begins in the homes of
its people.
It is the calm and silent water that drowns
a man.
- Baguirmi - The humble pay for the mistakes of their
betters.
- Cameroon - Rain does not fall on one roof alone.
- Congo - The teeth are smiling, but is the heart?
- Ethiopia - A close friend can become a close enemy.
If there were no elephant in the jungle, the
buffalo would be a great animal.
- Guinea - One camel does not make fun of the other
camel's hump.
- Kenya - When you take a knife away from a child, give
him a piece of wood instead.
- Rhodesia - The monkey does not see his own hind-parts,
he sees his neighbor's.
- Others - To discern laziness, give a person a hoe.
- One does not throw away an old nicked pot
before the newly-baked pot has been tempered.
- The child who has a mother eats a second time.
- There are people who will help you get your
basket on your head because they want to
see what is in it.
2. The Narrative of the Life of Olaudah Equiano. BWA, pp. 7-18.
3. Songs. Kpele Lala: Ga Religious Songs and Symbols. Songs 60,
150, 163.

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4. Myths and Tales, from African Myths and Tales, Feldman
The Beginning of Things:

- God Retreats to the Sky, p. 2 (Barotse)
- The Tower of Heaven, p. 8 (Ashanti)
- The First Human Family, p. 54 (Dahomey)

The Origin of Death:

- The Prevented Message, p. 107 (Hottentot)
- The Three Calabashes, p. 115 (Kaonde)
- The Forbidden Fruit, p. 118 (Efe)

Explanatory Tales:

- Why the Crocodile Does Not Eat the Hen, p. 179 (Bakongo)
- Why There are Cracks in Tortoise's Shell, p. 182 (Baila)

Dilemma Stories and Moral Tales:

- The Two Strangers, p. 200 (Mende)
- How the Wives Restored Their Husband to Life, p. 217 (Bakongo)

Trichoter Tales:

- How Spider Read the Sky God's Thoughts, p. 125 (Ashanti)
- Spider Pays His Debts, p. 139 (Hausa)

Topic 2 - Reading Selections

1. The Narrative of the Life of Olaudah Equiano, Black Writers of America, pp. 18-30.
2. Letters of Phillis Wheatley to Obour Tanner, Early Black American Prose, Robinson, pp. 3-10.
3. From The Narrative of the Life of Frederick Douglass, Barksdale and Kinnamon, pp. 69-82.
4. Oration Delivered in Corinthian Hall, Rochester, July 5, 1852 by Frederick Douglass, BWA, pp. 92-95.
5. From A History of the Negro Troops in the War of Rebellion 1861-1865, George Washington Williams, pp. 257-262.
6. Four Letters of Corp. John A. Cravat, BWA, pp. 263-266.
7. From Behind the Scenes, BWA, Journal of Elizabeth Kechley, pp. 307-311.
8. Folk Tales, BWA, pp. 230-232: "How Buck Won His Freedom," "The Fox and the Goose," "Tar Baby," "Big Sixteen and the Devil."

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9. Songs, BWA, pp. 234-240: "Many Don You Weep," "Motherless Child," "Nobody Knows the Trouble I See," "Swing Low, Sweet Chariot," "Do Lawd."

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Appendix III

Objective Test: Sample Questions

Evaluation: Sub-unit 1: The African Heritage

Directions: Underline the phrase that completes the statement correctly or fill in blanks.

1. The continent of Africa covers an area: a) twice the size of Texas; b) 11 1/4 million miles; c) 2/3 of the earth's land mass.
2. On the continent of Africa are found the following geographical features: a) Timbuktu and the Sahara Desert; b) Lake Chad, Khalihari Desert, Niger River; c) Mauri Gorge, Mt. Everest; d) Old Faithful.
3. Three kingdoms of West Africa (during 11th to 14th centuries) in order of their rise were a) _____; b) _____; c) _____.
4. Ghana's economy was based on trading: a) iron for gold; b) gold for money; c) gold for salt.
5. Africans fashioned household, religious, and personal articles from: a) bones, b) indigenous materials, c) marble.
6. Among the principal musical instruments developed in Africa were: a) drum, guitar, harp, flute, b) piano, c) saxophone and drum.
7. In ancestor worship, the African believes the spirits of his deceased relatives: a) are not concerned about the living, b) can help or harm him, c) cannot be reborn.
8. Mansa-Musa made his pilgrimage to Mecca for two principal reasons: a) money and power, b) politics and publicity, c) religion (Islam) and politics.
9. The Africans use proverbs to: a) force children to be good, b) teach the moral standards of the culture; c) honor the chief.
10. Important elements in the rendition of African oral literature are: a) the listeners; b) setting and occasion; c) performer and audience.

Essay: Write a short theme (3-4 paragraphs) on one of the following:

- a. The Conquest of Ghana by Mali.

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- b. Egypt is appropriately called the "Gift of the Nile."
- c. In your own words (written), tell a myth or tale from African traditional literature.

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Appendix IV

Annotated Bibliography

ART

1. Bacon, Edward, ed. Vanished Civilizations of the Ancient World. New York: McGraw-Hill, 1963.
This volume, with stunning color illustrations, reveals little known aspects of cultures long vanished from earthly existence. Specific chapters on little publized areas of Africa show proof of the artistic and historical importance of these civilizations.
2. Dover, Cedric. American Negro Art. Boston: Beacon-New York Graphic Society, 1970.
The first intensive survey of the art of the Negro from heritage to the mid-twentieth century. Shows the influences that shaped the art forms.
3. Driskell, David. Two Centuries of Black American Art. Los Angeles: Los Angeles County Museum of Art, 1976.
A significant illustration of actual works from the exhibitions, biographies, and general information about the black leading artists and their works. An informative publication on Black American Art.
4. Fine, Elsa. The Afro-American Artist. New York: Holt, Rinehart, and Winston, Inc., 1971.
This volume covers, in a thorough manner, the historical and cultural development of the Black artist up to the present. Included are excellent illustrations.

HISTORY

1. Robinson, William H. Early Black American Prose. Dubuque: Brown Publishing Company, 1971.
An anthology for the years 1773 through 1915 with biographical introductions.
2. Twiggs, Robert D. Pan-African Language in the Western Hemisphere. North Quincy: The Christopher Publishing House, 1973.
Concerned with proving the existence of a "Black" language as the basis of communication among Blacks of the Western Hemisphere. Compiles comprehensive vocabulary and rules of grammar and syntax.

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LITERATURE

1. Beier, Ulli. The Origin of Life and Death: African Creation Myths. London: Heinemann Educational Books Ltd., 1966.
A collection of African Creation myths presented primarily as literature. For the African child, however, they stand beside Christian mythology as man's attempt to explain his relationship with God.
2. Feldman, Susan. African Myths and Tales. New York: Dell Publishing Company, 1963.
An anthology. Includes Creation myths; trickster, explanatory and moral tales; dilemma and human adventure stories.
3. Leslau, Charlotte and Wolf. African Proverbs. Mount Vernon: The Peter Piper Press, 1962.
A selection of proverbs from a cross-section of African tribes from Ashanti to Zululand.

MUSIC

1. Bebey, Francis. African Music: A People's Art. New York: Hill, 1975.
An introduction to traditional African music. Includes discography. It presents a thorough coverage of the elements of African music.
2. Bontemps, Arna. Black Thunder. New York: Beacon, 1968.
A fictionalized account of the Prosser Rebellion which dramatizes the importance of music in Afro-American life during the ante-bellum period.
3. Charters, Samuel. The Country Blues. New York: Holt, Rinehart and Winston, 1959.
A study of early blues singers and their recordings.
4. Courlander, Harold. Negro Folk Music, U.S.A. New York: Columbia University Press, 1963.
A comprehensive study of Afro-American folk music in the U.S.A. It includes the study of field hollers and shouts, work songs, game songs, etc. with 43 notated examples.
5. Epstein, Dena. Sinful Tunes and Spirituals. Urbana: University of Illinois Press, 1977.
A reconstruction of the transition from African to African-American music prior to the Civil War.

McMillian and Oliver

Reading Selections

Topic 3 - Emancipation, Reconstruction, and Reaction

Braithwaite, William Stanley. "The Watchers." BWA, p. 454.

Bruce, Blanche K. "Address Delivered to the United States Senate in Behalf Admitting P.B.S. Pinchback, March 3, 1976." BWA, pp. 443-444.

DuBois, W. E. B. "The Immediate Plan of the American Negro 1915." BWA, pp. 380-383.

Dunbar, Paul Laurence. "Sympathy," p. 355; "We Wear the Mask," p. 352, "When Malindy Sings," p. 357.

Grimke, Charlotte Forten.

Johnson, James Weldon. "O Black and Unknown Birds." BWA, p. 486.

Keckley, Elizabeth. From Behind the Scenes, Ch. 9, BWA, pp. 308-311.

Robinson, William H. Early Black American Prose. From "Lord Eldred's Other Daughter," by Henry Francis Downing, BWA, pp. 253-271.

Washington, Booker T. From Up From Slavery. BWA, pp. 412-417.

Folk Literature, (Black Writers of America)

Tales - "The Talkin Mule, p. 457; "Po Laz'ins," p. 458; "Stacherlee and de Debbil, p. 460; Frankie Baker," p. 462; John Henry, p. 463; Railroad Section Leader's Song, p. 465.

Purpose

Most traditional music appreciation courses have been taught from either a European or Anglo-American perspective, using mostly European music of the "great masters." In these courses the emphasis has been placed on learning about the elements of music, those structures and ideas that are consciously used by composers to effect certain responses by the listening audience. This almost total emphasis on the material aspects of music actually obscures other questions relative to its appreciation. In addition, this approach places humans at the center of the universe, thus successfully preventing us from truly seeing/feeling ourselves and our proper relationship to the world. For without the latter, we will continue going up dull, dead end streets, concentrating on instrumental and compositional techniques, while ignoring the musician as a vessel through which forces in the universe speak and express themselves.

The purpose of this course is to study Southern African-American musical culture from the perspective of the African-American world view. Although we will identify and study the techniques of creating music, we will be equally concerned about the being of the musicians, and their relationship to their immediate working milieu and the universe at large. One writer has said, "the 'technique' is the container of something else, and it is not to be confused with what it in fact contains." Consequently, consideration will be given to both technique and ontology, with the former seen at the service of the latter in the creation of music in particular, and for all expression in general.

In order to study Southern African-American Musical Culture, we will first take a look at West African Musical Culture, its historical antecedent. We will continue our historical approach by looking at ways the musical culture of Southern African-Americans reinterpreted and adapted the non-material aspects of African culture to the American environment. Genres such as the spiritual, ragtime, blues, minstrelsy, work song, and hymn will be examined, along with settings such as camp meetings, churches and homes--in an attempt to identify the nature of the adjustments the Africans made in order to become African-Americans. To help us get a grip on the ontology of Southern African-American musical culture, specialists in literature and psychology

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will offer their interpretation and special insights into slave narratives and the African and African-American world views respectively. Using this holistic and integrative approach to our subject, it is our hope that we will have studied Southern African-American musical culture from its proper perspective, and having done so, will be in a better position to understand the value of music as documentation of cultural history.

UNIT I: WEST AFRICAN MUSICAL HERITAGE AS BACKGROUND

In order to understand the subsequent development of African-American music in the United States, it is necessary to examine first the indigenous musical culture of West Africa. We are interested in understanding the relationship between music and society in general.

A. Objectives

1. Students will identify the role of music in West African social structure: communication, education, celebration of rites of passage, philosophy and labor.
2. Students will identify West African musical instruments such as the drum, ivory trumpets, flutes, bells, kora.
3. Students will identify relationships between African world view and African music.

B. Required Readings

1. Southern, Eileen. The Music of Black Americans, pp. 1-25.
2. Babey, Francis. African Music: A People's Art, pp. 40-119.
3. Frye, Charles. "Historical Perspective: The Pre-Renaissance World View," in Level Three: A Black Philosophy Reader. Lanham, MD: University Press of America, 1980, pp. 63-68.

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C. Annotated Bibliography

1. Bebey, Francis. African Music: A People's Art. Westport: Lawrence Hill and Company, 1975.
Bebey's text gives an excellent overview of African music with particular attention to the African musician, his musical instruments and his music as a way of life. His selective discography is excellent. It is organized according to country, instruments and themes.
2. Southern, Eileen. The Music of Black Americans. New York: W. W. Norton and Co., Inc., 1971.
Southern discusses the history of African-American music from Africa to the sixties. There is a very useful bibliography and discography in back of the text.

D. Discography

1. Africa: Music of the Malinke and Baoule. Grand Prix du Disque 529.
2. African Musical Instruments. Asch AH 8460.
3. African Songs and Rhythm's for Children. FC 7844.
4. Drums of the Yoruba of Nigeria. Folkways FE 4441.
5. Jumpstreet: West African Heritage.

E. Activities

1. Students will be led in a handclapping session by the teacher to demonstrate polyrhythms.
2. Students will be asked to identify (upon listening) African instruments by name.
3. Students will discuss in small groups (3s and 4s) their readings and listening assignments and reconvene as a class for synthesis.
4. Lecture by Charlyn Bolton on the African World View.

F. Tentative Schedule

Unit I will be covered in one week with evaluation to follow.

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G. Evaluation

1. Students will take an objective test. They will identify the various functions of West African music and they will identify West African instruments.
2. Students will take a short essay test designed to check their understanding of the African world view and its relationship to the materials studied.

UNIT II: REINTERPRETATION AND READAPTATION, 1619-1800

This unit will examine the process of acculturation. The question then is how did the African reinterpret and re-adapt his musical heritage to a hostile American environment? We are interested in determining just what musical activities the Africans participated in and how these activities reflect the reshaping of the African world view into an African-American world view.

A. Objectives

1. Students will identify the musical activities of the newly arrived Africans.
2. Students will identify the processes of reinterpretation and readaptation, explaining how the Africans adjusted to and subsequently transformed their environment.
3. Students will identify the instruments slaves used and/or made.
4. Students will identify the role religion played in the African's adjustment to America.
5. Students will identify recordings which are representative of the period under study.

B. Required Readings

1. Epstein, Dena. Sinful Tunes and Spirituals, pp. 19-125.
2. Jones, Leroi. Blues People, pp. 1-31.
3. Southern, Eileen. The Music of Black Americans, pp. 56-73.

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4. Blassingame, John. The Slave Community, pp. 1-40.
5. Raboteau, Albert J. Slave Religion, pp. 43-150.

C. Annotative Bibliography

1. Blassingame, John. The Slave Community. New York: Oxford University Press, 1979.
Blassingame provides ample evidence, by examining slave narratives, white autobiographies, plantation records, travel accounts and agricultural journals, that the slave community was very different from what scholars previously thought. He emphasizes the central role of the Black family.
2. Epstein, Dena. Sinful Tunes and Spirituals. Chicago: University of Chicago Press, 1977.
Provides a fresh look at African-American music during the often neglected period from 1619 to the Civil War.
3. Jones, Leroi. Blues People. New York: William Morrow and Co., 1963.
Offers a theoretical framework through which African-American music can be viewed.
4. Raboteau, Albert J. Slave Religion. New York: Oxford University Press, 1978.
Examines the origins of African-American religion in America, what aspects of African religions were retained and how the slave handled conversion.
5. Southern, Eileen. The Music of Black Americans. New York: W. W. Norton and Co., Inc., 1971.
Provides a very comprehensive view of the evolution of African-American music from Africa to the 1960's.

D. Discography

1. Music From the South, Vols. 1-10. FE 2650-2659
2. Negro Folk Music of Africa and America. FE 4500
3. African and Afro-American Drums. FE 4502.

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E. Activities

1. Students will role play the arrival of Africans in this world as slaves and discussion will follow.
2. Students will discuss materials in small groups (3s and 4s).

F. Tentative Schedule

1. Week one
 - a. The rise of African-American sacred music
 - b. Role of acculturation in a above
 - c. Visiting lecturer on slave narratives
2. Week two
 - a. Work songs
 - b. Street cries
 - c. Field hollers
3. Week three
 - a. The role of religion
 - b. Summation

G. Evaluation

1. Students will take a test that is both objective and subjective, relative to objectives 1, 2, 3 and 4.
2. Students will be asked to identify the forms of music that we have studied.

UNIT III: AFRICAN-AMERICAN SLAVES, 1800-1865

"Nobody knows the trouble I've seen" was one way the African-American slave had of telling what must have seemed like a deaf world about his experiences. The spirituals, work songs, hollers, the shout, etc., will be studied as products of the African-American slave's transformative vision. In addition the role of slave religion will be examined, as the glue which held the slave's life together and as the mold out of which the slave's being was essentially shaped.

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4. Role play imaginary or real historical situations and have discussions in class.
5. Give reports in class on a selected topic.

E. Tentative Schedule

1. Week one
 - a. Blues
 - b. "Spirituals" (Fisk Jubilee Singers)
2. Week two
 - a. Ragtime
 - b. Minstrelsy
3. Week three
 - a. Further listening, discussion and summary

F. Evaluation

1. Students will take an objective test on which they will have to identify the forms under discussion by their outstanding characteristics.
2. Students will also take a listening test, where they will be responsible for identifying the musical forms and their features.
3. Students will take a subjective test designed to check their understanding of African-American world view, as it relates to the evolution of African-American music.

NOTES:

1. In the evaluation of each unit students will be asked to identify recordings appropriate to the period under study. By identification is meant describing the music in terms of the period under scrutiny. Since students will have listened (both in and out of class) they should have internalized this information by evaluation time.
2. For each unit where an objective test is indicated, I am referring to students being required to do matching, completion and true-false questions. By subjective test I refer to students having to write an essay (short or long) in which they will demonstrate analytical skills by discussing content, reflecting their understandings of the subject matter in question.

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A. Objectives

1. Students will identify the sources and processes which contributed to the emergence of definite forms of African-American music.
2. Students will identify the nature of the slave's transformative vision and ascertain its relationship to his world view.
3. Students will identify those features of the slave's music that are objectifiable and those that are intuitive in nature.
4. The role of religion in 1, 2 and 3 will be identified.
5. Students will identify records appropriate for this unit.

B. Required Readings

1. Blassingame, John. The Slave Community, pp. 41-77 and 184-217.
2. Douglass, Frederic. Life and Times of Frederick Douglass, pp. 50-58 and 88-95.
3. Epstein, Dena. Sinful Tunes and Spirituals, pp. 125-239.
4. Jones, Leroi. Blues People, pp. 33-50.
5. Levine, Lawrence. Black Culture and Black Consciousness, pp. 3-135.
6. Raboteau, Albert. Slave Religion, pp. 151-288.
7. Southern, Eileen. The Music of Black Americans, pp. 149-244.

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C. Annotated Bibliography

This annotation will include only two books because the others were annotated in the previous unit.

1. Douglass, Frederick. Life and Times of Frederick Douglass. New York: Macmillan Publishing Co., 1962.
This is a beautifully detailed narrative of Douglass' life as a slave.
2. Levine, Lawrence. Black Culture and Black Consciousness. New York: Oxford University Press, 1977.
Using an African-American world view and sources which the slave provided, Levine examines the mind of the African-American slave, his behavior, his motivations and slave philosophy in general.

D. Discography

1. Down Home, A Portrait of a People. FA 2691 A/B/C/D.
2. Georgia Sea Island Songs. NW 278.

E. Activities

Students may:

1. Role play plantation scenes and episodes and have a discussion around these.
2. Interview their great-grandfathers and mothers about slavery if any of them are alive. Or they can interview them about their knowledge of slavery, passed on to them through the oral tradition.
3. Visit Black churches that are still singing and worshipping in the old ways.
4. Interview choir members in their churches about the meaning of the music they sing.
5. Recreate a performance of the slave songs and perform them in class.
6. Search in the libraries for newspaper accounts of the period in question.

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7. Visit the Georgia Archives and locate the records of persons living in Georgia prior to 1865; and in looking at their documents get a feel for the era.

F. Tentative Schedule

1. Week one: We will examine the following:
 - a. Initial contact Africans had with environment
 - b. The musical activities of the slaves
 - c. Listening
2. Week two
 - a. Acculturation process and its effects on emerging forms
 - b. Musical instruments that were used by Africans
 - c. Listening
1. Week three
 - a. The role religion played in the African's acculturation
 - b. Summation

G. Evaluation

Students will be given a written objective test at the end of three weeks in which they will have to operationalize the objectives for this unit. A portion of this test will check on their understanding of the relationship between African-American world view and African-American music.

UNIT IV: AFRICAN-AMERICANS AS QUASI-FREE CITIZENS, 1865-1900.

Unit four will examine the musical forms that ex-slaves created and/or participated in after the Civil War. Blues, minstrelsy, ragtime, "spirituals," etc., will be studied as musical forms and as commentaries on the socio-political condition of the quasi-free African-Americans.

A. Objectives

1. Students will identify the musical forms which emerged after the Civil War.
2. Students will distinguish these forms from other African-American forms of previous periods.

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3. Students will identify the recordings that represent the period under study.
4. Students will analyze the secularization of the African-American and the effect it had on his music.

B. Required Readings

1. Blesh, Budi, and Janis, Harriet. They All Played Ragtime: The True Story of an American Music. 4th ed. New York: Oak Publications, 1971.
2. Charters, Samuel. The Country Blues, pp. 15-42.
3. Epstein, Dena. Sinful Tunes and Spirituals, pp. 239-349.
4. Jones, Leroi. Blues People, pp. 51-80.
5. Levine, Lawrence. Black Culture and Black Consciousness, pp. 136-178.
6. Southern, Eileen. The Music of Black Americans, pp. 244-340.

C. Discography

1. Fisk Jubilee Singers, FA 2372.
2. Bernice Reagon/Folk Songs: The South. FA 2457
3. Roots of the Blues. NW 252.
4. Maple Leaf Rag. NW 225.

D. Activities

1. Students may interview blues singers from the community.
2. Interview grandparents and great-grandparents about the period after the Civil War.
3. Research newspapers and magazines during that period for reports and news accounts of blues and other styles in general.

PART TWO
REVIEW AND SYNTHESIS REPORTS

Review and Synthesis
Week Two: Africans into Afro-Americans
July 3, 1981

Members of Group I: Jöyce Fortune, Recorder
Laurence Hayes
Ellen Larkins
Norman Rothman, Leader
Ojeda Penn, Group Mentor
Ellen Douglas, Group Mentor

The group explored the concept of African Survivals in Southern Black Culture. We attacked the concept by examining the media through which traces of African culture survived: art, music, literature, and religion. We found that art, music, literature, and religion in the Afro-American experience are interwoven into the fabric of life.

First, the group examined art for African survivals in the Afro-American experience. General statements were made to tie down survivals: the emphasis is on spirituality; the use of one's religion to create art from the point of view of Protestant and fundamentalist denominations; the three-dimensional form prevalent in Afro-American sculpture; varieties of use of art: distance motif of the gravestones, wrought iron, cast iron, new architectural forms in houses, hatchet on top of the head, lizard, chameleon.

Next, the group examined the medium of music. We concluded that African survivals manifested themselves in the following ways: expressive feelings in a kind of oral communication from which evolved certain forms of music; work songs adapted from African call and response patterns; the idea of integration of music with work--collective consciousness enters in; survival of heavy emphasis on rhythm; using anything around you to make music--improvisation; music as the most effective means of communicating with God; "blues" as a way of communicating a feeling; sounds actually growing out of the feelings about God, man and society; the idea of a natural open sound; the use of the body as an instrument, or as a poly-rhythmic instrument; the adaptation of the banjo as an instrument; the close relationship between music and dance. All these make up African survivals in the Black American experience.

Moving on to literature, we found the fabrication of folk tales to be at the heart of African survivals. Folk tales were a way of passing on certain truths, moral beliefs, etc. Oral literature and animal imagery were used to express one's feeling about society, speaking to the problems of a people in a new world. The merger of secular with sacred was another survival. Songs of complaint were expressions of feelings of life. The call and response in song and the use of the folk sermon as a

form of literature were other trends, along with the idea that each person is in contact with God. The use of polytonal meanings and inflections bears this out.

Finally, we took a look at religion and its African survivals for the Black American. The use of religion as catharsis or as an emotional relief utilizing call and response patterns stood out as an outstanding African survival; also: the repetition of certain key phrases; the idea of man, nature, and the supernatural seen as a whole, and the communal way of expressing one's self as a member of a group. In other words, religion permeated the slaves' lives. It was the great acculturation experience.

Review and Synthesis
Week Two: Africans into Afro-Americans
July 3, 1981

Members of Group II: Charles Frye
Janice Liddell
Adnee Bradford
Timothy Hicks

Group Two echoed the concerns of Group One, with one addition, which was a discussion of the African concept of time as expounded by John Mbiti in his book African Religions and Philosophy.

In traditional African society, time was not regarded as an entity which could control the behavior of people. Time was treated, rather, as an entity which people can control. To paraphrase Mbiti, people can create as much time as they want or need. Time was regarded as a function of natural events, not a product of a mechanical measuring device.

Group Two used Mbiti's exposition on time to comment on the possible negative implications of acculturation. For example, the phrases "Colored People's (CP) Time" in America and "Native Time" in Africa reflect a negative internalization of Euro-American assumptions about time.

Review and Synthesis
Week Two: Africans into Afro-Americans
July 3, 1981

Members of Group III: S. Oliver, Moderator
J. Epps
A. Calhoun
M. McMillan, Recorder
S. Cappelli
M. Stewart

The group began by finding agreement on two main points.

1. There is a need to formulate a working definition of what African culture is and to identify the representative forms of sculpture, wood carving, music, dancing, drama, and literature.
2. There is a need to show how the African disposition, character, and distinguishing attitudes manifested in art, music, literature, and religion served to transform Africans into African-Americans.

One member of the group felt strongly that an adequate assessment could hardly be made because more information is needed on the nature of African-American art and literature.

Discussion then focused on retentions that had been identified in religion and music. In music, for example, inherent rhythm, use of polyrhythms, the nature of work songs and field shouts and the general pervasiveness of music in the lives of African-Americans are retentions or adaptations of African culture.

In religion, the call and response pattern between preacher and people, and the intonation of the preacher are reminiscent of African ritual. In literature, the Br'er Rabbit and Tar Baby folk tales, the trickster theme may be traced to African folk tales. Further, the folk tales often presented veiled commentary and/or criticism of slave owners and oppressors with moral teachings or statements reflecting the African's philosophy or view of life. Another comment on literature is that the African assumes opposites within a framework of unity while Western man is caught between extremes (positive and negative, good and bad) with no sense of unity.

Considerable discussion was devoted to the question of the African world view and the group felt the need for a definition and clarification of this term. We referred to and found in Talkin' and Testifyin' by Geneva Smitherman her very helpful definition. Three main points from her statement are the following:

1. There is a fundamental unity between the spiritual and the material aspects of existence.
2. Although both the physical and the material are essential, the spiritual domain assumes priority.
3. The universe is hierarchical with God at the head followed by lesser deities (ancestral spirits, people, animals, plants). That harmony results from the interdependent, interaction between the spiritual and the material. These interdependent, interacting opposites are necessary for producing a given reality.

Further, we found an article from A Black Philosophy Reader, edited by Dr. Charles Frye, a participant in this Institute, that was useful also. It presents a succinct, a definitive statement of the philosophical outlook of the African. It was noted that there is need also to define the African-American world view and the American world view for purposes of clarity in comparing and contrasting philosophies.

Review and Synthesis
Week Two: Africans into Afro-Americans
July 3, 1981

Members of Group IV: Earlene Frazier
Charlyn Harper-Bolton
Elwanda Ingram
Georgie Latimer
Belinda Kemp
Joseph Taylor

Topic question:

How did the African ethos manifest itself in art, music, literature, and religion in transforming the African into the Afro-American?

The report:

Our discussion was not so much an answer to the question directly or a summary of the many and various ideas presented to us this week as much as it was an interested grappling with two major concerns *viz.*, African retentions, spiritually and materiality and collective consciousness. The discussion was initiated by considering first the concept of negritude. Two main points on this idea or philosophy, spearheaded by Leon Damas, Leopold Senghor and Aimee Cesaire, were considered:

1. That negritude is a matter of form, some innate emotional quality of the Negro soul which binds Negroes the world over.
2. That negritude is a quality of revolt which derives from the political and cultural oppression the Negro has known.

The topic collective consciousness and unconsciousness took into consideration several items, such as:

1. The conscious-rising concept.
2. The concept of world view as being bigger than people and the possibility of its coming out in differences and distortions.
3. Unconsciousness and instinct were considered as similar-- both are stamped into an individual.

In arriving at a definition of world view, Smitherman's definition was taken into consideration. The discussion took into account the deep structure, instinct, themes, and thought pattern as manifestations of the deep structure of the world view. The point was made that assuming there are various canons to African culture, one may consider West Africa in this regard in assessing this view.

Another point about world view raised the question based on heredity and environment: "Is it possible for the collective consciousness to come down through the genes?" The respondent acknowledged that she was hard pressed to explain her position on or to deal with this question. However, from research being done (Melanin and pineal gland), she felt that the genetic approach might be able to explain an inherited tendency to do a certain thing. Further, world view is not totally peculiar to the African people. In fact, the East Indians, American Indians, Asians, and Africans are more alike in this regard than are the Europeans.

The question of African retention addressed, "What is the degree of retention of African culture in the acculturated and assimilated slave?" The response took into consideration that whatever the retention underlying the culture, there was a kind of unity in the consciousness and unconsciousness of the slave that may be documented or that may not be documented--a kind of tangible and/or intangible accounting for what the slave thought, felt and expressed.

Consciousness and unconsciousness of world view deal with those items that cannot be pen-pointed. However, there is evidence of the African world view that can be pen-pointed, documented and demonstrated of the African culture such as art, music, oral or traditional literature and religion.

In conclusion, the Group considered the following point: If we can accept a definition of the state of man as being one of complete harmony with his environment and God, then we can agree on one of the peculiarities of Africans being placed in a hostile society. It was necessary for groups of Africans to work closely with one another, a kind of corporate action, collective activity peculiar to the plantation system.

Conflict exists there because we (Americans, Europeans) operate on a strict lineal concept of time rather than in a cyclical concept of time.

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Planning Group: Adnee Bradford
Alice Calhoun
Laurence M. Hayes
Charlyn Harper-Bolton
Timothy Hicks
Elwanda Ingram
Georgie B. Latimer
Janice Liddell

Lives of the Slaves in the South from 1800-1860: Revelations
and Responses

This past week one focus has been the interdisciplinary approach to teaching Southern Black Culture. We saw this first in Dr. Alton Hornsby's and Dr. Jerry Ward's separate lectures on the slave narrative--one from the historical and the other from the literary perspective. Dr. Vada Butcher consciously and successfully demonstrated interdisciplinary uses of Black music. She even gave us a viable sample scheme to use. Dr. Richard Long's lecture on "Planning and Implementing the Interdisciplinary Course" was a valuable treatment of practical concerns facing each of us as we prepare our own interdisciplinary courses. Rev. Norman Rates' emphasis on tracing history through the church and local religious figures demonstrated the interdisciplinary thrust, as did his suggestion to use the Bible as literature and history. Mrs. Jenelsie Holloway ended the series with slide presentations that revealed the relationship of 17th, 18th, and 19th century art. Her final demonstration and the art viewed on the tour can be used in developing an interdisciplinary approach.

The field trip to the Department of Archives and Records and Ms. Carole Merritt's presentation on Black Family History Research revealed both potential resources and methods of implementation. The unscheduled but worthwhile presentation on the African world view by Charlyn Harper-Bolton and Charles Frye further reinforced the interdisciplinary approach by forwarding the position that all things are inter-related in the "traditional" African ethos. This discussion not only spoke to the manifestations of the African world view in the African-American experience, but it also implied that we must re-examine our approach and philosophy towards education as well as our teaching strategies. If we come to agree that this perception is the one most natural for African people(s), then it is with little wonder that we see the compartmentalized and static approach towards education as generally ineffective for our Black students.

To incorporate these ideas, we shall develop a module that examines the lives of slaves in the South from 1800-1860 and demonstrates the effectiveness of using an interdisciplinary approach as a teaching strategy.

Directives: In the group discussions, the assignment is for you to give consideration to the forces that helped the slave realize his situation, thus giving rise to the revelations (insights) of his new condition. In this sense, you are to discuss also the many and varied responses that he made to these conditions. In other words, attention should be directed toward describing the personal insights and communal vision apparent in the artistic, religious, and political activities of the slaves in the South from 1800 until 1860. There is no attempt in our presentation to reiterate what the core faculty has already done. To the contrary, we are asking the participants to utilize this content by:

- (1) setting two or more behavioral objectives (objectives that can be measured) that employ an interdisciplinary approach
- (2) structuring corresponding activities

Group Assignments:

- | | | | |
|------------|------------------------------------------------------------------------------------|-----------|------------------------------------------------------------------------------|
| Group I: | Bradford, Adnee
Epps, Janis C.
Stewart, Marva
Fortune, Joyce | Group VI: | Douglas, Ellen
Hayes, Laurence M.
Cliver, Sylvester
Peeples, Gerard |
| Group II: | Ingram, Elwanda
Kemp, Yakini
Liddell, Janice
McMillan, Mildred G. | | |
| Group III: | Rothman, Norman
Schaffer, Alan
Taylor, Joseph E.
Latimer, Georgie B. | | |
| Group IV: | Harper-Bolton, Charlyn
Frye, Charles
Penn, Ojeda
Calhoun, Alice A. | | |
| Group V: | Hicks, Timothy O.
Cappelli, Stephen C.
Larkins, Ellen C.
Frazier, Earlene | | |

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Group I: Bradford, Adnee - Recorder
Epps, Janis C.
Fortune, Joyce
Stewart, Marva

After having completed the study of the narratives of Solomon Northup and Frederick Douglass, students will be able:

Behavioral Objective: 1. To identify conventional literary elements that give the autobiography a unique structure

Corresponding Activities: a. Students will do creative readings of the narratives, paying close attention to dialect and language
b. Students will participate in group discussions comparing and contrasting elements in the two narratives
c. In conjunction with the history department, students will visit a museum or an archive to view artifacts and family collections. This helps to generate a feel for the times.

Behavioral Objective: 2. To synthesize elements from their own experiences into a coherent narrative statement

Corresponding Activity: a. Students will identify an oppressive situation in their own lives, such as having to take and pass certain national standardized tests (NTE, LSAT, GRE). Here students will be talking about the force of the law upon their person, so they are comparing their responses with the responses of the slaves. This exercise could be both literary and historical.

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Group II: Ingram, Elwanda
Kemp, Yakini - Recorder
Liddell, Janice
McMillan, Mildred

Sub-Unit Title: The Slave Woman from 1800-1860

After having read and discussed the life of the slave woman from 1800-1860, the student should be able to:

- Behavioral Objectives:
1. Identify and analyze the social and political activism of the slave woman in the South from 1800-1860
 2. Compare and contrast the social relations of the slave woman in diverse slave situations: (1) the house slave vs. field slave, (2) the slave woman in the upper South vs. the slave woman in the lower South, (3) the slave woman on a large plantation vs. the slave woman on a small plantation

Corresponding Activities: The following teaching strategies are suggested:

- a. Give an introductory lecture on the history of the years 1800-1860
- b. Show filmstrips on the slave woman, such as "The Autobiography of Miss Jane Pittman," "Running a Thousand Miles to Freedom: The Story of William and Ellen Craft," and other available and significant films or filmstrips
- c. Invite guest art lecturers to speak on arts and crafts produced by Blacks during the years 1800-1860, and how slave women have been portrayed in art.
- d. Have students view representative art works that depict slave life, with emphasis on the slave woman

- e. Assign readings from selections of fiction and non-fiction on slavery and slave women: The Autobiography of Miss Jane Pittman, Jubilee, Black Thunder, The Autobiography of Linda Brent, other slave narratives and poems on the slave woman
- f. Examine the lyrics of secular songs of the period for images of the Black woman
- g. Have students to synthesize the material from the unit and present an original dramatization which focuses on some aspects of the lives of slave women (Dramatization of Sojourner Truth's speech)

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Group III: Latimer, Georgie
Rothman, Norman
Schaffer, Alan - Recorder
Taylor, Joseph

After having completed the study of the historical background of the years 1800-1860, students should demonstrate the ability:

Behavioral Objective: 1. To recognize the multi-varied forms of slave resistance, both overt and covert, and particularly to recognize that the retention of Africanisms, at a time when relatively few slaves were being imported from Africa itself, represents an important form of resistance to the entire system of slavery in North America

Corresponding Activity: a. Have students document covert resistance through investigation of narratives, newspapers, and artifacts (photographs of burial items, musical instruments, and other forms of existing art)

Behavioral Objective: 2. To analyze Afro-American religious worship ceremonies as a manifestation of a syncretic religious form of spiritual expression

Corresponding Activity: a. Have students do a comparative analysis of the Euro-American's and Afro-American's concept of religion through an examination of spirituals, sermons, and rituals

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Group IV: Calhoun, Alice - Recorder
Frye, Charles
Harper-Bolton, Charlyn
Penn, Ojeda

At the end of the module, the student will be able:

Behavioral Objective: 1. To analyze the slave narrative from an historical, literary, and psychological perspective

Corresponding Activities: Students will:

- a. Examine the contemporary methods of the creation of slave mentality
- b. Role play scenes from slave narratives
- c. Analyze parallels between spirituals and/or work songs and contemporary protest music

Behavioral Objective: 2. To identify the three slave personality types delineated by Blassingame in slave literature, poetry, music, and in the Bible

Corresponding Activities: Students will:

- a. Examine their own lives as related to the personality types
- b. Examine the lives of historical figures and contemporary leaders in relation to the personality types
- c. Examine images of Blacks in media and relate them to the three personality types

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Group V: Cappelli, Stephen
Frazier, Earlene
Hicks, Timothy - Recorder
Larkins, Ellen

After having completed the study of the conditions that affected the artistic productivity of the Afro-American slave, students will be able to:

- Behavioral Objectives:
1. Recognize artistic and cultural retentions exhibited in the works of slaves
 2. Discuss the political, social, and religious ramifications of the period and the impact these ramifications had on the creativity of the slave

Corresponding Activities: Students will:

- a. Visit museums and archives
- b. Do library research on slave narratives
- c. Produce works in various media utilized by the slave artist and artisan through creating works in (1) painting, (2) printmaking, (3) ceramics, and (4) wood sculpture. After which, the student will be more sensitive to the problems inherent in each medium.

Review and Synthesis
Week Three: Lives of Slaves and Free Blacks in
the South, 1800-1860
July 10, 1981

Report of Group VI: Douglas, Ellen
Hayes, Laurence
Oliver, Sylvester - Recorder
Peeples, Gerard

After having completed the study of this unit, the student will be able to:

- Behavioral Objectives:
1. Identify the retentions and changes that demonstrate the inter-relatedness of the artistic, political, and social lives of the slaves
 2. Analyze two literary excerpts (slave narratives) and the performance techniques (vocal and instrumental music) of early Afro-Americans

Corresponding Activities: Students will:

- a. Listen to musical excerpts representative of this period
- b. Construct musical instruments
- c. Write a short paper showing retentions and changes in art, music, history, religion, and the social life of slaves
- d. Write impressions from paintings while listening to recordings of the period between 1800-1860. A student may wish to write poems, stories, etc.
- e. Conduct exercises in polyrhythmic techniques and call and response techniques common to Afro-American music
- f. Review films and slides relevant to the years 1800-1860
- g. Discuss in small groups the inter-relatedness of the artistic, political, or social lives of slaves

Review and Synthesis
Week Four: After Emancipation: The Self-Definition of
Black Southerners, 1860-1900
July 17, 1981

Members of Group I: Douglas, E.
Oliver, S.
Peeples, G.
Penn, O.

Topic question:

What musical form(s) do you feel was (were) the most significant in the cultural evolution of Afro-Americans in the immediate post-bellum period? What function or functions did they serve in Southern Black Culture?

To answer this question we distinguished between secular and sacred forms. For secular forms we listed work songs, field cries, street cries, hollers, minstrels, ragtime, and country blues. Under sacred we listed spirituals, funeral marches and those song forms that combined religious content with some secular input.

<u>Secular</u>	<u>Function</u>
1. Work songs	1. To make work easier
2. Field hollers	1. To signal others as to your location while working 2. To ease work load
3. Street cries	1. Sale of goods 2. Advertisement
4. Minstrels	1. Entertainment
5. Ragtime	1. Entertainment 2. The creation of a base for the evolution of jazz, melodically, rhythmically and harmonically
6. Country blues	1. Expression of concern about personal problems
<u>Sacred</u>	<u>Function</u>
1. Spirituals	1. Expression of religious concerns and aspirations 2. Identification with the supreme life force of the universe

2. Funeral Marches

1. For burying the deceased

It must be noted that it was through all of these forms that African-American music evolved and through which the African musical continuum was expressed.

Review and Synthesis
Week Four: After Emancipation: The Self-Definition of
Black Southerners, 1860-1900
July 17, 1981

Members of Group II: McMillan, M.
Ingram, E.
Taylor, J.
Stewart, M.

Topic question:

Can a case be made for Black English as a separate idiom? In what ways can this case be supported or refuted? In what instances was it utilized in the literature of the period?

The report:

1. The group decided that a case can be made for Black English. It was felt that in order to build a case for Black English one must pose several questions: How does one define Black English? Is it a recent phenomenon? What (if any) is the difference between Black English and Black Dialectical English?
 - a. On one hand, in Black English one finds the 12 structural features as listed by Dr. Pickens (consultant for Institute); and on another hand, it may be viewed as a form of Standard English which dates back to the period when Blacks first acquired English. (The group did not have ample time to discuss and to work out a mutually agreed upon definition of Black English.)
 - b. A case can be made for Black English as a separate idiom since it is the language which the student communicates in at home and in his community. It is also in the student's home where Black English is re-enforced.
2. Rather than actually refute Black English, it is desirable to say that the African-American student needs to be bilingual and to realize that Black English and Standard English are appropriate in their milieu. The student needs to select and use the appropriate language regardless of what situation he finds himself in.
3. During the period of 1860-1900, Black English appears in the folk literature of the period, i.e., work songs, tales; in the letters of Corporal John Cravat; in the literary work of Paul L. Dunbar and others; and in the spirituals.

Review and Synthesis
Week Four: After Emancipation: The Self-Definition of
Black Southerners, 1860-1900
July 17, 1981

Members of Group III: Larkins, F.
Hicks, T.
Cappelli, S.
Latimer, G.

Topic question:

In what ways (subject, mode of expression, media, form) does Afro-American art express itself as a separate entity after 1865?

The report:

During the years 1865-1900 there were no institutions that supported the Afro-American artist, though they had individual patrons to support their individual creative efforts.

The themes that the artists took came from European influence and traditions, because they were trying to become accepted into the "mainstream" of the art world. Most Afro-American artists who became well known, such as Robert Duncanson, Edmonia Lewis and Henry Tanner, did not achieve international recognition until they left the country and studied in Europe. After this, they were recognized in the United States and even received some commissions, but they were never really accepted into the "mainstream" of the art world.

Alain Locke, a philosopher in the early 20th century, prophesied a racial consciousness and a return to African ideas to be expressed in Afro-American art. We see this return of ideas in the work of Savage, Sargent Johnson, Woodruff, and Douglass, to name just a few.

We do not start to see a conscious effort or a separate entity to represent the Afro-American themes as a mode of expression until the establishment of institutions such as the Harmon Foundation in the 20s and the W.P.A. during the Depression.

Review and Synthesis
Week Four: After Emancipation: The Self-Definition of
Black Southerners, 1860-1900
July 17, 1981

Members of Group IV: Calhoun, A.
Fortune, J.
Harper-Bolton, C.
Liddell, J.

Topic question:

In what types of activity does the church give leadership to Blacks in the South after 1865?

I. The following institutions were considered

- A. Social/Familial
- B. Educational
- C. Economic
- D. Political

II. Social/Familial - The church fostered leadership to this institution through the following:

- A. Family cohesiveness
- B. Respect for authority
- C. Church as an extension of the family
- D. Church gave rise to fraternal orders, social clubs, etc. that served in leadership capacities in the community
- E. Emphasis on importance of male's role in church
- F. Youth given an opportunity to participate in leadership roles
- G. Woman's role different from man's, however important, with respect to leadership responsibilities
- H. Church fostered activities for family gatherings (picnics, trips, etc.)

III. Educational

- A. Schools (primary, secondary, colleges) grew out of churches
- B. Seminaries
- C. Church financially sponsored the education of some students; students were expected to do well and return to their community

IV. Economic

- A. Cooperative efforts to build churches
- B. Mutual aid societies, business ventures, etc. grew out of church

V. Political

- A. Political organizations, e.g., NAACP, grew out of church
- B. Religious journals served as a propagandistic, consciousness-raising medium
- C. Natural leaders (those who emerged from the community/appointed by community) and Unnatural leaders (those appointed by those alien to the community/not concerned about community's welfare) emerged from church

VI. Black church served as the medium through which Black music, art, literature, history, and language were openly expressed without apology.

Review and Synthesis
Week Four: After Emancipation: The Self-Definition of
Black Southerners, 1860-1900
July 17, 1981

Members of Group V: Frazier, E.
Epps, J.
Kemp, Y.
Rothman, N.

Topic question:

Can we characterize Southern Black leadership as accommodating, pragmatic, or resisting during the period 1865-1900?

The report:

Group V found that the African-American church and African-American music were the two organized forms that have historically shown the greatest resistance to assimilation.

The church served as a socialization forum, an educational medium, a patron for art (especially music), a social arena, and an indirect source of economic development (insurance, benevolent associations). The Black church was most important as an instrument for the independent movement and organization of the Black community. Black music has also kept its independent and self-expressive form, which resulted in producing America's only truly original musical form--jazz.

In some areas we see that there has been an adaptive type of socialization or partial assimilation. One member suggested that this be called a pragmatic approach. Arts and crafts continued to be self-expressive and to carry on the African tradition. Fine arts tended to show clearly a European influence. Literature from the 1890s through the 1920s was written mostly for white audiences; however, there were exceptions such as Sutton Griggs. Oral literature continued to be self-expressive and carried on the African tradition. Black newspapers were formed to serve the Black community, the same pragmatic type of existence.

In the area of politics we found that although most Black people of this period were Republicans, they were flexible and would align themselves with the politicians who appeared to have their interest in mind. This can be proven by citing the example set by the short-lived populist movement, which was an unusual and innovative attempt to consolidate Blacks and Whites in an organization that would benefit both.

It was mentioned that the small farmer tradition continued in the Upper South (a continuation of the Free Black Community's holdings), which allowed slight independence and mobility, while

sharecropping was the rule in most parts of the South. Sharecropping was necessarily accommodationist in nature.

There was an emergent Black middle class during this time which had basically two types of groupings: skilled artisans (tradesmen, merchants) and professionals (teachers, ministers, doctors, lawyers, etc.) These people served a dual function; some consciously tried to separate themselves from the larger Black community, while others kept in close contact with the Black community. Therefore, the Black middle class could choose whether their role was to be as a resister or accommodationist.

Review and Synthesis
Week Four: After Emancipation: The Self-Definition of
Black Southerners, 1860-1900
July 17, 1981

Members of Group VI: Bradford, A.
Frye, C. - Convener
Hayes, L. - Recorder
Schaffer, A.

Topic question:

Is there a distinct Southern Black Culture in 1900? If so, in what ways? If not, in what ways?

The report:

The group decided that indeed a Southern Black Culture did exist in 1900! We chose not to consider the thesis that Dr. Hornsby had proposed that there may be a Southern Black Culture or that there may be Southern Black Cultures. The thesis, we felt, was bigger than we were afforded the time to explore. We agreed, then, that there was a culture, and listed some of the elements that were identifiable:

There was:

1. A distinct Black religion which was dominated by Blacks as officers--ministers, deacons, stewards, ushers, etc.--which had elements of white Christianity but was distinctly Black in many of its aspects and which pervaded all facets of Black life and living.
2. A distinct Black family which practiced reasonably regular naming patterns; which maintained a kinship network; and which fostered domestic arrangements of a two-person leadership (husband and wife) which included equitable sharing of responsibilities.
3. A development of contributions attributable to music shown in three ways:
 - a. the continued development of the spiritual through arrangements by and for college choirs done for the purpose of sustaining the Black College and did achieve that through worldwide performance.
 - b. the development of blues, ragtime, and the earliest form of "Black improvisational music," known to the uninitiated as "jazz," which has definite derivatives ascribed to the Black community.

- c. although not much consideration had been given to dance during the week, the group felt that dance, hardly separable from music, is intrinsically a part of the Southern Black scene and derived from African influences.
4. A distinct Black language characterized by African grammar and syntax, by the use of zero copula, by the elimination of multi-consonant sounds and by the occasional use of words of clear African derivation.
5. A provision of opportunities for the education of Black youth as a result of the growing attitudes which espoused the efficacies of education. Some of this was provided by private institutions for the freedmen and by public institutions which were, in essence, started by Blacks.
6. A "distinctively" Black art to be found in the crafts area--quilting, woodcarving, and in other similar endeavors. In the field of "Fine Arts" the artists, whose philosophical intent and loyalties were Black essentially, made attempts to show themselves as painters or sculptors of art and not necessarily of Black art hoping to be recognized as an over-all talent. Except for the "face," identification may not have been possible.