

The Power Perspective: Reading the Literature of the Civil Rights Movement through a Socio-Historical Lens

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Introduction

Literature and culture have a reciprocal relationship in which literature is both a product of and a vehicle for societal norms. Culture is an ever-changing force that forms perceptions, values, and creates the conditions in which art and literature are made. Literature is a response to culture; it can either function as a mirror, reflecting and reinforcing the dominant values and ideals, or it can function as an agent of change. When literature becomes transgressive, it has the ability to function as an agent of social and political change, toppling dominant values and re-shaping society.

In this unit, students will explore the reciprocity between literature and culture and come to understand the inextricable link between literature and the socio-historical context (historical and cultural) in which it is created. The literature of the Civil Rights Movement provides an ideal topic for exploration of historical and cultural connections to literature. This unit specifically focuses on how the Black Power and Black Arts Movements (BAM) created an artistic and political subculture that subverted the ideals of dominant culture and created a new aesthetic that unified art and politics. This new aesthetic gave voice to marginalized African Americans and reflected their reality, culture, and history. Students will analyze multiple genres for thematic parallels and articulate in writing the relationship between society and literature.

Background

I teach eight grade Language Arts in a high-poverty neighborhood in North East Charlotte. As a whole, ninety-seven percent of our students are Economically Disadvantaged. Only thirty-three percent of our incoming 8th grade class scored proficient on the 2011 End of Grade test. The student population at my school is sixty percent African American, thirty-three percent Hispanic, and three percent White.

The majority of our students have deficits in background knowledge which, combined with literacy deficits, impede academic abilities. Because many of our students have not been exposed to a wide range of literature, they often have trouble accessing unfamiliar thematic material or literature that is allusive either to historical events or cultural phenomenon.

My classes are mixed-ability, Standard Language Arts classes. While I have a few academically gifted students, the majority of my students are reading below grade level. I use heterogeneous collaborative learning structures to engage and support all of my students. The mixed-ability grouping provides peer support to lower-ability students while also providing extension opportunities for middle and high-level learners.

In order to engage my students with the material, a variety of media will be required. Initially, the material needs to be made relevant so that students can make historical, cultural, and personal connections as the unit progresses. Scaffolding and high-interest activities will be employed through out the unit in order to facilitate motivation and engagement.

Content Objectives

The primary aim of this unit is for my students to conduct a socio-historical reading of literature which will enable them to articulate the ways in which culture and historical period influence literature. The culminating activity for the unit is an essay in which students use nonfiction essays to support a socio-historical interpretation of Toni Morrison's *The Bluest Eye*. Inherent in the confluence of culture, history, and literature is the understanding that culture is not only a product, but also a driving force of culture. Great works of literature have often mobilized social change and influenced cultural perceptions. I want to my students to see the power behind great literature; by changing the narrative, literature can change the course of history.

The secondary aim of this unit is to provide my students with an understanding of literature (and history) that goes beyond the limitations of standardized testing and the Anglo-American literary canon that dominates our curriculum. Most of my students have had little to no exposure to the philosophy of Black Power, nor are they aware of any major African-American artistic movement beyond the Harlem Renaissance. A study of Black Power and the Black Arts Movement allows my students to experience the time period through a fresh lens. I want for them to experience the movement with the passion and intensity that will do justice to the men and women who lived it.

The unit is divided into two parts. Part one of this unit provides a background of the Black Power and Black Arts Movement as told through primary sources. Students will read about Black Power from the perspectives of those who constructed, defined, and lived it. This beginning section of the unit is designed to cover a week of instruction in hour and a half blocks of time. The complexity of the texts and rigor of the tasks are such that additional time and significant scaffolding may be required for some students. Instead of constructing each activity as a lesson plan for class period or a day, these activities are intended to be fluid. The topics in this unit are dense, and I anticipate that students will need to have time to talk-out the concepts. I also anticipate that this material will evoke strong emotional responses, which will also necessitate time for unscheduled, productive discourse. As a whole, the unit is intended to last one month for a class with ninety minute block meeting daily. Part one will necessitate five to six class periods, and part two will comprise the remaining time, with the final three class periods dedicated to a writing workshop for the culminating activity.

Part one of the unit is broken into three sub-topics: Power and Poverty, Black Power and Self-Image, and the Black Arts Movement. Each sub-topic builds upon previous material in order to help students understand the philosophical tenets of Black

Power and the alternative structures and pathways it created. Using both literary nonfiction and informational texts, students will build a strong understanding of a tumultuous time in American history that created an artistic movement that worked toward enfranchisement and a new aesthetic in which marginalized populations appropriated the right of voice. This introduction will provide students with the historical context that will make the thematic material of *The Bluest Eye* more resonant, relatable, and jarring.

Part two is a novel study of Toni Morrison's *The Bluest Eye*. Though Morrison was not an official member of the Black Arts Movement, she worked closely (and taught) a number of the Movement's members, and her literature exemplifies the marriage of politics and art espoused by BAM. Written between 1962-1965, Morrison was influenced by the "reclamation of racial beauty in the sixties"ⁱ which was a direct result of the Civil Rights Movement, and more specifically, the recreation of self-image led by the Black Power and BAM. According to Morrison, *The Bluest Eye* was intended to show the devastation dominant culture can inflict on those whom are deemed outside the ideal. According to Morrison, "the assertion of racial beauty was not a reaction to the self-mocking, humorous critique of cultural/racial foibles common in all groups, but against the damaging internalization of assumptions of immutable inferiority originating in an outside gaze. I focused, therefore, on how something as grotesque as the dehumanization of an entire race could take root inside the most delicate member of society: a child; the most vulnerable member: a female."ⁱⁱ

Thematically, Morrison's novel addresses multiple modes of oppression: poverty, prestige, gender, race, cultural ideals of beauty. This is a prime basis for the kind of socio-historical analysis of literature that my students need in order to understand literature as both a product and agent of culture. The novel study will include triangulation with previously read nonfiction texts from part one as students draw parallels develop an understanding of historical and cultural context.

As a culminating activity for the unit, students will use the close-reading skills they have developed through out the unit to connect the nonfiction content with literary analysis. Students will write a five paragraph essay in which they cite specific textual evidence that demonstrates the connections between Black Power and BAM philosophy and the themes in *The Bluest Eye*.

The unit requires close reading of texts and every activity within the unit requires that students cite textual evidence to support their conclusions, which aligns with the Common Core State Standards (CCSS) College and Career Anchor Standards for Reading. Part One of this unit specifically aligns with CCSS RI 8.1, RI 8.2, RI8.4, RI8.6, and RI8.7. Part two aligns with RL 8.1, RL 8.2, R.L 8.3, R.L 8.5, R.L 8.9, R.L 8.10, W 8.2, W8.5, W8.5, W8.9, W8.10.

Teaching Strategies

Nonfiction Text Analysis: SOAPSTone

SOAPSTone is an analysis strategy for use with nonfiction texts. This strategy provides a guided framework for analysis that engages students in a close reading of complex texts while incorporating a wide range of concepts, including author's purpose, historical context, perspective, and style. This strategy works well with three-column graphic organizer. In the left column, provide students with the corresponding criteria for analysis and guiding questions. Guiding questions can be adapted depending on the intended outcome for the activity, but the questions should be general enough that students can derive meaning from the document without influence. Students record their responses in the middle column during individual or paired reading. The third column is used to record clarifications, corrections, or additional ideas generated in small-group or whole-class discussions. The components of SOAPSTone are: speaker, occasion, audience, purpose, subject, and tone.

Speaker: Who is the speaker? What is the speaker's point of view? Does the speaker seem to be affiliated with an organization? Does the speaker have any apparent bias?

Occasion: What is the time period in which this document was created? Does the time period affect the language of the document? Where was the document created? How does this affect the document? Why are the time and place in which this document was created important?

Audience: What is the intended audience for this document? Why is this the targeted audience? In what ways did the author craft the message of the document for this audience? How does the type of language used in the document relate to the intended audience?

Purpose: Why did the author create this document? What does the author want the audience to think, feel, or do or not do after reading the document?

Subject: What is the main idea of the document? What are the important details support the main idea? Does the author address any opposing ideas?

Tone: What is the author's attitude toward the subject? What is the author's attitude toward the intended audience? Does the author use more positive or negative language? What words are the most powerfully positive or negative?

Jigsaw

A jigsaw is a cooperative learning strategy that helps introduce new information in an expeditious manner. Students are divided into group of 4-5, depending on the material. Each student will then move into a specialty group where they will become experts in one

aspect of the new information. Students from specialty groups then return to their home groups and share the information. This strategy keeps every child engaged and accountable, and also allows for movement within the classroom.

Reciprocal Teaching: Literature Circles

Reciprocal teaching in the form of literature circles is a cooperative learning strategy in which students engage in group discussions and inquiry to analyze literature. Literature circles can be structured or unstructured, depending on the needs of the students. With my middle school students, I use structured literature circles in which every student is given a role within the group. I find that the use of roles keeps students accountable for their learning, increases engagement, and also alleviates the anxiety students may have about collaborative learning since students know exactly what is expected from them.

Dialectical Journals

Dialectical journals are double entry journals in which students record significant passages from the text on the left and their interpretations and reflections on the right. This can be a powerful strategy for self-directed, deep inquiry of a text. Guiding questions can also be provided for specific outcomes.

Text Triangulation

Text triangulation is a strategy in which one or more texts are used to assist with increasing or decreasing complexity as needed. Use of multiple texts allows students to access a concept through multiple genres and media, creating more meaningful learning.

Thinking Like a Disciplinarian

Thinking Like a Disciplinarian is a text analysis strategy that requires the reader to apply multiple perspectives to a text. This strategy is especially useful in helping students attain new ways of deconstructing a text through multiple frameworks. Students analyze the text using domain-specific strategies and vocabulary, using levels of questioning with varying complexity. A concentric circle graphic organizer works well with this strategy, with the broader questions in the outer circles and increasing specificity near the core. Though this strategy was designed as a companion to Depth and Complexity imperatives, it can easily be differentiated, with disciplines assigned to students according to readiness level.

Activities

Part One: Historical Context, Black Power and the Black Arts Movement

Lesson One: Power and Poverty

Texts:

- “Power and Racism” Stokely Carmichael (Paragraphs 1-2, 6, 13-15, 21, 28)
- Photographs by Bob Adelman:
 - *Out of Work, Out of Luck*
 - *Chewing the Fat*
 - *The Bedford Stuyvesant Ghetto*
 - *Angel, Bedford Stuyvesant Neighborhood*
 - *Eartha Holman, a Single Mother on Welfare...*
 - *Riot Control: Police Patrol the Streets...*

For lesson one, students will be using text triangulation to understand the correlation between poverty and racism as articulated by Stokely Carmichael in “Power and Racism.” Before I give my students the texts, I will prime them for the subject by allowing them to explore the nuances of the word “power” and photographic representations of the impoverished conditions referenced in Carmichael’s writing.

It’s important to get my students thinking about the varied connotations, definitions, and uses of the word “power” so that they can analyze its use within the Civil Rights Movement. From this lesson, I want my students to understand that the “power” in Black Power was a matter of agency, equality, and autonomy for the black community. I want them to be able to confront their own biases and the biases of dominant culture as they pertain to “power” and the Black Power Movement.

As a class, students will be asked to generate definitions and examples for the word “power.” After the words have been compiled as a word splash on poster paper, I will ask the students to sort the word splash into lists of positive and negative.

Students will then be given following definitions of power:

1. ability to do or act; capability of doing or accomplishing something.
2. political or national strength: *the balance of power in Europe.*
great or marked ability to do or act; strength; might; force.
3. the possession of control or command over others; authority; ascendancy: *power over men's minds.*

Students will be asked to compare these definitions with those generated by the class. Does anything seem to be left out of these definitions? Which of these definitions seem to have a positive or negative bias?

Students will then be given the five photographs from Bob Adelman depicting impoverished black families and communities in the 1960s. Guiding questions will cue students to consider the time period of the photographs, the location, and living conditions. Students will be asked what aspects of power are present in the photographs. Students will be asked to state explicitly what they see in the photographs. What story is being told to the viewer? Students will then be asked to consider what they do not see in the photographs. What is left out? What story is left untold?

The last piece of text given to the students will be the excerpts from “Power and

Racism.” Students will conduct two readings of the text. First, students will read independently, annotating the text according to interest. On the first read, I like to give students an opportunity to look for moving, interesting, or confusing passages. This is a good time for students to make authentic connections with the text before they begin analyzing the pieces. Two of the “golden lines,” passages I’ve found particularly and powerful and moving, that will be used to initiate discussion after the first read are: “A man needs a black panther on his side when he must endure...”ⁱⁱⁱ “We are just going to work I the way *we* see fit, and on the goals *we* define, not for our civil rights, but for all our human rights.”^{iv}

For the second reading, students will read aloud in heterogeneous pairings. The pairs will then use a SOAPSTONE graphic organizer to analyze the text.

To summarize the lesson, students will be asked to respond to the following writing prompt:

Which definition(s) of power do you find in Carmichael’s arguments? What do you think Carmichael’s personal definition of power would be?

Lesson Two: Black Power and Self-Image

Texts:

- “The Negro-American: His Self-Image and Integration” Alvin F. Poussaint (paragraphs 3, 5, 6, 23)
- “Super Black Man” by John E. Johnson, Jr.
- “To Those of My Sister who Kept their Naturals” Gwendolyn Brooks
- <http://www.ferris.edu/htmls/news/jimcrow/index.htm>
- *Black Panther: The Revolutionary Art of Emory Douglas*
- Photographs by Bob Adelman
 - *Black Enterprise: A Peddler Displays His Wares in a Doorway on 125th St*
 - *Black Power: Stokely Carmichael Salutes a Peace Rally at the United Nations*

This lesson will begin with an exploration of how self-image is developed. I want my students to make connections between how they are influenced by the ideals of dominant culture. It is important for them to understand self-image as a socialization process and the ways in which stereotypes are perpetuated so that they can understand the importance of self-actualization for oppressed populations.

Students will be asked to brainstorm ways in which their self-image has been influenced. How was your self-image formed? What people/forces/media cause this? Students will read “To Those of My sisters Who Kept Their Naturals” and discuss how it relates to self-image.

Students will then read the excerpts from “the Negro-American: His Self-Image and Integration” independently. This text has an especially difficult subject matter, and I expect that students may initially struggle with Poussaint’s argument about overcoming negative self-image. It is likely that pejorative portrayals and stereotypes are not subjects

that my students have had an opportunities to discuss openly in the past. They may be confused, defensive, or upset by the subject. To help my students navigate this emotionally-charged subject, this class period will make heavy use of dialectical journals. As students read, they will record quotations and questions, stopping to explore their emotional responses and connections to these passages. Students will be encouraged to provide uncensored responses in their journals; they should openly explore their reactions. Journaling will help students organize and delve into their thought processes and reactions before the class engages in discussion.

The Jim Crow Museum of Racist Memorabilia (Ferris University) is a resource that will contextualize Poussaint's arguments through their database of harmful African-American caricatures. This is an excellent resource for a close examination of pervasive racial stereotypes and their influence on modern society. Students will be divided into "specialty" groups for 5 caricatures: The Brute, Tom, Mammy, Pickaninny, and Sapphire. Each group will read an article about how the caricature was used to disparage African-Americans, the role media played in perpetuating the stereotype, the detriment it cause the community, and how it pervades modern society. Members from each specialty group will then come together and share their expertise. After students present their information, they will facilitate a discussion in which all of the "pieces of the puzzle" come together.

Once students understand the negative stereotypes that Black Power activists sought to overcome, the focus will be turned to how those stereotypes were combatted. Students will use "Super Black Man" and the art of Emory Douglas as counter-examples. Students will use SOAPStone to analyze "Super Black Man" and select which of Douglas's paintings best represent Johnson's ideas.

To summarize the lesson, students will be asked to respond to the following writing prompts:

How does self-image affect ones' life? How can self-image be used as social control? Why was important for Black Power to address self-image?

Lesson Three: The Black Arts Movement

Texts:

- "The Black Arts Movement" Larry Neal
- "Black Bourgeoisie" Amiri Baraka
- "Preface to a Twenty Volume Suicide Note" Amiri Baraka
- "On Hearing 'The girl with the Flaxen Hair'" Nikki Giovanni
- "Always There Are Children" Nikki Giovanni
- "Luxury" Nikki Giovanni
- "Poetry" Nikki Giovanni
- "the self-hatred of don l. lee" Haki Madhubuti
- "stereo" Haki Madhubuti
- "Reflections After the June 12th March for Disarmament" Sonia Sanchez

Lesson three will begin with a study of the philosophical underpinnings of the Black

Arts Movement (BAM). BAM was a natural product of Black Power because, where “one is concerned with the relationship between art and politics; the other with the art of politics.”^v Because the movement sought to empower the community through creation of alternative structures, re-appropriation of cultural identity, ideals, and knowledge were necessary. BAM sought to use art as a means of empowerment and change in the personal, social, and political spheres.

In order to activate the idea of art, and literature in particular, as an agent of change, this lesson will begin with a quote from Larry’s Neal’s essay, “The Black Arts Movement.” Using dialectical journals, students will be asked how culture is built. What are the pillars of a culture? Students will then be asked what Neal means by, “...destroy the culture and you destroy the people.”

By lesson three, students will have sufficient background knowledge that some of the scaffolding can be removed. At this point, students will be assigned to literature study circles. Each circle will be provided with folders containing excerpts from “The Black Arts Movement” and an assortment of poems. In Larry Neal’s essay, he provides an in-depth discussion of the new aesthetic meant to be created in BAM literature. This aesthetic was meant to create “separate symbolism, mythology, critique, and iconology” from dominant Western culture. While some of the poems provided to students will be overtly political, other poems will make more subtle use of the BAM approach. Students will engage in a guided inquiry and discussion in which they will find the parallels between the aesthetic outlined by Neal and the assorted poems.

Lesson Four: “Black Power Mixed Tape”

Video: The Black Power Mixed Tape 1967-1975

After Viewing, students will use their notes taken in their dialectical journals, two to three poems and one of the essays studied during part one of the unit. Students will use these resources to create “found poetry.” Students will be cued to skim through these texts and highlight any words that grab their attention as they are reading. Students will then arrange the chosen words and phrases into an original poem.

Part Two: Reading the Black Power Perspective in *The Bluest Eye*

Lesson 1: Recognizing the Aesthetic

Students will begin the novel study by working on their literature circles roles. As students become acclimated to the novel, close read questions will be provided to help them access deeper meaning in the text. Students will use dialectical journals to identify passages that demonstrate Neal’s aesthetic of “separate symbolism, mythology, critique, and iconology.” This phase of the novel study will include the prologue and pages 1-80

of the novel. Class periods during this time should be divided into thirds, allowing for reading (whole-class, paired, or independent), literature circle discussions, and journal writing.

Literature Circles will be organized using heterogeneous grouping based on reading ability. The different roles within the group provide tiered assignments, so students can be matched with the role that provides support and extension based on individual ability. Though a variety of roles are available for literature circles, I prefer to use roles that will enable in-depth discussions of the text for all members of the group and focus on literacy skill development for select members of the group.

Discussion Director: The Discussion Director is responsible for identifying important symbolic and thematic material in the text and developing rigorous questions for the group. This role is best for a high-level student who is in need of extension.

Literary Luminary: The Literary Luminary annotates passages that are powerful, interesting, or confusing. This role can also be specialized to focus on one element of fiction or literary device. This is a good role for a mid-to-high level student and facilitates use of citations and textual evidence in literary analysis.

Summarizer: The Summarizer identifies the key information in a chapter (or assigned reading) and develops a comprehensive summary. This role can be used as a tandem assignment in which a struggling student is paired with a medium to high-level student who can model summarizing. The students would complete their summaries independently, then come together to collaborate before meeting with the group.

Connector: The connector is responsible for making text-to-self, text-to-text, and text-to-world connections. For a struggling student, this role provides an opportunity to work on referencing textual evidence while working within an accessible framework. This complexity of role can also be increased by providing the student with additional readings for text-to-text and text-to-world connection that the student would then present to the group.

Lesson 2: Analyzing Fiction for Social Structures

Once students have become familiar with the literary elements in the novel, a series of discipline-specific frames will be used for analysis. The following four frames were designed specifically to guide students into reading the societal and cultural structures in *The Bluest Eye*: psychologist, sociologist, anthropologist, and linguist. Students will use these frames as a lens with which to “think like a disciplinarian.” This will allow students to use the tools of social analysis in a user-friendly framework. Each discipline begins with broader questions, then works into a core of more rigorous questions that will guide students through a socio-historical reading. I will begin with the Reading Like a Psychologist frame because characterization and character motivation are concepts already familiar to my students.

Name: _____

Block: _____ *The Bluest Eye* Chapter: _____

What are the characters dominant attributes? How does the character demonstrate these? (Remember STEAL)

How do the character's upbringing and experiences develop these character traits? Has this character been influenced by someone or something?

**What are the major sources of internal and external conflict for the character?
What in the character's history and personality causes these conflicts?**

Psychologist

Explore the reasons why people act and think the way they do with an emphasis on emotional responses and how experiences shape their personalities.

Name: _____

Block: _____ *The Bluest Eye* Chapter: _____

What is the standard of living for the characters in the novel? Are these conditions consistent or are there differences between how the characters live?

What are the customs, rituals, and standards for behavior? Why are these important to the story?

Are there characters who choose to defy the customs or standards for behavior? What effect does this have on the plot and the other characters?

Anthropologist

Explore the conditions in which the characters live and their customs. What does this tell us about their cultural beliefs and ideals?

Name: _____

Block: _____ *The Bluest Eye* Chapter: _____

What are the major institutions that the characters interact with? Describe these interactions. When are these interactions positive? When are they negative?

What similar ideas or beliefs do these institutions reinforce? What are the dominant beliefs (cultural ideals) that these institutions represent? Do the characters agree or disagree with these ideas?

What affect do the cultural ideals have on the characters? How do the characters conform or not conform to these ideals?

Sociologist

Explore the relationship between groups and individuals. Examine how institutions such as school, church, and government, and media create and reinforce culture.

Name: _____

Block: _____ *The Bluest Eye* Chapter: _____

What kind of language does the author use? Is the style of the language consistent or does it change through out the novel?

What does the language of the novel tell the reader about the culture in which it was created?

What kinds of language do the characters use? What cultural clues is the author giving the reader by choosing to have the characters speak this way?

Linguist

**Explore the author's use of language.
How is language connected to culture?
What can we infer about characters
and the author based on language use?**

Lesson 3: Drawing Parallels between Texts

In preparation for the culminating activity, students will begin to use the discipline-specific analysis frames to draw parallels between the novel and the literary nonfiction from part one of the unit. The analysis frames and dialectical journals will be used as resources for prewriting.

Culminating Activity:

Students will write a 5 paragraph essay discussing the socio-historical influences in Toni Morrison's *The Bluest Eye* using a minimum of one of the nonfiction pieces as support.

Resources:

Reading List for Students and Teachers:

Nonfiction:

“Power and Racism” Stokely Carmichael

“The Black Arts Movement” Larry Neal

“Super Black Man” by John E. Johnson, Jr.

Poetry:

“Black Bourgeoisie” Amiri Baraka

“Preface to a Twenty Volume Suicide Note” Amiri Baraka

“On Hearing ‘The girl with the Flaxen Hair’” Nikki Giovanni

“Always There Are Children” Nikki Giovanni

“Luxury” Nikki Giovanni

“Poetry” Nikki Giovanni

“the self-hatred of don l. lee” Haki Madhubuti

“stereo” Haki Madhubuti

“Reflections After the June 12th March for Disarmament” Sonia Sanchez

“To Those of My Sister who Kept their Naturals” Gwendolyn Brooks

Fiction:

The Bluest Eye Toni Morrison

Annotated Bibliography

- Adelman, Bob, and Charles Johnson. *Mine eyes have seen: bearing witness to the struggle for Civil Rights*. New York: Time Home Entertainment, 2007.
This is a striking collection of photographs that chronicle the era of Civil Right Movement. The collection is broad and depicts multiple aspects of humanity, living conditions, and struggle. This book has wide application through out the unit.
- Barbour, Floyd B.. *The Black Power revolt; a collection of essays*. Boston: P. Sargent, 1968.
Many of the essays used in part one of this unit are pulled from this resource. This is an extension collection of work that is divided into sub-topics: Black Power Through out History; Black Power: the Concept; Black Power in Action; and Black Power and Me.
- Brooks, Gwendolyn. *A Broadside Treasury, 1965-1970*. [1st ed. Detroit, Mich.: Broadside Press, 1972]1971.
This anthology of poetry includes work from Nikki Giovanni and Don L. Lee (Haki Hadhubuti).
- Brooks, Gwendolyn. *In Montgomery, and other poems*. Chicago: Third World Press, 2003.
This is an extensive collection of Brooks' poetry.
- Colson, Mary. *The story behind Toni Morrison's The Bluest Eye*. Chicago, Ill.: Heinemann Library, 2006.
This is a small companion piece for use with *The Bluest Eye*. It provides background information on Toni Morrison, the setting of the book, and the time period in which it was written.
- Douglas, Emory, Bobby Seale, Sam Durant, and Sonia Sanchez. *Black Panther: the revolutionary art of Emory Douglas*. New York, NY: Rizzoli, 2007.
This is a collection of Emory Douglas's art and propaganda for the Black Panther Party. It provides a vibrant visual backdrop for many of the readings in the unit.
- Giovanni, Nikki, and Virginia C. Fowler. *The collected poetry of Nikki Giovanni, 1968-1998*. New York: William Morrow, 2003.
This is a comprehensive collection of Nikki Giovanni's poetry.
- Ferris State University. "Jim Crow Museum of Racist Memorabilia." Ferris State University. <http://www.ferris.edu/jimcrow> (accessed October 3, 2012).
The intent of this website is to teach tolerance using the tools of intolerance. It has a large database relating to Jim Crow, the history of violence, and the stereotypes that were used as a means of oppression.
- Morrison, Toni. *The Bluest Eye*. New York: Plume Book, 1994.
This is a profound novel that exposes the ways in which a society can destroy its people through racism, poverty, and unattainable ideals for beauty.
- Neal, Larry. "The Black Arts Movement." In *The Black Arts Movement*. [1st electronic ed. New York, NY: New York University. School of the Arts, 1968. 29-38.
In this chapter, Neal elaborates on the background, purpose, and future of the Black Arts Movement.
- The Vintage book of African American poetry [pbk]: 20years of vision, struggle, power,*

beauty, and triumph from 50 outstanding poets. New York, N.Y.: Vintage Books
:, 2000.

This anthology has a wide range of work from African-American poets including Amiri Baraka, Sonia Sanchez, Gwendolyn Brooks, Nikki Giovanni, and Haki Hadhubuti.

ⁱ Morrison, Toni. *The Bluest Eye*. New York: Plume Book, 1994, 210.

ⁱⁱ Morrison, Toni. *The Bluest Eye*. New York: Plume Book, 1994, 210.

ⁱⁱⁱ Barbour, Floyd B.. *The Black Power revolt; a collection of essays*. Boston: P. Sargent, 1968, 63.

^{iv} Barbour, Floyd B.. *The Black Power revolt; a collection of essays*. Boston: P. Sargent, 1968, 71.

^v Neal, Larry. "The Black Arts Movement." In *The Black Arts Movement*. [1st electronic ed. New York, NY: New York University. School of the Arts, 1968, 29.