



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

### Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

Academic Unit	New College	Department	School of Humanities, Arts and Cultural Studies
Subject	ENG	Number	353
Title	African American Literature from Slavery to the Harlem Renaissance		Units: <u>3</u>
Is this a cross-listed course?		Yes	
If yes, please identify course(s)		AFR 353 African American Literature from Slavery to the Harlem Renaissance	
Is this a shared course?		Yes	
Course description:		If so, list all academic units offering this course	
		New College, College of Letters and Sciences, College of Liberal Arts and Sciences	

Focuses on the history of African American literature through the Harlem Renaissance, as exemplified in selected slave narratives, poems, and fiction.

**Requested designation:** Literacy and Critical Inquiry-L

*Note- a **separate** proposal is required for each designation requested*

### Eligibility:

Permanent numbered courses must have completed the university's review and approval process.

For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu) or [Lauren.Leo@asu.edu](mailto:Lauren.Leo@asu.edu).

### Submission deadlines dates are as follow:

For Fall 2015 Effective Date: October 9, 2014

For Spring 2016 Effective Date: March 19, 2015

### Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

### Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

### A complete proposal should include:

- ☒ Signed General Studies Program Course Proposal Cover Form
- ☒ Criteria Checklist for the area
- ☒ Course Catalog description
- ☒ Course Syllabus
- ☒ Copy of Table of Contents from the textbook and list of required readings/books

**Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.**

### Contact information:

Name	Michael Stancliff	Phone	602-543-5105
Mail code	2151	E-mail:	michael.stancliff@asu.edu



ARIZONA STATE UNIVERSITY

**Department Chair/Director approval:** *(Required)*

Chair/Director name (Typed): Louis Mendoza Date: 2/11/15

Chair/Director (Signature): 

## Arizona State University Criteria Checklist for

### LITERACY AND CRITICAL INQUIRY - [L]

#### Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

## ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i>	x See syllabus
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%; text-align: center;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-1</b>".           </div> <div style="text-align: left; margin-top: 10px;">C-1</div>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 2:</b> The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	x See syllabus
1. Please describe the way(s) in which this criterion is addressed in the course design.			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%; text-align: center;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-2</b>".           </div> <div style="text-align: left; margin-top: 10px;">C-2</div>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 3:</b> The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.	x See syllabus
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 20px; margin: 10px auto; width: 80%; text-align: center;">             Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "<b>C-3</b>".           </div> <div style="text-align: left; margin-top: 10px;">C-3</div>			

## ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed.</i>	xSee syllabus
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 20px auto; width: 80%;"> <p>Please <b>circle, underline, or otherwise mark</b> the information presented in the most recent course syllabus (or other material you have submitted) that verifies <b>this description</b> of the grading process--and label this information "C-4".</p> </div> <p>C-4</p>			

Course Prefix	Number	Title	General Studies Designation
ENG	353	African American Literature from Slavery to the Harlem Renaissance	L

Explain in detail which student activities correspond to the specific designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Criterion One	All the assessment in the course is based on writing assignments that range from informal to formal, focused to comprehensive.	The assignment sequence indicates how the course meets the criteria.
Criterion Two	The course requires gathering information, analysis, and synthesis through critical reading and database research.	The assignment sequence indicates how the course meets the criteria (and is marked as such on the syllabus). The course outcomes also indicate these intellectual activities.
Criterion Three	This is a writing intensive course. We have much discussion of the course content, but a progressive assignment sequence provides students with an intensive writing challenge.	The assignment sequence indicates how the course meets the criteria (and is marked as such on the syllabus). The course outcomes also indicate these intellectual activities.
Criterion Four	Timely feedback is the foundation of the assessment model in this writing intensive course. I respond to informal assignments, which allow students to continue with more formal and demanding work.	The statement in the assignment section of the syllabus indicates the importance of constant feedback.

## ENG 353: African American Literature from Slavery to the Harlem Renaissance

MW 3:30-4:45pm  
Dr. Michael Stancliff

Office: FAB N230H  
Office Hours: Daily M 5-6pm and  
10-11am on TTh, by appt.  
Office Phone: 543-5105  
Email: [Michael.Stancliff@asu.edu](mailto:Michael.Stancliff@asu.edu)

There is an old proverb, "The devil is always painted black— by white painters." And what is needed, perhaps, to reverse the picture of the lordly man slaying the lion, is for the lion to turn painter.

Speech is my hammer, bang the world into shape  
Now let it fall . . . (Hungh!!)

Mos Def, 2000

Anna Julia Cooper, 1892

### Course Text

*The Norton Anthology of African American Literature*, Second Edition, with CD Companion, available at the A.S.U. bookstore.

Other readings will be made available to you throughout the semester

### Course Description

This course is an introduction to key texts and historical contexts of early African American literature. We will pursue a number of interpretive strategies this semester, focusing most often on the intersection of literary form and historical event. In other words, we will be attentive to the rhetorical as much as the literary elements of this work. Though demarcated as a survey of "early" African American literature, our inquiry will not be frozen in time or bound by period. Rather, we will focus on the continuities and discontinuities that constitute an inter-textual dynamic across centuries. With an eye towards the social functions of literature, we will consider the protest tradition within the broader history of written and spoken texts, reading these as works that argue, that teach, and that elaborate social theory and ethics. No single theoretical paradigm will govern our inquiry as we think through, among other foci, the social power of language, representations of race, gender, and class, formal innovation, inter-textuality, race-national speech acts, the politics and poetics of humor, joy, sorrow, anger and the radicalization of biblical language.

This is a discussion-based course. I will offer background and context as needed, but we will spend the great majority of our time carefully reading and discussing the primary texts together. The writing component of this course is central to the learning outcomes of this course. The

writing assignments are meant to assess comprehension, critical or analytical insight, and rhetorical skill, but also function as a vital means in the learning process itself.

## Course Outcomes

This course supports a set of specific outcomes. By the end of the semester, students will:

- Gain a working knowledge of major texts and themes of early African American literature.
- Increase interpretive skill reading texts at the intersection of literature, rhetoric, and history.
- Assess the importance of African American literature as a source of critical race theory.
- Write critically in multiple formats, formally and informally.
- Develop familiarity with the history of African American writing within the broader context of 19<sup>th</sup> century American history.
- Collaborate within a learner-centered learning environment.

Michael Stancliff 2/10/15 1:50 PM

**Comment [1]:** These learning outcomes apply more specifically to (L) GS Criterion Two.

## Course Policies

### Class Participation and the Public Ethic of Our Course

In the tradition of African American abolitionism, we will ground our discussions in ideal democratic values: open inquiry and dialogue, respect, tolerance and a collective sense of mutual interest in the matters at hand. Because the literature classroom can and should be a contentious public space, it is important that we proceed in this manner. Speak your mind, but adopt positions responsibly. Try to appreciate such speech from others as well.

Class participation is vital in any discussion-based course; we will operate with the assumption that the work of the course can only be done collectively. I expect that each day you will come to class on time having read carefully, and that you are prepared to engage in meaningful discussion. I also expect you to complete all course assignments on time.

### Attendance

Attendance is mandatory. I understand that students must miss class from time to time. However, this course requires collaborative work—discussion, group analysis, perhaps debate—and because these class activities provide the best place to test ideas and interpretations and so prepare for papers and exams, absences negatively impact the individual and collective success of students. I expect students to attend every class meeting with exceptions only in case of illness or emergency. If you miss a class, it is your responsibility to find out if any announcements were made in class, to get class notes, etc.

### Plagiarism / Academic Dishonesty

The consequences for plagiarism and other forms of academic dishonesty may be severe. Anyone who intentionally plagiarizes will fail the course. For more information about academic



dishonesty, please review the information available here:  
<https://provost.asu.edu/index.php?q=academicintegrity>

## Assignments

This assignment sequence moves from informal to formal writing challenges and from focused work on individual texts to more holistic responses to the course content. To facilitate student success in this process, the instructor's written feedback will be timely and geared toward revision and further critical analysis.

**Reading Notes:** For each class meeting, you will respond to prompts I'll post at the Discussion Board forum at our Blackboard site. These posts are meant to be generative opportunities for thinking and to provide space to initiate conversation that can continue during our course meetings. Post your responses by midnight before each class meeting.

Michael Stancliff 2/10/15 1:59 PM

**Comment [2]:** This statement indicates fulfillment of (L) GS Criterion 4.

### *A successful response to this assignment will:*

- *Directly and thoroughly respond to the prompt*
- *Make detailed reference to the readings for the week*
- *Demonstrate careful reading of course texts*

**Short Essay:** Building on your Reading Notes posted on Blackboard, write a brief essay in which you make an argument about a course text or texts, more broadly about African American literature, and perhaps important critical questions that have been raised in class. Support your answer through careful analysis of the primary texts. Secondary sources may be used but are not required.

### *A successful response to this assignment will:*

- *Articulate a clear thesis and support it well through careful reasoning and interpretation of texts*
- *Gather sufficient textual evidence*
- *Be well-organized and carefully edited*

**Essay:** Develop a thesis based on your analysis of course texts (any of them) and any further primary or secondary works you want to include. Defend the thesis through careful analysis of textual evidence and reference to secondary works.

### *A successful response to this assignment will:*

- *Articulate a clear thesis and support it well through careful reasoning and interpretation of texts*
- *Include a clear statement of theoretical or reading methodology*
- *Gather sufficient textual evidence*
- *Skillfully incorporate secondary works*
- *Be well-organized and carefully edited*

**Final Exam:** The final exam is one you can complete on your own time. It consists of essay and short answer questions. Some questions are cumulative, and other questions will focus on particular works or thematic issues. The exam will be posted by noon on Friday, April 29. The Final Exam is due Monday, May 9 by midnight.

*A successful response to this assignment will:*

- Respond thoroughly to all questions
- Gather sufficient textual evidence
- Demonstrate a strong understanding of the critical questions and themes of the course as a whole
- Be well-organized and carefully edited

#### **A Few Useful Links**

*The Anti-Slavery Literature Project*  
<http://antislavery.eserver.org/>

*The Samuel May Anti-Slavery Collection*  
<http://dlxs.library.cornell.edu/m/mayantislavery/collection.html>

*Documenting the American South*  
<http://docsouth.unc.edu/>

*The African American Mosaic*  
*Library Congress Guide to African American Literature and Culture*  
<http://www.loc.gov/exhibits/african/intro.html>

*African American Women Writers of the Nineteenth Century*  
[http://digital.nypl.org/schomburg/writers\\_aa19/toc.html](http://digital.nypl.org/schomburg/writers_aa19/toc.html)

*Schomburg Center For Research in Black Culture*  
<http://www.nypl.org/research/sc/sc.html>

*African American Women Writers of the 19<sup>th</sup> Century*  
[http://digital.nypl.org/schomburg/writers\\_aa19/](http://digital.nypl.org/schomburg/writers_aa19/)

*African American Studies Research Guide*  
<http://www.library.yale.edu/rsc/af-am/>

*Frederick Douglass Papers*  
<http://www.iupui.edu/~douglass/>

*Africans in America*  
<http://www.pbs.org/wgbh/aia/home.html>

Michael Stancliff 2/10/15 1:51 PM

**Comment [3]:** Clearly, this assignment sequence fulfills (L) GS Criterion Three. This assignment sequence demonstrates fulfillment of Criterion One for an (L) GS designation. ALL of the assessment is based on written work. This sequence amounts, on average, to approximately 30 pages of written work. This assignment sequence also demonstrates fulfillment of Criterion Four for an (L) GS designation. As can be seen, the assignments build on one another, providing feedback and conceptual scaffolding as students work from informal to formal writing, and, from specific and focused analyses and writing to more holistic written responses to the course content.

## Course Calendar

(NOTE: Introductory notes in the *Norton* are always assigned)

**SECTION ONE:**  
*Introductions. Guiding Questions. The Slave Narrative: Living Arguments. Figuring Masculinity. Toward An Abolitionist Bible.*

**Tuesday 8/26:** Introductions / Major themes / Review syllabus and assignments

**Thursday 8/28:** read Norton Introduction "Talking Books" (xxxvii-xlvi) / read James M. Whitfield's "America" (484-487)

**Tuesday 9/2:** read "The Literature of Slavery and Freedom" (151-162) / read George Moses Horton's "On Hearing of the Intention of a Gentleman to Purchase the Poet's Freedom" (241) "Division of an Estate" (242), "The Creditor to His Proud Debtor" (243)

**Thursday 9/4:** read Phyllis Wheatley's "On Being Brought from Africa to America" (213-215, 219-20), "To the Right Honourable William, Earl of Dartmouth" (221-222), "On Imagination" (222-223), "To Samson Occom" (225) and the "Letter Sent by the Author's Master to the Publisher" and "to the Publick" (216-217) "To the University of Cambridge in New England" (219)

**Tuesday 9/9:** read Maria W. Stewart's "Religion and the Pure Principles of Morality" (251-252) and "Lecture Delivered at the Franklin Hall" (252-255)

**Thursday 9/11:** read from *David Walker's Appeal in Four Articles* (227-238) / read Henry Highland Garnett's "An Address to the Slaves of the United States of America" (345-352)

**Tuesday 9/16: Hybrid Class (Short Essay 1)**

**Thursday 9/18:** read Frederick Douglass' *Narrative of the Life of Frederick Douglass, and American Slave, Written by Himself* (385-409)

**SECTION TWO:**  
*Abolitionism Continued. Women and Slavery. National Identity. Racial Ambiguities and the Tragic Mulatto.*

**Tuesday 9/23:** read Douglass' *Narrative* (409-440)

**Thursday 9/25:** Finish Douglass (440-452)

**Tuesday 9/30:** read Sojourner Truth's "Ar'nt I a Woman?" from the *Anti-Slavery Bugle* and from *The Narrative of Sojourner Truth, 1875* (245-249) / read Harper's "Our Greatest Want" (513-514)

Michael Stancliff 2/10/15 1:49 PM

**Comment [4]:** These sources, in addition to others students find independently are among the sites at which students gather information: (L) GS Criterion Two

**Thursday 10/2:** read Frances Ellen Watkins Harper's "Eliza Harris" (495-496), "The Slave Mother" (496-497), "Vashti" (497-499), "Bury Me in a Free Land" (499-500),

**Tuesday 10/7:** read Harper's "The Two Offers" (506-513)

**Thursday 10/9:** read from Harriet Jacobs' *Incidents in the Life of a Slave Girl* (279-297)

**SECTION THREE:**  
**Reconstruction.**  
**Responses to White**  
**Supremacism. The**  
**"Black Woman's Club**  
**Movement."**  
**Ambiguities of "Uplift**  
**"and "Passing."**

**Tuesday 10/14:** Finish Jacobs (297-315)

**Thursday 10/16:** Conferencing, discussing essay topics, theses, etc.

**Tuesday 10/21:** read "Literature of the Reconstruction to the New Negro Renaissance" (541-554) / read additional Harper poems, "Aunt Chloe's Politics" (501) and "Learning to Read" (502)

**Thursday 10/23: Hybrid class (Short Essay 2):** read Anna Julia Cooper's "Womanhood a Vital Element in the Regeneration and Progress of a Race" (635-650) / read Frances Ellen Watkins Harper's "Women's Political Future" (518-521)

**Tuesday 10/28:** read from Ida B. Wells' *Red Record* (675-686)

**Thursday 10/30: Essay Due / Video:** scenes from *Birth of a Nation*

**SECTION FOUR:**  
**DuBois. Critical**  
**History and Double**  
**Consciousness.**

**Tuesday 11/4:** Essay review / prep for upcoming readings

**Thursday 11/6:** read Charles Chesnutt's "The Goophered Grapevine" (602--612) and "The Wife of His Youth" (624-632)

**Tuesday 11/11: Veteran's Day—no class**

**Thursday 11/13:** read Harper's *Trial and Triumph* (handout)

**Tuesday 11/18:** finish Harper's *Trial and Triumph*

**Thursday 11/20:** Booker T. Washington's *Up From Slavery* (570-602)

**SECTION FIVE:**  
**Looking Back, and**  
**Looking Forward**

**Tuesday 11/25:** read W.E.B. DuBois' *The Souls of Black Folks* (686-689, 692-720)

**Thursday 11/27: Thanksgiving—no class**

**Tuesday 12/2:** read DuBois' *Souls* (739-766) / **Spirituals** "City Called Heaven" (10), "God's A-Gonna Trouble the Water" (16), "I Know Moon-Rise" (11), "I'm A-Rollin'" (12), "Didn't My

Lord Deliver Daniel?" (15), "No More Auction Block" (28), "Steal Away to Jesus" (14), "Go Down, Moses" (12), "Been in the Storm So Long" (13), "Down By the Riverside" (22)

**Thursday 12/4:** read DuBois' "Criteria of Negro Art" (777-784)

**Tuesday 12/9:** prepare for Final Exam / Course Evaluation

| ***Final Exam due Wed, December 10, 3pm***

*The Norton Anthology of*

# AFRICAN AMERICAN LITERATURE

HENRY LOUIS GATES JR. *and*  
NELLIE Y. MCKAY, *General Editors*



SECOND  
EDITION

[W. W. Norton & Company Logo](#)

## The Norton Anthology of African American Literature

[Overview](#) | [Features](#) | **Contents** | [Editions](#) | [For Instructors](#) | [For Students](#)

### Book Contents | Audio CD Contents

**Bold selections are new to the Second Edition.**

Round bullets (•) indicate selections on the Audio Companion.

Daggers (†) indicate complete works.

#### The Vernacular Tradition

##### SPIRITUALS

1. City Called Heaven
2. I Know Moon-Rise
3. **Ezekiel Saw de Wheel •**
4. I'm a-Rollin'
5. Go Down, Moses •
6. Been in the Storm So Long •
7. Swing Low, Sweet Chariot
8. Steal Away to Jesus •
9. Didn't My Lord Deliver Daniel?
10. God's a-Gonna Trouble the Water
11. Walk Together Children
12. Soon I Will Be Done •
13. Come Sunday

##### GOSPEL

1. This Little Light of Mine •
2. Down by the Riverside
3. Freedom in the Air
4. Take My Hand, Precious Lord •
5. Peace Be Still
6. Stand by Me

##### THE BLUES

1. Good Morning, Blues •

2. Hellhound on My Trail
3. C. C. Rider •
4. Backwater Blues •
5. Down-Hearted Blues
6. Prove It on Me Blues
7. Trouble in Mind
8. How Long Blues
9. **Rock Me Baby •**
10. Yellow Dog Blues
11. St. Louis Blues
12. Beale Street Blues •
13. **The Hesitating Blues**
14. Goin' to Chicago Blues
15. Fine and Mellow
16. Hoochie Coochie
17. Sunnyland •
18. My Handy Man •

## **SECULAR RHYMES AND SONGS, BALLADS, WORK SONGS, AND SONGS OF SOCIAL CHANGE**

1. SECULAR RHYMES AND SONGS
  2. 1. [We raise de wheat]
  2. Me and My Captain
  3. Promises of Freedom
  4. **No More Auction Block**
  5. Jack and Dinah Want Freedom
  6. Run, Nigger, Run
  7. Another Man Done Gone
  8. You May Go But This Will Bring You Back •
3. BALLADS
  4. 1. John Henry
  2. Frankie and Johnny
  3. Railroad Bill
  4. The Signifying Monkey
  5. Stackolee
  6. Sinking of the *Titanic*
  7. Shine and the *Titanic*
5. WORK SONGS
  6. 1. Pick a Bale of Cotton
  2. Go Down, Old Hannah
  3. Can't You Line It?
7. SONGS OF SOCIAL CHANGE
  8. 1. Oh, Freedom
  2. **Ain't Gonna Let Nobody Turn Me 'Round**
  3. **Abel Meeropol: Strange Fruit •**



4. **We Shall Overcome**
5. **Langston Hughes: The Backlash Blues**
6. **Nina Simone: Four Women •**

## **JAZZ**

1. Duke Ellington: It Don't Mean a Thing (If It Ain't Got That Swing) •
2. Andy Razaf: (What Did I Do to Be So) Black and Blue •
3. King Pleasure: Parker's Mood •

## **RHYTHM AND BLUES**

1. **Sam Cooke: A Change Is Gonna Come**
2. **Smokey Robinson: The Tracks of My Tears**
3. **Martha Reeves and the Vandellas: Dancin' in the Street •**
4. **Otis Redding and Aretha Franklin: Respect**
5. **Curtis Mayfield: We're a Winner**
6. **Marvin Gaye: What's Goin' On?**
7. **Stevie Wonder: Living for the City**

## **HIP HOP**

1. Gil Scott-Heron: The Revolution Will Not Be Televised
2. Grandmaster Flash & the Furious Five: The Message •
3. Public Enemy: Don't Believe the Hype
4. Queen Latifah: The Evil That Men Do
5. **Biggy Smalls—The Notorious B.I.G.: Things Done Changed**
6. **Nas: N.Y. State of Mind**
7. **Eric B. & Rakim: I Ain't No Joke**

## **SERMONS**

1. God
2. **James Weldon Johnson: Listen Lord, A Prayer**
3. C. L. Franklin: The Eagle Stirreth Her Nest
4. **Howard Thurman: O God, I Need Thee**
5. G. I. Townsel: The Way Out Is to Pray Out •
6. Martin Luther King Jr.
  1. I Have a Dream •
  2. I've Been to the Mountaintop
8. Malcolm X: The Ballot or the Bullet •
9. **James Alexander Forbes Jr.: O God of Love, Power and Justice**
10. Bert Williams: Elder Eatmore's Sermon on Generosity •

## **FOLKTALES**

1. All God's Chillen Had Wings

2. Big Talk
3. Deer Hunting Story
4. How to Write a Letter
5. "Member Youse a Nigger"
6. "Ah'll Beatcher Makin' Money"
7. Why the Sister in Black Works Hardest
8. "De Reason Niggers Is Working So Hard"
9. The Ventriloquist
10. You Talk Too Much, Anyhow
11. A Flying Fool
12. Brer Rabbit Tricks Brer Fox Again
13. The Wonderful Tar-Baby Story
14. How Mr. Rabbit Was Too Sharp for Mr. Fox
15. The Awful Fate of Mr. Wolf
16. What the Rabbit Learned

## **The Literature of Slavery and Freedom, 1746–1865**

### **JUPITER HAMMON (1711–1790/1806)**

1. An Evening Thought
2. An Address to Miss Phillis Wheatly

### **VENTURE SMITH (1729?–1805) †**

1. A Narrative of the Life and Adventures of Venture, A Native of Africa:  
But Resident above Sixty Years in the United States of America

### **LUCY TERRY (c. 1724–1821)**

1. Bars Fight

### **OLAUDAH EQUIANO (c. 1745–1797)**

1. The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African, Written by Himself
2.
  1. Volume I
  2.
    1. Chapter I
    2. Chapter II
    3. *From* Chapter III
    4. *From* Chapter IV

### **PHILLIS WHEATLEY (1753?–1784)**

1. *From* Poems on Various Subjects, Religious and Moral
2.
  1. Preface
  2. [Letter Sent by the Author's Master to the Publisher]

3. [To the Publick]
4. To Mæcenæ
5. To the University of Cambridge, in New-England
6. On Being Brought from Africa to America
7. On the Death of the Rev. Mr. George Whitefield
8. 1770
9. To the Right Honourable William, Earl of Dartmouth, His Majesty's  
Principal Secretary of State for North-America, Etc.
10. On Imagination
11. To S.M., a Young *African* Painter, on Seeing His Works
3. To Samson Occom
4. To His Excellency General Washington

## DAVID WALKER (1785–1830)

1. David Walker's Appeal in Four Articles; Together with a Preamble, to the  
Coloured Citizens of the World
2.     1. Preamble
2. Article I. Our Wretchedness in Consequence of Slavery

## GEORGE MOSES HORTON (1797?–1883?)

1. The Lover's Farewell
2. On Hearing of the Intention of a Gentleman to Purchase the Poet's Freedom
3. Division of an Estate
4. The Creditor to His Proud Debtor
5. George Moses Horton, Myself

## SOJOURNER TRUTH (1797–1883)

1. Ar'n't I a Woman?
2.     1. *From the Anti-Slavery Bugle*, June 21, 1851
2. *From The Narrative of Sojourner Truth*, 1878

## MARIA W. STEWART (1803–1879)

1. Religion and the Pure Principles of Morality, the Sure Foundation on Which We  
Must Build
2.     1. Introduction
3. Lecture Delivered at the Franklin Hall, Boston, September 21, 1832

## MARTIN R. DELANY (1812–1885)

1. The Condition, Elevation, Emigration and Destiny of the Colored  
People of the United States
2.     1. Chapter I. Condition of Many Classes in Europe Considered
2. Chapter II. Comparative Condition of the Colored People of the

**United States**

3. **Chapter V. Means of Elevation**
4. **Chapter XXIII. Things as They Are**
5. **Chapter XXIV. A Glance at Ourselves—**
6. **Conclusion**

**HARRIET JACOBS (c. 1813–1897)**

1. Incidents in the Life of a Slave Girl
2.
  1. Preface
  2. I. Childhood
  3. II. The New Master and Mistress
  4. V. The Trials of Girlhood
  5. X. A Perilous Passage in the Slave Girl's Life
  6. XIV. Another Link to Life
  7. XVII. The Flight
  8. XXI. The Loophole of Retreat
  9. XXIX. Preparations for Escape
  10. XXXIX. The Confession
  11. XL. The Fugitive Slave Law
  12. XLI. Free at Last

**WILLIAM WELLS BROWN (1814?–1884)**

1. Narrative of William W. Brown, a Fugitive Slave
2.
  1. Chapter V
  2. *From* Chapter VI
3. Clotel; or, The President's Daughter
4.
  1. Chapter I. The Negro Sale
  2. Chapter II. Going to the South
  3. Chapter IV. The Quadroon's Home
  4. Chapter XV. To-Day a Mistress, To-Morrow a Slave
  5. Chapter XIX. Escape of Clotel

**HENRY HIGHLAND GARNET (1815–1882)**

1. An Address to the Slaves of the United States of America

**VICTOR SÉJOUR (1817–1874)**

1. The Mulatto

**ELIZABETH KECKLEY (c. 1818–1907)**

1. **Behind the Scenes; or, Thirty Years a Slave and Four Years in the White House**
2.
  1. **Preface.**

2. **Chapter I. Where I Was Born**
3. **Chapter II. Girlhood and Its Sorrows**
4. **Chapter III. How I Gained My Freedom**
5. **Chapter IV. In the Family of Senator Jefferson Davis**

## **FREDERICK DOUGLASS (1818–1895)**

1. Narrative of the Life of Frederick Douglass, an American Slave, Written by Himself †
2. My Bondage and My Freedom
3.
  1. Chapter XXIII. Introduced to the Abolitionists
  2. Chapter XXIV. Twenty-One Months in Great Britain
4. *From What to the Slave Is the Fourth of July?: An Address Delivered in Rochester, New York, on 5 July 1852*
5. Life and Times of Frederick Douglass
6.
  1. Second Part
  2.
    1. *From* Chapter XV. Weighed in the Balance
  3. Third Part
  4.
    1. Chapter 1. Later Life

## **JAMES M. WHITFIELD (1822–1871)**

1. America
2. Yes! Strike Again That Sounding String
3. Self-Reliance

## **FRANCES E. W. HARPER (1825–1911)**

1. Ethiopia
2. Eliza Harris
3. The Slave Mother
4. Vashti
5. Bury Me in a Free Land
6. Aunt Chloe's Politics
7. Learning to Read
8. A Double Standard
9. Songs for the People
10. An Appeal to My Country Women
11. The Two Offers
12. Our Greatest Want
13. Fancy Etchings
14.
  1. [Enthusiasm and Lofty Aspirations]
  2. [Dangerous Economies]
15. Woman's Political Future

## **HARRIET E. WILSON (1828?–1863?)**

1. Our Nig; or, Sketches from the Life of a Free Black, in a Two-Story White House, North
2.
  1. Preface
  2. Chapter I. Mag Smith, My Mother
  3. Chapter II. My Father's Death
  4. Chapter III. A New Home for Me
  5. *From* Chapter VIII. Visitor and Departure
  6. Chapter X. Perplexities—Another Death
  7. Chapter XII. The Winding Up of the Matter

## **Literature of the Reconstruction to the Negro Renaissance, 1865–1919**

### **CHARLOTTE FORTEN GRIMKÉ (1837–1914)**

1. A Parting Hymn
2. Journals
3.
  1. *From* Journal One
  2. *From* Journal Three

### **BOOKER T. WASHINGTON (1856–1915)**

1. Up From Slavery
2.
  1. Chapter I. A Slave among Slaves
  2. Chapter II. Boyhood Days
  3. Chapter III. The Struggle for an Education
  4. Chapter XIV. The Atlanta Exposition Address

### **CHARLES W. CHESNUTT (1858–1932)**

1. The Goophered Grapevine
2. The Passing of Grandison
3. The Wife of His Youth
4. *From* The Journals of Charles W. Chesnutt

### **ANNA JULIA COOPER (1858?–1964)**

1. Womanhood a Vital Element in the Regeneration and Progress of a Race

### **PAULINE E. HOPKINS (1859–1930)**

1. Talma Gordon
2. Famous Men of the Negro Race
3.
  1. Booker T. Washington
4. Famous Women of the Negro Race
5.
  1. V. Literary Workers (Concluded)
6. Letter from Cordelia A. Condict and Pauline Hopkins's

## 7. Reply (March 1903)

**IDA B. WELLS-BARNETT (1862–1931)**

1. A Red Record
2.
  1. Chapter I. The Case Stated
  2. Chapter X. The Remedy

**W. E. B. DU BOIS (1868–1963)**

1. A Litany of Atlanta
2. The Song of the Smoke
3. The Souls of Black Folk
4.
  1. The Forethought
  2. I. Of Our Spiritual Strivings
  3. III. Of Mr. Booker T. Washington and Others
  4. IV. Of the Meaning of Progress
  5. V. Of the Wings of Atlanta
  6. VI. Of the Training of Black Men
  7. X. Of the Faith of the Fathers
  8. XI. Of the Passing of the First-Born
  9. XII. Of Alexander Crummell
  10. XIII. Of the Coming of John
  11. XIV. The Sorrow Songs
  12. The After-Thought
5. The Damnation of Women
6. Criteria of Negro Art
7. Two Novels

**JAMES D. CORROTHERS (1869–1917)**

1. The Snapping of the Bow
2. Me 'n' Dunbar
3. Paul Laurence Dunbar
4. At the Closed Gate of Justice
5. An Indignation Dinner

**JAMES WELDON JOHNSON (1871–1938)**

1. Sence You Went Away
2. Lift Ev'ry Voice and Sing
3. O Black and Unknown Bards
4. Fifty Years
5. Brothers
6. The Creation •
7. My City

8. The Autobiography of an Ex-Colored Man †
9. The Book of American Negro Poetry
10. 1. Preface

## **PAUL LAURENCE DUNBAR (1872–1906)**

1. Ode to Ethiopia
2. Worn Out
3. A Negro Love Song
4. The Colored Soldiers
5. An Ante-Bellum Sermon
6. Ere Sleep Comes Down to Soothe the Weary Eyes
7. Not They Who Soar
8. When Malindy Sings
9. We Wear the Mask
10. Little Brown Baby
11. Her Thought and His
12. A Cabin Tale
13. Sympathy
14. Dinah Kneading Dough
15. The Haunted Oak
16. Douglass
17. Philosophy
18. Black Samson of Brandywine
19. The Poet
20. The Fourth of July and Race Outrages

## **SUTTON E. GRIGGS (1872–1933)**

1. The Hindered Hand; or, The Reign of the Repressionist
2. 1. Chapter XIX. The Fugitives Flee Again  
2. Chapter XX. The Blaze

## **ALICE MOORE DUNBAR NELSON (1875–1935)**

1. Violets
2. I Sit and Sew
3. April Is on the Way
4. Violets

## **WILLIAM STANLEY BRAITHWAITE (1878–1962)**

1. The Watchers
2. The House of Falling Leaves
3. Sic Vita
4. Turn Me to My Yellow Leaves



## 5. Quiet Has a Hidden Sound

**FENTON JOHNSON (1888–1958)**

1. Singing Hallelujah
2. Song of the Whirlwind
3. My God in Heaven Said to Me
4. The Lonely Mother
5. Tired
6. The Scarlet Woman

**Harlem Renaissance, 1919–1940****ARTHUR A. SCHOMBURG (1874–1938)**

1. The Negro Digs Up His Past

**ANGELINA WELD GRIMKÉ (1880–1958)**

1. A Winter Twilight
2. The Black Finger
3. When the Green Lies over the Earth
4. Tenebris

**ANNE SPENCER (1882–1975)**

1. Before the Feast of Shushan
2. Dunbar
3. At the Carnival
4. The Wife-Woman

**JESSIE REDMON FAUSET (c. 1884–1961)**

1. Plum Bun: A Novel without a Moral
2.
  1. Home
  2.
    1. Chapter I [Black Philadelphia]
    2. Chapter II [Sundays]

**ALAIN LOCKE (1886–1954)**

1. The New Negro

**GEORGIA DOUGLAS JOHNSON (1886–1966)**

1. The Heart of a Woman
2. Youth
3. Lost Illusions

## 4. I Want to Die While You Love Me

**MARCUS GARVEY (1887–1940)**

1. Africa for the Africans
2. The Future as I See It

**CLAUDE McKAY (1889–1948)**

1. Harlem Shadows
2. If We Must Die •
3. To the White Fiends
4. Africa
5. America
6. My Mother
7. Enslaved
8. The White House
9. Outcast
10. St. Isaac's Church, Petrograd
11. Home to Harlem
12.     1. Chapter XVII. He Also Loved
13. Harlem Runs Wild

**ZORA NEALE HURSTON (1891–1960)**

1. Sweat
2. How It Feels to Be Colored Me
3. The Gilded Six-Bits
4. Characteristics of Negro Expression
5. Mules and Men
6.     1. [Negro Folklore]
7. Their Eyes Were Watching God
8.     1. Chapter 1 [The Return]  
       2. Chapter 2 [Pear Tree]
9. Dust Tracks on a Road
10.    1. Chapter X. Research

**NELLA LARSEN (1893–1964)**

1. Quicksand †

**JEAN TOOMER (1894–1967)**

1. Cane
2.     1. Karintha  
       2. Reapers  
       3. November Cotton Flower

4. Becky
5. Face
6. Cotton Song
7. Carma
8. Song of the Son
9. Georgia Dusk
10. Fern
11. Nullo
12. Evening Song
13. Esther
14. Conversion
15. Portrait in Georgia
16. Blood-Burning Moon
17. Seventh Street
18. Rhobert
19. Avey
20. Beehive
21. Storm Ending
22. Theater
23. Her Lips Are Copper Wire
24. Calling Jesus
25. Box Seat
26. Prayer
27. Harvest Song
28. Bona and Paul

## **GEORGE SAMUEL SCHUYLER (1895–1977)**

1. The Negro-Art Hokum

## **RUDOLPH FISHER (1897–1934)**

1. The City of Refuge
2. The Caucasian Storms Harlem

## **MARITA BONNER (1899–1971)**

1. On Being Young—a Woman—and Colored

## **STERLING A. BROWN (1901–1989)**

1. Odyssey of Big Boy
2. Long Gone
3. Southern Road
4. Strong Men •
5. Memphis Blues

6. Slim Greer
7. Tin Roof Blues
8. Ma Rainey
9. Cabaret
10. Sporting Beasley
11. Sam Smiley
12. **Old Lem**

## **GWENDOLYN B. BENNETT (1902–1981)**

1. Heritage
2. To a Dark Girl
3. Sonnet—2
4. Hatred

## **WALLACE THURMAN (1902–1934)**

1. Infants of the Spring
2. 1. Chapter XXI [Harlem Salon]

## **ARNA BONTEMPS (1902–1973)**

1. A Black Man Talks of Reaping
2. Nocturne at Bethesda
3. Southern Mansion
4. Miracles
5. A Summer Tragedy

## **LANGSTON HUGHES (1902–1967)**

1. The Negro Speaks of Rivers •
2. Mother to Son
3. Danse Africaine
4. Jazzonia
5. When Sue Wears Red
6. Dream Variations
7. The Weary Blues
8. I, Too
9. **Jazz Band in a Parisian Cabaret**
10. Homesick Blues
11. Po' Boy Blues
12. **Mulatto**
13. Red Silk Stockings
14. Song for a Dark Girl
15. Gal's Cry for a Dying Lover
16. **Dear Lovely Death**

17. **Afro-American Fragment**
18. **Negro Servant**
19. **Christ in Alabama**
20. **Letter to the Academy**
21. Ballad of the Landlord
22. **Merry-Go-Round**
23. **Madam and the Rent Man**
24. **Trumpet Player**
25. **Madam and the Phone Bill**
26. **Song for Billie Holiday**
27. Juke Box Love Song
28. Dream Boogie
29. Harlem
30. Motto
31. **Theme for English B**
32. **Not What Was**
33. The Negro Artist and the Racial Mountain
34. The Blues I'm Playing
35. The Big Sea
36.
  1. When the Negro Was in Vogue
  2. Harlem Literati
  3. Downtown

## **COUNTEE CULLEN (1903–1946)**

1. Yet Do I Marvel
2. Tableau
3. Incident
4. Saturday's Child
5. The Shroud of Color
6. Heritage †
7. To John Keats, Poet, at Spring Time
8. From the Dark Tower

## **HELENE JOHNSON (1907–1995)**

1. Poem
2. Sonnet to a Negro in Harlem
3. Remember Not
4. Invocation

## **Realism, Naturalism, Modernism, 1940–1960**

## **MELVIN B. TOLSON (1900?–1966)**

1. An Ex-Judge at the Bar
2. Dark Symphony

3. A Legend of Versailles
4. *From* Libretto for the Republic of Liberia
5. The Birth of John Henry
6. Satchmo

## **DOROTHY WEST (1907–1998)**

1. The Living Is Easy
2. 1. Part One
  2. 1. Chapter 1 [Cleo]
  2. Chapter 2 [Cleo's High Jinks]
  3. Chapter 3 [Cleo Goes North]

## **RICHARD WRIGHT (1908–1960)**

1. Blueprint for Negro Writing
2. The Ethics of Living Jim Crow, an Autobiographical
3. Sketch
4. Long Black Song
5. The Man Who Lived Underground †
6. Black Boy
7. 1. Chapter XIII [Booklist]
  2. Chapter XVI [Chicago]

## **CHESTER B. HIMES (1909–1984)**

1. To What Red Hell

## **ANN PETRY (1911–1997)**

1. Like a Winding Sheet
2. The Street
3. 1. Chapter I [The Apartment]

## **ROBERT HAYDEN (1913–1982)**

1. The Diver
2. Homage to the Empress of the Blues
3. Middle Passage
4. **Those Winter Sundays •**
5. O Daedalus, Fly Away Home
6. Runagate Runagate
7. Frederick Douglass
8. A Ballad of Remembrance
9. Mourning Poem for the Queen of Sunday
10. Soledad
11. El-Hajj Malik El-Shabazz

## 12. A Letter from Phillis Wheatley

**RALPH ELLISON (1914–1994)**

1. **Richard Wright's Blues**
2. Invisible Man
3.
  1. Prologue
  2. Chapter 1 [Battle Royal]
  3. Epilogue
4. Change the Joke and Slip the Yoke
5. The World and the Jug
6. **Remembering Richard Wright**
7. **Letter to Stanley Edgar Hyman**

**MARGARET WALKER (1915–1998)**

1. For My People •
2. Poppa Chicken
3. For Malcolm X
4. Prophets for a New Day

**GWENDOLYN BROOKS (1917–2000)**

1. kitchenette building
2. the mother
3. a song in the front yard •
4. Sadie and Maud
5. The Vacant Lot
6. the preacher: ruminates behind the sermon
7. The Sundays of Satin-Legs Smith
8. Maxie Allen
9. The Rites for Cousin Vit
10. The Children of the Poor
11. The Lovers of the Poor
12. We Real Cool •
13. The Chicago *Defender* Sends a Man to Little Rock
14. A Lovely Love
15. Malcolm X
16. Two Dedications
17. Riot
18. The Third Sermon on the Warpland
19. Young Heroes
20. when you have forgotten Sunday: the love story
21. Maud Martha

**JAMES BALDWIN (1924–1987)**

1. Everybody's Protest Novel
2. **Going to Meet the Man**
3. Stranger in the Village
4. Notes of a Native Son
5. Sonny's Blues

## **BOB KAUFMAN (1925–1986)**

1. Walking Parker Home
2. Grandfather Was Queer, Too
3. Jail Poems

## **LORRAINE HANSBERRY (1930–1965)**

1. A Raisin in the Sun †

### **The Black Arts Era, 1960–1975**

## **MARI EVANS (b. 1923)**

1. Status Symbol
2. I Am a Black Woman

## **HOYT FULLER (1923–1981)**

1. Towards a Black Aesthetic

## **MALCOLM X (EL-HAJJ MALIK EL-SHABAZZ) (1925–1965)**

1. The Autobiography of Malcolm X
2. 1. Chapter Eleven. Saved

## **JOHN ALFRED WILLIAMS (b. 1925)**

1. The Man Who Cried I Am
2. 1. 1 [In an Outdoor Café]  
2. 2 [Memories, Margrit, Morphine]  
3. 3 [Picture of the Writer]

## **MARTIN LUTHER KING JR. (1929–1968)**

1. Letter from Birmingham Jail

## **ETHERIDGE KNIGHT (1931–1985)**

1. The Idea of Ancestry



2. Hard Rock Returns to Prison from the Hospital for the Criminal Insane
3. For Black Poets Who Think of Suicide

## **ADDISON GAYLE JR. (1932–1991)**

1. The Black Aesthetic
2.     1. Introduction

## **AUDRE LORDE (1934–1992)**

1. Equinox
2. Coal
3. Now That I Am Forever with Child
4. A Litany for Survival
5. Poetry Is Not a Luxury
6. **Zami: A New Spelling of My Name**
7.     1. **From 3**
2. **From 11**
3. **From 31**
4. **Epilogue**

## **AMIRI BARAKA (b. 1934)**

1. Preface to a Twenty Volume Suicide Note
2. In Memory of Radio
3. A Poem for Black Hearts
4. I don't love you
5. Three Movements and a Coda
6. SOS
7. Black Art
8. The Invention of Comics
9. **Wailers •**
10. Dutchman †
11. The Revolutionary Theatre

## **SONIA SANCHEZ (b. 1934)**

1. homecoming
2. poem at thirty
3. for our lady
4. Summer Words of a Sistuh Addict •
5. A Blues Book for Blue Black Magical Women
6.     1. *From Part Three*

## **ED BULLINS (b. 1935)**

1. Goin'a Buffalo: A Tragifantasy

## **ELDRIDGE CLEAVER (1935–1998)**

1. Soul on Ice
2. The Primeval Mitosis

## **A. B. SPELLMAN (b. 1935)**

1. Did John's Music Kill Him?

## **JUNE JORDAN (1936–2002)**

1. In Memoriam: Martin Luther King, Jr.
2. Poem about My Rights
3. Poem for Guatemala
4. Intifada
5. *From Civil Wars: Observations from the Front Lines of America*
6. *From Soldier: A Poet's Childhood*

## **LUCILLE CLIFTON (b. 1936)**

1. the lost baby poem
2. malcolm
3. homage to my hips
4. wishes for sons
5. move

## **JAYNE CORTEZ (b. 1936)**

1. How Long Has Trane Been Gone •

## **LARRY NEAL (1937–1981)**

1. The Black Arts Movement

## **ISHMAEL REED (b. 1938)**

1. I am a cowboy in the boat of Ra
2. Railroad Bill, a Conjure Man
3. Dualism
4. Chattanooga
5. Neo-HooDoo Manifesto
6. *From Mumbo Jumbo*

## **MICHAEL S. HARPER (b. 1938)**

1. Dear John, Dear Coltrane •
2. Deathwatch

3. Br'er Sterling and the Rocker
4. Grandfather

### **TONI CADE BAMBARA (1939–1995)**

1. Raymond's Run
2. *From The Salt Eaters*

### **MAULANA KARENGA (b. 1941)**

1. Black Art: Mute Matter Given Force and Function

### **HAKI R. MADHUBUTI (b. 1942)**

1. Back Again, Home
2. Introduction [to *Think Black*]
3. The Long Reality
4. Malcolm Spoke / who listened?
5. a poem to complement other poems

### **NIKKI GIOVANNI (b. 1943)**

1. For Saundra
2. Beautiful Black Men
3. Nikki-Rosa
4. Knoxville, Tennessee
5. From a Logical Point of View

### **JAMES ALAN McPHERSON (b. 1943)**

1. A Solo Song: For Doc

### **QUINCY TROUPE (b. 1943)**

1. In Texas Grass
2. Conversation Overheard
3. Impressions / of Chicago; For Howlin' Wolf

### **CAROLYN M. RODGERS (b. 1945)**

1. Jesus Was Crucified
2. It Is Deep
3. For Sistuhs Wearin' Straight Hair

### **Literature Since 1975**

### **ALBERT MURRAY (b. 1916)**

1. Train Whistle Guitar
2. 1. [History Lessons]

## **MAYA ANGELOU (b. 1928)**

1. Still I Rise
2. My Arkansas
3. I Know Why the Caged Bird Sings
4. 1. Chapter 15 [Mrs. Flowers]  
2. Chapter 16 ["Mam"]

## **PAULE MARSHALL (b. 1929)**

1. Reena
2. To Da-Duh, in Memoriam
3. The Making of a Writer: From the Poets in the
4. Kitchen

## **ADRIENNE KENNEDY (b. 1931)**

1. A Movie Star Has to Star in Black and White †

## **TONI MORRISON (b. 1931)**

1. Song of Solomon
2. 1. Part II
  2. 1. Chapter 10
  2. Chapter 11
  3. Chapter 12
  4. Chapter 13
  5. Chapter 14
  6. Chapter 15
3. Rootedness: The Ancestor as Foundation
4. The Site of Memory
5. Unspeakable Things Unspoken: The Afro-American
6. Presence in American Literature

## **ERNEST J. GAINES (b. 1933)**

1. The Sky Is Gray

## **CLARENCE MAJOR (b. 1936)**

1. Swallow the Lake
2. Round Midnight
3. On Watching a Caterpillar Become a Butterfly
4. Chicago Heat

**LEON FORREST (1937–1997)**

1. There Is a Tree More Ancient Than Eden
2.     1. The Epistle of Sweetie Reed

**JOHN EDGAR WIDEMAN (b. 1941)**

1. Brothers and Keepers
2.     1. [Robby's Version]
3. Damballah

**SAMUEL R. DELANY (b. 1942)**

1. *From Atlantis: Model 1924*

**SHERLEY ANNE WILLIAMS (1944–1999)**

1. The Peacock Poems: 1
2. I Want Aretha to Set This to Music
3. Tell Martha Not to Moan

**ALICE WALKER (b. 1944)**

1. Women
2. Outcast
3. On Stripping Bark from Myself
4. "Good Night, Willie Lee, I'll See You in the Morning"
5. In Search of Our Mothers' Gardens
6. Everyday Use
7. Advancing Luna—and Ida B. Wells
8. The Color Purple
9.     1. [God Love All Them Feelings]

**AUGUST WILSON (b. 1945)**

1. Joe Turner's Come and Gone †

**MICHELLE CLIFF (b. 1946)**

1. Within the Veil
2. Columba

**OCTAVIA BUTLER (b. 1947)**

1. Bloodchild

**YUSEF KOMUNYAKAA (b. 1947)**

1. February in Sydney
2. Facing It
3. Sunday Afternoons
4. Banking Potatoes
5. Birds on a Powerline

## **NATHANIEL MACKEY (b. 1947)**

1. Falso Brilhante
2. Song of the Andoumboulou: 8
3. Djbot Baghostus's Run
4. 1. 26.IX.81

## **CHARLES JOHNSON (b. 1948)**

1. The Education of Mingo

## **NTOZAKE SHANGE (b. 1948)**

1. *From* for colored girls who have considered suicide / when the rainbow is enuf
2. Nappy Edges
3. Bocas: A Daughter's Geography

## **GAYL JONES (b. 1949)**

1. *From* Corregidora

## **JAMAICA KINCAID (b. 1949)**

1. Annie John
2. 1. Chapter Two. The Circling Hand

## **DAVID BRADLEY (b. 1950)**

1. The Chaneyville Incident
2. 1. [Old Jack]

## **GLORIA NAYLOR (b. 1950)**

1. The Women of Brewster Place
2. 1. The Two

## **RITA DOVE (b. 1952)**

1. David Walker (1785–1830)
2. Parsley
3. Receiving the Stigmata

4. Thomas and Beulah
5.
  1. The Event •
  2. Motherhood
  3. Daystar
  4. The Oriental Ballerina
6. Pastoral
7. Mother Love
8.
  1. Statistic: The Witness
  2. Mother Love
  3. Demeter Mourning
  4. History
  5. Demeter's Prayer to Hades

## **WALTER MOSLEY (b. 1952)**

1. Equal Opportunity

## **HARRYETTE MULLEN (b. 1953)**

1. Muse & Drudge
2.
  1. [Sapphire's lyre styles]
  2. [country clothes hung on her all and sundry]
  3. [odds meeting on a bus]
  4. [why these blues come from us]
  5. [go on sister sing your song]
  6. [tomboy girl with cowboy boots]
  7. [sauce squandering sassy cook]
  8. [marry at a hotel, annul 'em]
  9. [precious cargo up crooked alleys]
  10. [with all that rope they gave us]
  11. [the royal yellow sovereign]
  12. [tom-tom can't catch]
  13. [massa had a yellor]
  14. [cough drops prick thick]
  15. [ain't cut drylongso]
  16. [soulless divaism]
  17. [moon, whoever knew you]

## **ESSEX HEMPHILL (1957–1995)**

1. Conditions
2.
  1. XXI
  2. XXII
  3. XXIV

## **CARYL PHILLIPS (b. 1958)**

1. **Crossing the River**

2.
  1. II. West

## **EDWIDGE DANTICAT (b. 1969)**

1. **Breath, Eyes, Memory**

2.
  1. **Chapter 1**

2.
  2. **Chapter 35**

## **COLSON WHITEHEAD (b. 1969)**

1. **John Henry Days**

2.
  1. **[1]**

2.
  2. **[2]**

2.
  3. **[3]**

## **Selected Bibliographies**

## **Timeline**

## **Audio Companion Liner Notes**

---