

# Table of Contents

## Unit 1 Origin: Out of Africa



<b>Unit 1 Introduction</b> .....	
	Africa Map and Facts ..... 4
	Africanisms in the English Language ..... 6
<b>Literature</b>	
<b>Proverbs</b>	
<b>Traditional</b>	The Origin of African Proverbial Wisdom ..... 8
	African Proverbial Wisdom..... 10
<b>The Folktale</b>	
<b>Traditional</b>	“All Stories are Anansi’s” ..... 14
	“How Many Spots Does a Leopard Have?” ..... 20
	“The White Man and the Snake” ..... 25
	“Tug of War” ..... 26
	“Talk” ..... 32
<b>Religious Verse</b>	
<b>Akhenaten</b>	“Great Hymn to the Aten” ..... 38
<b>Epic Poetry</b>	
<b>Bamba Suso</b>	from <i>Sunjata</i> ..... 46
<b>The Autobiographical Narrative</b>	
<b>Olaudah Equiano</b>	“My Early Life,” from <i>The Interesting Narrative of the Life of Olaudah Equiano</i> ..... 54
<b>Speaking and Listening Skills</b> .....	70
<b>Writing Activities</b> .....	72
 <b>Focus on: Traditional African Music</b> .....	73
The Role of Music in Traditional African Culture.....	75
The Rhythmical Complexity of Traditional African Music.....	76

The Communal Role of Dance in Traditional African Culture. . . . .	77
The Call-and-Response Tradition . . . . .	79
Traditional African Instruments . . . . .	80
Musical Traditions That Survived the African Diaspora . . . . .	82

## Unit 2 Let My People Go, 1619–1865



<b>Unit 2 Introduction</b> . . . . .	86
Historical Background: Slavery and the Slave Trade. . . . .	88

### Literature

#### The Autobiographical Narrative

<b>Olaudah Equiano</b>	“Horrors of a Slave Ship,” from <i>The Interesting Narrative of the Life of Olaudah Equiano</i> . . . . .	96
<b>Nat Turner</b>	from “The Confessions of Nat Turner” . . . . .	104
<b>Frederick Douglass</b>	from <i>Narrative of the Life of Frederick Douglass, An American Slave</i> . . . . .	114
	“What to the Slave Is the Fourth of July?” . . . . .	122
<b>Harriet Jacobs</b>	from <i>Incidents in the Life of a Slave Girl</i> . . . . .	130

#### Speeches and Letters

<b>Sojourner Truth</b>	“Ar’ n’t I a Woman,” speech at the Akton Convention from <i>Reminiscences by Frances D. Gage of Sojourner Truth</i> . . . . .	144
<b>Benjamin Banneker</b>	<i>Letter to Thomas Jefferson</i> . . . . .	150

#### The Folktale

<b>Traditional</b>	“The Knee-High Man” . . . . .	156
	“Tar Baby” . . . . .	160
	“The Headless Hant” . . . . .	164

Poetry

**Traditional** "The Signifying Monkey" . . . . . 168

**Jupiter Hammon** from "An Address to Phillis Wheatley" . . . . . 172

**Phillis Wheatley** "On Being Brought from Africa to America" . . . . . 175

from "To S. M., a Young African Painter, on Seeing His Works" . . . . . 176

**Frances E. W. Harper** "Bury Me in a Free Land" . . . . . 180

"The Slave Auction" . . . . . 183

**James Whitfield** "Self-Reliance" . . . . . 186

The Novel

**William Wells Brown** "The Slave Auction," from *Clotel: A Tale of the Southern States* . . . . . 192

**Speaking and Listening Skills** . . . . . 198

**Writing Activities** . . . . . 200

 **Focus on: African-American Music to the Reconstruction Era** . . . . . 201

**The Spirituals** . . . . . 202

**Anonymous** from "Didn't My Lord Deliver Daniel" . . . . . 202

from "Sometimes I Feel like a Motherless Child" . . . . . 202

from "Swing Low, Sweet Chariot" . . . . . 203

from "Go Down, Moses" . . . . . 204

"Follow the Drinking Gourd" . . . . . 205

from "Nobody Knows the Trouble I've Seen" . . . . . 206

**W. E. B. Du Bois** "Of the Sorrow Songs," from *The Souls of Black Folk* . . . . . 206



**Work Songs and Field Hollers** . . . . . 207

**Anonymous** from "Well, My Hammer" . . . . . 207

"Long John" . . . . . 208

"Lawd, I'm Goin' to Take My Time" . . . . . 209

from "Mama's Gonna to Buy You a Mockin' Bird" . . . 210

"John Henry" . . . . . 211

**Outlaw Songs** . . . . . 212

**Anonymous** Po' Lazarus . . . . . 212

**African-American Dance in the Slavery and Reconstruction Eras** . . . . . 214



**Unit 3 Introduction** . . . . . 217

A Tour of Harlem, circa 1926 . . . . . 220

Historical Background: Reconstruction and Segregation . . . . . 222

A Glossary of Key Terms and Events from The History of Jim Crow . . . . . 224

Timeline: Major Events, 1863–1936 . . . . . 229

**Literature**

**The Biographical Narrative**

**Ann Petry** “The Flight,” from *Harriet Tubman: Conductor on the Underground Railroad* . . . . . 232

**The Autobiographical Narrative**

**Booker T. Washington** “The Struggle for an Education,” from *Up from Slavery* . . . . . 240

**Fanny Jackson Coppin** “Autobiography: A Sketch” and “Good Manners” from *Reminiscences of School Life* . . . . . 252

**Nonfiction**

**Ida B. Wells-Barnett** from “Southern Horrors: Lynch Law in All Its Phases” and *A Red Record* . . . . . 260

**W. E. B. Du Bois** “Of Our Spiritual Strivings,” from *The Souls of Black Folk* . . . . . 268

“Address to the Country” . . . . . 278

**Marcus Garvey** *Telegram Sent to the Disarmament Conference* . . . . . 284

Selected Quotations from the Speeches and Writings . 287

**Alain Locke** Preface to *The New Negro* . . . . . 290

**Arthur Schomburg** “The Negro Digs Up His Past” . . . . . 304

**Langston Hughes** “The Negro Artist and the Racial Mountain” . . . . . 314

**Poetry**

**Paul Laurence Dunbar** “We Wear the Mask” . . . . . 322

“Sympathy” . . . . . 324

**James Weldon Johnson** “The Creation,” from *God’s Trombones* . . . . . 328

**Fenton Johnson**

**Anne Spencer**

**Waverly Turner Carmichael**

**Alice Dunbar Nelson**

**Georgia Douglas Johnson**

**Angelina Weld Grimké**

**Claude McKay**

**Langston Hughes**



**Gwendolyn Bennett**

**Countee Cullen**



**Jean Toomer**

**Helene Johnson**

**Sterling Brown**

**Arna Bontemps**

“Lift Ev’ry Voice and Sing”	332
“The Awakening”	333
“The Banjo Player”	336
“White Things”	338
“Keep Me, Jesus, Keep Me”	339
“I Sit and Sew”	342
“The Heart of a Woman”	344
“The Black Finger”	345
“If We Must Die”	348
“The Tropics in New York”	350
“Outcast”	351
“The Negro Speaks of Rivers”	354
“Mother to Son”	356
“Dream Variations”	358
“Dreams”	358
“April Rain Song”	360
“Jazzonia”	362
“The Weary Blues”	363
“Harlem [2]”	364
“Daybreak in Alabama”	366
“Song for a Dark Girl”	368
“I, Too”	369
“Heritage”	372
“Fantasy”	374
“Incident”	378
“Heritage”	380
“Yet Do I Marvel”	384
“A Song of Praise”	386
“Scottsboro, Too, Is Worth Its Song”	387
“November Cotton Flower”	390
“Cotton Song”	392
“Magalu”	396
“Sonnet to a Negro in Harlem”	398
“Ma Rainey”	402
“The Day-Breakers”	408

	“Southern Mansion”	410	
	“A Black Man Talks of Reaping”	411	
<b>Fiction</b>			
	<b>Charles W. Chesnutt</b>	“The Bouquet”	414
	<b>Zora Neale Hurston</b>	<b>from</b> <i>Their Eyes Were Watching God</i>	426
Speaking and Listening Skills		434	
Writing Activities		436	
	<b>Focus on: The Birth of Uniquely American Music</b>	437	
<b>Origins of the Blues</b>		438	
	<b>Richard Jones</b>	“Trouble in Mind”	439
	The Content of Blues Songs	439	
	The Structure of a Blues Tune	439	
	<b>Alice Pearson</b>	<b>from</b> “Broken Levee Blues”	440
	<b>Blind Willie McTell</b>	“Statesboro Blues”	440
	The Blues Scale	441	
	Instrumentation for the Blues	442	
	Blues Styles and Places	443	
<b>Blues Artists</b>		443	
	<b>Robert Johnson</b>	“Cross Road Blues”	444
	<b>Huddie William Ledbetter</b>		
	<b>(Leadbelly)</b>	<b>from</b> “Please, Governor Neff”	445
		“Goodnight, Irene”	445
<b>Outlaw Songs</b>		447	
	<b>Traditional</b>	“Stagger Lee”	448
<b>New Musical Venues: Medicine Shows and Vaudeville</b>		448	
<b>Classic Blues</b>		450	
	<b>W. C. Handy</b>	“The St. Louis Blues”	451
<b>Boogie Woogie</b>		452	
<b>Gospel Blues</b>		454	
<b>Religious Music in the Post-Civil War Era</b>		455	
	Arranged Spirituals	455	

From Spirituals to Gospel . . . . .	456
Sanctified/Holiness . . . . .	457
Classic Gospel . . . . .	457
The Legacy of Gospel Music . . . . .	458
<b>Ragtime</b> . . . . .	459
<b>Jazz</b> . . . . .	460
Storyville . . . . .	461
<b>Lewis Allen (as performed by Billie Holiday) “Strange Fruit”</b> . . . . .	467
<b>The Golden Age of African-American Dance</b> . . . . .	469
The Cakewalk and the Origins of the Chorus Line . . . . .	469
Swing Dance . . . . .	470
Tap Dance . . . . .	470
Concert Dance Innovators . . . . .	473

## Unit 4 Civil Rights and Beyond, 1939–Present



<b>Unit 4 Introduction</b> . . . . .	477
<b>Timeline: Major Events, 1939–1995</b> . . . . .	480
<b>The Black Arts Movement, 1965–1975</b> . . . . .	483

### Literature

#### The Autobiographical Narrative

<b>Malcolm X</b>	<b>from</b> <i>The Autobiography of Malcolm X</i> . . . . .	484
<b>Maya Angelou</b>	<b>from</b> <i>I Know Why the Caged Bird Sings</i> . . . . .	504


#### Speeches and Letters

<b>Reverend Dr. Martin Luther King, Jr.</b>	<b>from</b> “Letter from Birmingham Jail” . . . . .	516
	“I Have a Dream” . . . . .	522
<b>Wynton Marsalis</b>	“Speech at Tulane University” . . . . .	528

## Poetry

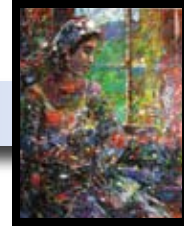
<b>Robert Hayden</b>	“Frederick Douglass” . . . . .	540
	“Those Winter Sundays” . . . . .	542
	“Homage to the Empress of the Blues” . . . . .	543
<b>Dudley Randall</b>	“Booker T. and W. E. B.” . . . . .	546
<b>Margaret Walker</b>	“For My People” . . . . .	550
	“The Ballad of the Free” . . . . .	553
	“For Malcolm X” . . . . .	555
<b>Gwendolyn Brooks</b>	“We Real Cool” . . . . .	558
	“Rudolph Is Tired of the City” . . . . .	560
	“Tommy” . . . . .	562
	“Narcissa” . . . . .	564
	“The Bean Eaters” . . . . .	565
<b>Amiri Baraka</b>	“Ka’ba” . . . . .	568
<b>Mari Evans</b>	“I Am a Black Woman” . . . . .	572
<b>Eloise Greenfield</b>	“By Myself” . . . . .	576
	“Harriet Tubman” . . . . .	578
<b>Sonia Sanchez</b>	“for our lady” . . . . .	582
	“to Kenny” . . . . .	584
	“WE CAN BE” . . . . .	584
	Selected haiku from <i>Love Poems</i> . . . . .	585
<b>Maya Angelou</b>	“Life Doesn’t Frighten Me” . . . . .	588
	“Woman Work” . . . . .	590
<b>Nikki Giovanni</b>	“Knoxville, Tennessee” . . . . .	594
	“Nikki-Rosa” . . . . .	596
	“The Drum” . . . . .	597
<b>Lucille Clifton</b>	“in the inner city” . . . . .	600
	“for deLawd” . . . . .	602
<b>Rita Dove</b>	“Parsley” . . . . .	606
<b>Michael S. Harper</b>	“Br’er Sterling and the Rocker” . . . . .	612
	“Use Trouble” . . . . .	614
<b>Derek Walcott</b>	“Che” . . . . .	618
	“Season of Phantasmal Peace” . . . . .	620
	“A Far Cry from Africa” . . . . .	622
	<b>from</b> <i>Map of the New World</i> : “I Archipelagoes” . . . . .	624



<b>Jay Wright</b>	“Benjamin Banneker Sends His Almanac to Thomas Jefferson” . . . . .	628
<b>Fiction</b>		
<b>Richard Wright</b>	“The Man Who Saw the Flood” . . . . .	632
<b>Dorothy West</b>	“The Richer, the Poorer” . . . . .	640
<b>Alice Walker</b>	“Everyday Use” . . . . .	646
<b>Toni Cade Bambara</b>	“Geraldine Moore: the Poet” . . . . .	656
	“Raymond’s Run” . . . . .	662
<b>Toni Morrison</b>	from <i>Beloved</i> . . . . .	672
<b>Drama</b>		
<b>Lorraine Hansberry</b>	<i>A Raisin in the Sun</i> , Act 1 . . . . .	676
<b>Ntozake Shange</b>	“lady in blue” . . . . .	696
<b>Speaking and Listening Skills</b>		700
<b>Writing Activities</b>		702
 <b>Focus on: The Triumph of African-American Music</b>		704
<b>Background: Swing Jazz and Jazz Standards</b>		704
<b>Bebop: Bird, Dizzy, and Monk</b>		705
<b>Thelonius Monk and Bernie Hanighen</b>	“Round Midnight” . . . . .	709
<b>Miles Davis and Cool Jazz</b>		710
<b>John Coltrane</b>		712
<b>John Coltrane</b>	“A Love Supreme” . . . . .	713
<b>Other Jazz Greats and Idioms: Hard Bop, Soul Jazz, Free Jazz, Jazz Fusion, Smooth Jazz</b>		715
<b>The Evolution of the Blues</b>		717
<b>What the Blues Became: Varieties of Popular Music from the 1950s to the Present</b>		719
<b>Early R&amp;B and Rock ‘n’ Roll</b>		719
<b>Jimi Hendrix</b>		722
<b>Motown</b>		722
<b>Marvin Gaye, Al Cleveland, and Renaldo Benson</b>	“What’s Going On” . . . . .	723
<b>Soul</b>		725
<b>Percy Sledge</b>	“When a Man Loves a Woman” . . . . .	726

Funk .....	729
Bob Marley and the Wailers .....	730
Hip Hop/Rap .....	731
Modern African-American Dance: Selected Developments .....	732
The Legacy of African-American Music .....	736

## A Gallery of African-American Art



<b>Edmonia Lewis</b>	<i>Hagar</i> .....	740
<b>Edward Mitchell Bannister</b>	<i>Woman Walking Down Path</i> .....	742
<b>Henry Ossawa Tanner</b>	<i>The Banjo Lesson</i> .....	744
	<i>The Good Shepherd</i> .....	746
	<i>The Wreck</i> .....	746
<b>Aaron Douglas</b>	<i>Study for Aspects of Negro Life: The Negro</i> <i>in an African Setting</i> .....	748
	<i>The Unknown</i> .....	750
<b>James VanDerZee</b>	<i>Satin and Pearls</i> .....	752
	<i>Father's Day</i> .....	752
	<i>Couple in Raccoon Coats</i> .....	754
<b>Augusta Savage</b>	<i>Gamin</i> .....	756
<b>Hilda Wilkinson Brown</b>	<i>Young Man Studying</i> .....	758
<b>Sargent Claude Johnson</b>	<i>Mask</i> .....	760
	<i>Singing Saints</i> .....	760
<b>Hale Woodruff</b>	<i>Returning Home</i> .....	762
	<i>Poor Man's Cotton</i> .....	764
<b>Charles Sallee</b>	<i>Swingtime</i> .....	766
<b>Lois Mailou Jones</b>	<i>Les Fetiches</i> .....	768
	<i>Portrait</i> .....	770
	<i>Jazz Combo</i> .....	770
<b>Jacob Lawrence</b>	<i>The Migration of the Negro, Panels 3 and 15</i> .....	772
	<i>The Migration of the Negro, Panels 10 and 58</i> .....	774
<b>William E. Smith</b>	<i>Pay Day</i> .....	776

<b>Gordon Parks</b>	<i>Char woman with Mop and Broom by American Flag</i> . . .778
	<i>Family in Apartment</i> . . . . .778
	<i>Football Practice</i> . . . . .778
	<i>Forging Class</i> . . . . .778
	<i>Photographer GP</i> . . . . .780
	<i>Queenie</i> . . . . .780
	<i>Woman and Dog</i> . . . . .780
<b>Horace Pippin</b>	<i>Mr. Prejudice</i> . . . . .782
<b>William A. Johnson</b>	<i>Dr. George Washington Carver</i> . . . . .784
<b>Beauford Delaney</b>	<i>Can Fire in the Park</i> . . . . .786
<b>James A. Porter</b>	<i>On a Cuban Bus</i> . . . . .788
<b>William Artis</b>	<i>Bust of Miss Coleman</i> . . . . .790
<b>James Hampton</b>	<i>The Throne of the Third Heaven of the Nations Millennium General Assembly</i> . . . . .792
<b>Hughie Lee-Smith</b>	<i>Boy With Tire</i> . . . . .794
<b>John Biggers</b>	Details from the mural <i>The History of Negro Education in Morris County, Texas</i> . . . . .796
<b>Richard Dempsey</b>	<i>Circus in Bogota</i> . . . . .800
<b>Lev T. Mills</b>	<i>Gemini I</i> . . . . .802
<b>Alma Woodsey Thomas</b>	<i>Eclipse</i> . . . . .804
<b>Charles Alston</b>	<i>M. L. K. Jr.</i> . . . . .806
<b>Elizabeth Catlett</b>	<i>Sharecropper</i> . . . . .808
<b>Frank Bowling</b>	<i>Where Is Lucienne?</i> . . . . .810
<b>Franklin White</b>	<i>Bacon and Eggs</i> . . . . .812
<b>Irene Clark</b>	<i>Blue Lizard</i> . . . . .814
<b>David Driskell</b>	<i>Women in Interiors</i> . . . . .816
<b>Romare Bearden</b>	<i>Roots Odyssey</i> . . . . .818
	<i>Ragging Home</i> . . . . .820
<b>Charles White</b>	<i>John Henry</i> . . . . .822
<b>George Wilson</b>	<i>Jumping Rope</i> . . . . .824
<b>Sam Gilliam</b>	<i>Open Cylinder</i> . . . . .826
<b>Rex Goreleigh</b>	<i>Red Barn</i> . . . . .828
<b>Frederick Brown</b>	<i>Stagger Lee</i> . . . . .830
<b>Richard Mayhew</b>	<i>Vista</i> . . . . .832

	<i>Summer Serenade</i> . . . . .	832
<b>Derek Walcott</b>	<i>Breakers, Becune Point</i> . . . . .	834
<b>Louis Delsarte</b>	<i>Reflections</i> . . . . .	836
	<i>The Search</i> . . . . .	836

## Appendices



<b>Acknowledgements</b> . . . . .	838
<b>Handbook of Literary Terms</b> . . . . .	000
<b>Glossary</b> . . . . .	000
<b>Subject Index</b> . . . . .	000
<b>Index of Names</b> . . . . .	000
<b>Index of Authors, Titles, and First Lines</b> . . . . .	000
<b>Index of Terms for the Study of Literature, Art, Music, and Dance</b> . . . . .	000
<b>Index of Skills</b> . . . . .	000