CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

TEACHING READING IN BLACK LITERATURE

BY A CONTRASTIVE ANALYSIS APPROACH

A project submitted in partial satisfaction of the requirements for the degree of Master of Arts in Education

SECONDARY READING

by

Emily Lynette Kemp

July, 1975
The project of Emily Lynette Kemp is approved:

California State University, Northridge

July, 1975
DEDICATION

To my Seanne and my Allison

To Dr. Barnabas Hughes, O.F.M., my Principal Adviser, whose many suggestions are greatly appreciated;

To Dr. John Hayden, whose penetrating insight has enriched my thinking and contributed immeasurably to my interest in improving the reading levels of bi-dialectal speakers;

To Dudley Blake, whose assistance and encouragement is also greatly appreciated;

And to the hundreds of students I have taught at San Fernando High School, who provided me the opportunity to learn and develop an approach for teaching reading in Black literature.
PREFACE

Contrastive Analysis

At the secondary level, the teaching of reading in Black Literature by contrastive analysis increases reading gains in vocabulary, grammar, sound system, comprehension, and semantic differential. The optimism expressed in the leading sentence is based on four assumptions:

1. There are special needs in learning English for bi-dialectal speakers;
2. There are special needs in understanding and comprehending Black literature;
3. There are special needs for alternative methods for teaching bi-dialectal speakers to read literature;
4. Present programs for teaching bi-dialectal (Black) students reading and literature are producing substandard results in both reading and literature. What follows expands on these ideas.

Contrastive analysis breaks written content down into its components in order to contrast the components of Black dialect with those of standard English. The components are sound systems, grammars, and vocabularies. Certain advantages arise from this breakdown. A discussion of the components will enable the reader to communicate orally or graphically about the material he has read or has read to him. Teaching interpretive reading skills in this manner will promote added attention to using verbal thinking, creating sensory imagery, making inferences based on reasoning, increasing basic reading skills, seeing
relationships and organizing ideas for remembering, evaluating and integrating past, present and future experiences. Teaching in the student's dialect will motivate learning because the student will be working in his own deeply and permanently rooted means of communication. Motivation will also be expedited by stimulating the student's cultural pride.

Increased reading gains will become apparent in vocabulary because the student will apply meanings from both dialects to the same terminology. Grammar will be improved because the student will learn the linguistic systems of both dialects and will be able to transpose one grammar system to the other at will. Sound systems will be thoroughly taught in both dialects, incorporating variances of both—thus replacing a substandard self-translated approach for a systematic rule-bound approach. Comprehension will be the area most obviously improved, due to the method of breaking content down and analyzing it in both dialects. This will result in a reorganization and integration of ideas. These methods likewise have a positive effect on the semantic differential.

The root difficulty bi-dialectal speakers experience, the cause for their substandard reading scores, is this: they speak, think and reason in one dialect, while the academic environment in which they move is permeated by another dialect. This atmosphere does not promote learning; rather, it leaves the student basically non-dialectal instead of sufficiently bi-dialectal. The solution to the problem lies in contrastive analysis, which is a powerful means for establishing sufficiency in both dialects. Black dialect, the basis of Black literature
may well be taught in terms of Black semantics, Black grammar, and Black vocabulary. Complete comprehension is the goal. Hence, teaching reading through Black literature is a valid solution.

In short, contrastive analysis at the secondary level leads to increased reading gains, increased interest and participation by the student through stimulating his cultural pride. The result is a solid foundation in the areas of reading, English and Literature, in both dialects.
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ABSTRACT

TEACHING READING IN BLACK LITERATURE BY

A CONTRASTIVE ANALYSIS APPROACH

by

Emily Lynette Kemp

July, 1975

The purpose of this project is to provide a workable approach and suggested materials for teaching reading in Black literature on the secondary grade levels by contrastive analysis. Contrastive analysis breaks written content down into its components in order to contrast the components of Black dialect with those of standard English.

These materials are intended to be illustrative and not exhaustive. Thus the suggested works and activities should be used as a springboard in collecting and developing materials which are of high interest to the reader so that he will increase reading gains in vocabulary by applying meaning from both dialects to the same terminology. He will improve grammatical accuracy by learning the linguistic systems of both dialects and he will be able to transpose one grammar system to the other at will. He will be thoroughly taught the sound systems in both dialects, incorporating variances of both--thus he will replace a substandard self-translated approach for a systematic rule-bound approach. He will improve comprehension skills as a result of the method of breaking content down and analyzing it in both dialects. Needless to say, he will also grow in knowledge, understanding and
appreciation of the significant contribution Blacks have made to
American literature and culture.

The materials are in chronological order and are divided into
four major units: (1) Ante-Bellum, (2) Protest Literature, (3) Harlem
Renaissance, and (4) The New Black Renaissance. Each unit is intro-
duced by a brief literary sketch followed by suggested works, activi-
ties and contrastive analysis summary. A sample lesson plan is
included to provide the reader with a pragmatic example of how the
contrastive analysis approach can be implemented in the classroom.
Comments on the sample lesson plan and an analization of the poem in
the lesson plan are also included.
CHAPTER I

THE CONTRASTIVE ANALYSIS APPROACH

Purpose

The purpose of this project is to provide materials and a method for teaching reading in Black literature at the secondary school level by contrastive analysis. The writer hypothesizes that reading gains could be increased through a contrastive analysis approach in the areas of vocabulary, grammar, sound system, and comprehension.

Black literature would be taught in conjunction with reading. The purpose would be to give the student practice in interpretative reading skills. The class is an elective; consequently, the student would be working at various developmental levels in reading. However, it is the writer's belief that equal benefit can be derived from this approach by all students.

The writer also hypothesizes that the students enrolled in the elective would display more positive attitudes toward literature and English as school subjects.

Justification

1. A need for alternative methods for teaching bi-dialectal speakers to read literature.

2. Lack of high school classes which teach literature to bi-dialectal speakers through a contrastive analysis approach.

3. Special needs of students in understanding and comprehension of Black literature.
4. Special needs in the learning of English for bi-dialectal speakers.

5. Information from studies by Kenneth Johnson (University of California, Berkeley).

Scope and Delimitation

This project is constructed for use in a high school with a population similar to San Fernando Senior High School, which is located in the San Fernando Valley in the county of Los Angeles. It is a Los Angeles Inner City School; therefore, this project is only generalizable to schools with similar populations.

Limitations

Black Literature is an elective at San Fernando Senior High School; however, interested students would be interviewed and hand picked by counselors and the investigator to avoid a high transiency attendance rate.

The participating students would be working on various developmental levels of interpretative reading skills from frustrational to instructional to independent.

Definition of Terms

Bi-Dialectalism - refers to the two dialects spoken by many Black inner city secondary school students: a Black dialect and a standard English dialect. The two dialects differ in their phonological, grammatical and semantic structures which might lead to confusion and misunderstanding complicating the already difficult reading process.
The cultural and personal function of the language also differs (Torrey, 1970).

**Black Literature** - a rich and varied body of literature created by Black Americans which has become an organic part of the literature of the United States.

**Contrastive Analysis** - through the use of contrastive analysis as one approach to teaching Black literature, the content in the literature is broken down and a contrast is made with the vocabulary, sound system, grammar and comprehension of Black literature to standard English literature and interpretation.

**Interpretative Reading Skills** - a discussion of the components which enable the reader to communicate orally or graphically about the material he has read or that has been read to him. Interpretative reading skills include the ability to interpret what is read by giving careful attention, using verbal thinking, creating sensory imagery, making inferences based on reasoning, seeing relationships, organizing ideas for the purpose of remembering, evaluating, and integrating ideas with past experiences (Monroe, 1951).

**Semantic Differential** - an instrument for measuring the meaning of concepts. Subjects judge individual concepts against a series of scales with bi-polar adjectives at the end of each scale (Osgood, 1957).

**Summary**

The introductory chapter begins with the purpose of the project. It is the writer's hypothesis that a contrastive analysis approach to teaching reading in Black literature would augment reading
gains. It is also hypothesized that students participating in this approach would display a more positive attitude toward literature and English as school subjects. Justifications were stated; the scope and delimitations were outlined, the limitations were stated and definitions of terms were listed.
CHAPTER II

REVIEW OF RELATED LITERATURE

In reviewing the related literature, perhaps the most important point that the writer found is the teaching prospective made by Kenneth Goodman (1969):

All physically normal children learn to speak a dialect. Whatever happens to his language during his life, however fluent and multilingual he may become, this native dialect is his more deeply and permanently rooted means of communication.

With the above reference in mind, a contrastive analysis approach to teaching reading in Black Literature would be quite pertinent. There are some available alternatives in teaching reading to Black inner city high school students. Three alternatives cited in Teaching Black Children to Read (Baratz, 1969) are:

1. To develop materials and texts in Black English. This approach was impractical. It failed to meet social, vocational and academic needs.

2. To teach students to speak standard English before you teach them to read standard English. This approach was also impractical.

3. Allow the student to read the standard English in his own dialect. This last approach is practical. The theoretical arguments in favor of this bi-dialectal approach are: (a) students will learn faster and more efficiently if the medium of instruction is in their own dialect, (b) it instills pride, (c) it enhances cultural adjustment, and (d) it advances the I.Q., etc.
In his article, "Dialects and Interference with Learning to Read," Dr. Kenneth Johnson elaborates on the ideas stated by Joan Baratz. For the usefulness of this project, her remarks are quoted at length.

Each of us speaks a particular dialect of a language. Each dialect is distinguishable from others by its vocabulary, sound system, and grammar. Each dialect is systematic. The child who speaks a dialect which differs from the school dialect (usually labeled Standard English) tries to impose the sound and grammatical system of his own dialect on the school dialect, and this interferes with his attempts to learn to talk or read the school dialect.

Dr. Johnson continues by listing some features which may occur in the dialect spoken by some Black students and a short explanation of the interference each feature might cause:

**Simplification of Final Consonant Clusters**

Words ending in consonant clusters often have the last consonant sounding omitted. For example: hold - hol; rift - rif; past - pas; disk - dis. Leaving off the final consonant creates a great many more homonyms in the speech of Black students than there are in the speech of standard English speakers. In addition, leaving off final consonant sounds causes Black students to form plurals of some words in a non-standard way; for example: desks -desses; tests -tesses. Note how the plural formation follows the system of formulating plurals in words of standard English: words ending in the same sound as the non-standard tes (test) or des (desk), add another syllable for the plurals (written es).

**Inflectional Endings not Pronounced**

This feature is especially marked for the preterit (past tense) of words that is represented by the letters -ed in writing.

**R-lessness**

Final sound represented in writing by the letter r often left off. Words like door, store, floor and flour are pronounced as if they are the words dough, stow, flow and foe. Again, final r-lessness creates many homonyms.
in the speech of Blacks. This sound is sometimes omitted when it occurs in the medial position.

L-lessness

Final sound represented in writing by the letter l often left off. Words like tool and pail are pronounced as if they are the words too and pay.

Substitution

Substitution of the sound represented in writing by the letter d for the sound represented in writing by the letters th at the beginning of words: words like this, that, those, the are pronounced as if they are spelled dis, dat, doze, da. (This substitution occurs with the voiced sound - vocal chords vibrating - represented in writings by the letters th.)

Substitution of the sound represented in writing by the letter f for the sound represented in writing by the letters th at the end of words: words like with, mouth, path are pronounced as if they are spelled wif, mouf, paf (plural of are mouthfs and pafs). When the sound occurs in the medial position, the sound represented in writing by the letter v is sometimes substituted (mother - mover; brother - broover).

Differences in Individual Words

For example, the words credit, ask, children and whip are pronounced as if they were spelled credck, ax, childerun and whup.

There are many individual words that differ in pronunciation from standard English pronunciation.

Common Word Groups and Phrases Blended

Commonly used word groups like "I don't know," or "Come here," or "What did he say?" are pronounced as "Iowno" and "Commere" and Whaesay?"

Substitution of "they" for "their." The word they is often used in place of the word their. For example: the sentence, "They left their books in the locker," is "They left they books in the locker."

Substitution of "them" for "those." The word them is often used in place of the word those. For example: the sentence, "Give me those books," is "Give me them books." The word them is often used as the plural marker for the following words in a sentence: "Them books in the locker" (the verb are is omitted).
Addition of a Plural Sound

Addition of a plural sound (represented by the letter s in writing standard plurals) to irregular plurals: the plurals of child, man, woman, and foot, are childrens, mens, womens and feets. Words that form irregular plurals like wife, knife, wolf, and loaf are pronounced in their plural forms as wifes, knives, wolves and loafs. (Words ending in the sound represented in writing by the letter f have just the sound represented in writing by the letter s added—these words are not changed to their plural forms plus the plural ending sound mens and childrens.)

Double Negative

Sentences like, "I don't have a pencil," or "None of the boys have pencils," are: "I don't have no pencil," and "Don't none of them boys have no pencils."

Double Subjects

Sentences like, "My brother is a baby," and "That car lost its brakes," are: "My brother he is a baby," and "That car it lost its brakes."

Omission of the Agreement Sound

Omission of the agreement sound for third person singular present tense verbs: this omission is one of the most frequent features of the Black dialect. Sentences like, "He walks the dog every day," and "My father goes to work on the bus," are: "He walk the dog every day," and "My father go to work on the bus."

Addition of the Sound

Addition of the sound represented in writing by the letter s to third person plural present tense verbs when the subject is they. Sentences like, "They walk the dog every day," and "They look nice in their new clothes," are: "They walks the dog every day," and "They looks nice in they (their) new clothes." (Sometimes, the sound represented in writing by the letter s is added to first personal singular and plural present tense verbs: "I walks," and "We walks.")

The Past Tense and Past Participle Forms of Some Irregular Verbs Reversed

The past participle forms of irregular verbs are used for the simple past tense. For example, the sentences, "My father took a bus to work this morning," and "He went to the store," are: "My father taken a bus to work this morning,"
and "He done went to the store." The past tense form instead of the past participle form of some irregular verbs is used in the present perfect tense. For example, "My father has taken a bus," and "He has gone to the store," are: "My father have (has) took a bus," and "He have (has) went to the store." Other irregular verbs that are reversed in this manner are: write, see, do, run. (Some irregular verbs have the pretarit ending sound represented in writing by the letters ed added to their base forms in the past and present perfect tense: threwed and have throwed, instead of threw and have thrown; knowed and have knowed instead of knew and have known.)

Substitution

The word done is sometimes substituted for have in present perfect tense. Sentences like, "I have walked to school," and "I have gone to school," are: "I done walked to school," and "I done gone to school." Often, the substitution of done for have make a statement emphatic.

Non-Standard Use of the Verb "To Be"

The differences in the use of the forms of to be are so great in the Black dialect, that it is impossible to cover them all with one heading. This verb, to be, is the most deviant feature from standard English in the speech of many Blacks. Some of the most outstanding deviations are: Present and Present Progressive Tense--the standard form of to be is omitted in sentences like, "He is going," and "Mary is running," ("He going" and "Mary running"). The standard form of to be is omitted in sentences like, "He is busy," and "He is here" ("He busy" and "He here"). The sentence, "He here," means "He is here at this moment." To show that someone is regularly "busy" or "here" at a particular time, the dialect has the following form: "He be busy," and "He be here." To show that someone is continually "busy" or "here" (that is, all the time), the dialect has this form: "He bes busy" and "He bes here."

Past Tense

The form was used in first, second and third persons, singular and plural past tense (we was, you was, they was).

Present Perfect Tense

The word have omitted in sentences like, "I have been here," and "The meals have been cooked," are: "I been here," and "The meals been cooked."
Future Perfect Tense

The forms be done substituted for will have in sentences like, "We will have gone" and "I will have been to school," are: "We be done gone," and "I be done been to school."

Mr. Goodman continues by discussing how the Black dialects should be treated in the classroom. He stresses that the teacher should accept the dialect, but offer standard English as an alternate. These alternatives are:

1. Social - pupils are put in social classes and judged on their language. People infer things because of one's linguistic system.

2. Vocational - to get jobs, one must speak standard English. People are eliminated from positions because of language.

3. Academic - there is real relationship between standard English and learning to read.

This wealth of material which Mr. Johnson listed is very pertinent to an understanding of Black literature. The student must be aware of the differences without stigma attached (Johnson, 1969).

The ideas expressed are carried even further by Dillard (1975), as he traces the development of the Black English used in the United States, beginning with the early slave trade, and points out in specific details the influence of various languages on the English of Black Americans. He most emphatically points out that Black English is still the language spoken by a majority of Black Americans. Needless to say, this raises serious problems for the student who must learn to read and write Standard English with its different sound system, vocabulary, and grammar.
If one is to understand reading in Black Literature, it is imperative that some of this basic background be taught—even if it is a reverse connection.

Isenberger and Smith (1973) point out that a student translates the printed word into his own dialect. They also stress that by putting concepts into his own words, the student increases his understanding of the concepts. The authors continued by creating a situation in which education majors were given a simulation exercise in which standard English was treated as a non-standard dialect. (The elementary education majors were not informed about the design or intent of the simulation.) The students were simply told to attend a special evening session on Black dialect. Many students did not do well on the exercises; more than three quarters of the class felt threatened by the teacher, probably because of the extreme difficulty in acquiring the "new" dialect, and the teacher's general lack of sympathy for their problem. The overall main purpose of the article was to help elementary majors realize and become aware of the psychological side effects of dialect change.

This issue is discussed in detail by Kenneth R. Johnson (1963). He states:

The traditional, regular English program has failed to teach disadvantaged Black children standard English. Most of these children leave school still speaking the non-standard Negro dialect they spoke when they entered school.

He continues by discussing the problems of interference and teacher attitudes. He equates the Black dialect to the problems of a foreign speaker in terms of audio-discrimination drills, pattern
practice, and other kinds of second language techniques. The second language techniques are more successful than the traditional techniques.

Another problem of the second language technique is that the standard is reinforced in social environment. Johnson discusses the obvious problem of motivation, and finally, he discusses the unique problem of using second language techniques with disadvantaged Black children who speak the non-standard Black dialect. These children already speak English.

Cooper (1975) has summarized considerable research on language, language development and language teaching. He begins with the discussion of Hall and Turner (1974) on, "The Validity of the 'Different Language' Explanation" for poor scholastic performance by Black students. Dialect speakers tend to translate the standard English statements into their own dialect automatically. They concluded their review by arguing that there seems to be no point in teaching standard English as a second language to dialect speakers if the objective is improving the comprehension of standard. They encourage researchers to direct more of their effort toward studying universals of cognitive development rather than toward relatively superficial performance differences such as spoken dialects.

Another related article which Cooper summarizes is an unpublished study by Tarone, "Aspects of Intonation in Black English" (1972). Black English intonation is concerned with the effects of cross-cultural communication of dialect difference. Tarone studies the intonation patterns in the speech of Seattle adolescents. She taped and recorded the excited, informal discussion of Black adoles-
cents (BE), the informal discussion of white adolescents (WE), and a formal interview with an adult Black male (FBE). In comparing these discussions, she identified the following in the features of BE which are related to the writer's contrastic analysis approach. These differences were:

1. A wider pitch range - extending into higher pitch levels (WE or FBE).
2. Rising final pitch contours.
3. The use of non-final intonation contours.

The variations can be cited on the cassette tape recording of three works which are included in the appendix of the writer's project.

The final article, "Let's Take the 'Black' Out of Black Literature" by Hipple (1974), states that in order to achieve the kind of racial equality and harmony most of us so desperately want, we must go from a White literature only to a Black literature only (at least in Black literature courses). He feels that Black literature courses fail to achieve the very goals they were designed to attain. He thinks these courses have had minimal success in balancing the curriculum or in explaining the Black literary heritage. He notes that they are markedly insufficient—that they are one-eighth balanced. Perhaps they should be simply included in the regular literature classes; consequently, there would be no problem related to the ethnic background of the teacher.

Hipple continues by giving definite suggestions for teaching Black literature in a regular class, particularly reading poetry and literature to the class. He considers this is an excellent way to
show how dialects change through time. The use of oral language activities promotes an understanding and appreciation of dialect differences, as well as an appreciation of cultural diversity.

It is the writer's opinion that the problems, constructive criticisms and alternatives cited in the related literature can be dealt with successfully through a highly organized contrastive analysis approach to teaching reading in Black literature.
CHAPTER III

FUTURE INVESTIGATIONS

Questions Posed for Future Investigations

1. Would a contrastive analysis approach be workable on the secondary school level?

2. What effects would a contrastive analysis approach have on reading gains?

3. What effects will a contrastive analysis approach have on the semantic differential?

Suggested Design of the Study

The research method should be the experimental design. The specific approach is stated by Hillway (1969, p. 41) as the pre-test - post-test with control group design.

There should be a control group and an experimental group. There should be approximately thirty (30) subjects in each group.

A pre-test and a post-test on content should be administered to both the control group and the experimental group. A Semantic differential pre-test and post-test should also be administered to both groups.
CHAPTER IV

DESCRIPTION OF THE MATERIALS

The materials are intended to be illustrative and not exhaustive; they illuminate the contrastive analysis approach to teaching reading in Black literature. There are five appendices, four major units, and a sample lesson plan with comments and an analysis.


Each unit contains a brief literary sketch to give the temper of the times, suggested works and activities, and a contrastive analysis summary.

The materials are arranged in chronological order so that the transformation and decreasing use of the earlier bi-dialectal system and the increasing use of Black jargon can be noted, while, at the same time, the consistencies of Black dialect can also be stressed. The activities are designed to give examples of materials and methods which can be used to reinforce learning. Several verbal demonstrations in contrastive analysis are also included. The contrastive analysis is made by breaking down the suggested works in the areas of vocabulary, grammar, sound system and comprehension. The contrastive analysis summary cites the areas of bi-dialectalism in each unit.
APPENDICES
APPENDIX A

ANTE-BELLUM

Temper of the Times

The Ante-Bellum period produced a treasure of literature by Black Americans. These Black slaves played a major, though unrewarded, role in the development of Southern speech, folklore and music. This early Black literature was not written down but was passed on by word of mouth. The slaves were denied a full education; thus of necessity, an oral literature was created. The atmosphere of the times was reproduced through dialect, diction, and the ideas of the people. The English which the slaves were forced to learn was blended with their own native tongues; thus developed a unique and deceptively simplistic English dialect.

Black literature during this period dealt with immediate personal involvements—specifically with everyday life, work in the fields, sorrow of oppression, a desire to escape spiritually as well as physically, enduring hope, a strong dependence on religion, and an undying spirit.

Slave narratives were perhaps the most significant body of early Black literature. In the midst of hardship and pain some of this literature reflects a sense of humor which illustrates the emotional range and flexibility of Black creativity. The genre which best captures this change of mood is the folktale. Early Black literature also took the form of work songs, sermons, and blues.
It should also be pointed out that much of the literature was developed for the purpose of being set to music which gave rise to the traditional poetic rhymes. These songs became the "Poetry of Black Soul."
The story of the Negro song in America is the story of the Negro himself, for from beginning to end, his life is attuned to song. Best known to the world are those plantation songs known as Negro spirituals. Because of their great numbers, their flowing melodies, compelling rhythms, and deeply religious content, they are unusual examples of a type of folksong.

He's Got the Whole World in his Hands

He's got the whole world in His hands,
He's got the whole world in His hands,
He's got the whole world in His hands,
He's got the whole world in His hands.

He's got the wind and rain in His hands,
He's got the wind and rain in His hands,
He's got the wind and rain in His hands,
He's got the whole world in His hands.

He's got you and me brother, in His hands,
He's got you and me brother, in His hands,
He's got you and me brother, in His hands,
He's got the whole world in His hands.

CONTRASTIVE ANALYSIS

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<tr>
<td>1 2 3 4 5</td>
<td>He's got - He has or He is got</td>
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</table>
COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. List two (2) things God controls:
   1. __________________
   2. __________________

2. What do you think prompted the creation of this spiritual? Be specific.

3. What is the advantage of the repetition and the simplistic end rhyme?

4. Activity: Choral reading of this spiritual.
Nobody Knows De Trouble I See, Lord

Nobody knows de trouble I see, Lord,
Nobody knows but Jesus,
Brother, will you pray for me?
Sister, will you pray for me?
Father, will you pray for me?
And help me to drive old Satan away?

Nobody knows de trouble I see, Lord,
Nobody knows de trouble I see;
Nobody knows de trouble I see, Lord,
Nobody knows but Jesus.

Mother, will you pray for me?
Mother, will you pray for me?
Father, will you pray for me?
And help me to drive old Satan away?

Nobody knows de trouble I see, Lord,
Nobody knows de trouble I see,
Nobody knows de trouble I see, Lord,
Nobody knows but Jesus.

## CONTRASTIVE ANALYSIS

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. What is the surface meaning?

2. What is the inferential meaning?

3. Why is the rhetorical question used?

4. Why is repetition used so much?
Steal Away

Steal away, steal away,
Steal away to Jesus,
Steal away, steal away Home,
I ain't got long to stay here.

My Lord, He calls me,
He calls me by the lightning,
The trumpet sounds within-a my soul,
I ain't got long to stay here.

Steal away, steal away,
Steal away to Jesus,
Steal away, steal away Home,
I ain't got long to stay here.

CONTRASTIVE ANALYSIS

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<tr>
<td>1 2 3 4 5</td>
<td>within-a - gives more rhythm when set to music</td>
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<tr>
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<tr>
<td>1 2 3 4 5</td>
<td>steal away - to escape</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Paraphrase the content in a well-developed paragraph.

2. Define Home (line 2).

3. Why do you think repetition is used?
Git on Board, Little Chillen

Git on board, little chillen,
Git on board, little chillen,
Git on board, little chillen,
Dere's room for many a mo'.

De gospel train's a-comin',
I hear it just at han',
I hear de car wheels movin',
An rumblin' thro de lan'.

Git on board, little chillen,
Git on board, little chillen,
Git on board, little chillen,
Dere's room for many a mo'.

De fare is cheap, an' all can go,
De rich an' poor are dere,
No second class a'board dis train,
No difference in de fare.

Git on board, little chillen,
Git on board, little chillen,
Git on board, little chillen,
Dere's room for many a mo'.

TOO-TOO!

CONTRASTIVE ANALYSIS

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<td>git - get</td>
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<td></td>
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<td>chillen for children</td>
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<td>1 2 3 4 5</td>
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<td>dere's for there is</td>
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<td></td>
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<td>mo' for more</td>
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<td></td>
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<td>comin' for coming</td>
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<td>too-too for toot-toot</td>
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<td>1 2 3 4 5</td>
<td></td>
<td>Occasional omission of the subject and verb to retain the musical effect.</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. How is a realization of oppression expressed in this spiritual?

2. Is a positive or negative attitude expressed?

3. Explain: "No second class a'board dis train"
   "No difference in de fare."

4. Exactly what does the train symbolize?

5. Define onomatopoeia. Cite the example in this spiritual.
Swing Low, Sweet Chariot

Swing low, sweet chariot -
Comin' for to carry me home!
Swing low, sweet chariot -
Comin' for to carry me home!

I looked over Jordan and what did I see -,
Comin' for to carry me home!
A band of angels comin' after me -,
Comin' for to carry me home!

I'm sometimes up and sometimes down,
Comin' for to carry me home!
But still my soul feels heavenly bound,
Comin' for to carry me home!

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<td>Comin' for to for coming to</td>
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<td>coming in order to</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Does this spiritual have end rhyme? What is it?
2. Paraphrase the content.
3. Develop an appreciation for Spirituals through choral speaking and singing.
De Wolf, de Rabbit, and de Tar Baby

Now de wolf 'e berry wise man, but 'e not so wise as de rabbit. De rabbit, 'e mos' cunnin' man dat go on fo' legs. 'E lib in de brier bush.

Now de wolf 'e done plant corn one 'ear, but rabbit, 'e ain't plant nuthin' 'tall; 'e lib on wolf corn all winter. Nex' ear, wolf ain't plant corn; 'e tink corn crop too poo'; 'e plant ground'nut. (That is, peanuts.) Rabbit 'e do jes' de same as befo'.

Well, wolf 'e biggin' te tink someting wrong. 'E gone in de mawnin', look at 'e groun'nut patch, look berry hard at rabbit track, say, "I 'spicion somebody ben a tief my groun'nut." Nex' mawnin' 'e 'gain meet mo' groun'nut gone, say same ting. Don 'e say, "I gwine mek one skeercrow for set up in dis yere groun'nut patch for skeer de tief." So 'e mek one ole skeercrow an' set um in de middle ob de groun'nut patch.

Dat night, when rabbit come wid' 'e bag for get groun'nut, 'e see de skeercrow stan' berry white in de moonshine, an' 'e say, "Wha' dat?" Nobody ain't say nuthin'. "Wha' dat?" 'e say 'gain. Den nobody ain't say nuthin' an' 'e ain't see nuthin' moobe, so 'e gone leetle closer an' lettle closer, till 'e git close ter um. Den 'e put 'e paw an' touch de skeercrow. Den 'e say, "You ain't nuthin' but one old bundle o' rag. Wolf tink I gwine 'fraid you? Mus' be fool." So 'e kick ober de skeercrow an' fill 'e bag wid groun'nut an' gone back home to de brier bush.

Nex' mawnin', wolf gone out for look at 'e groun'nut patch, an' when 'e meet mo' groun'nut gone an de skeercrow knock down, 'e berry mad. 'E say, "Nebber you min', I fix ole rabbit dat done tief all my groun'nut; jus' let me show you." So 'e med one baby out o' tar an' set up in 'e groun'nut patch, an' say, "Jus' let ole rabbit try for knock over dis yere tar baby, and 'e'll see! I jus' want um for try."

Dat night when rabbit come 'gain wid 'e bag for get groun'nut an' see de tar baby stan' berry black in de moonshine, 'e say, "What dat? Ole wolf done gone set up nodder skeercrow, mus' be." So 'e moobe leetle nearer, an' lettle nearer. Den 'e stop an' say, "Dis yere enty no skeercrow, dis yere mus' be one gal! I mus' study 'pon dis."
## CONTRASTIVE ANALYSIS

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<td>lib for live</td>
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<td>At this period in Black literature, the compressed Black slang did not exit in a significant amount.</td>
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<td>Bi-dialectal</td>
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<td>'e done</td>
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<tr>
<td>Bi-dialectal</td>
<td>Somebody ben a tief my groun'nut</td>
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### COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Define a fable.

2. List ten (10) additional examples of the bi-dialectal sound system.

3. Suggested activity: The teacher should read the entire selection aloud to the class.
This also happened back in the old days too. It was one year on a plantation when crops were bad. There wasn't enough food for all the slave hands, no flour at all; all they had to eat was fathback and cornbread. John and his buddy was the only slickers on the farm. They would have two kinds of meat in the house, all the lard they could use, plenty flour and plenty sugar, biscuits every morning for breakfast. (They was rogues.) The Boss kept a-missing meat, but they was too slick for him to catch 'em at it.

Every morning, he'd ask John, "How you getting along over there with your family?" John said, "Well, I'm doing all right, Old Marster. (High-pitched, whiny) I'm fair's a middling and spick as a ham, coffee in the kettle, bread on the fire, if that ain't living I hope I die."

The Old Boss checked on John. And he saw his hams and lard and biscuits all laid up in John's place. (In those days people branded their hams with their own name.) He said, "John, I can see why you're living so high. You got all my hams and things up there." "Oh, no," John told him, "those ain't none of your ham, Boss. God give me them hams. God is good, just like you, and God been looking out for me because I pray every night."

Boss said, "I'm still going to kill you John, because I know that's my meat."

Old John was real slick. He asked his Marster, "Tonight meet me at the old 'simmon tree. I'm going to show you God is good to me. I'm going to have some of your same ham, some of your same lard, and some of your same flour."

So that night about eight o'clock (it was dark by then in the winter), John went for his partner. They get everything all set up in the tree before John goes for Old Boss. They go out to the tree. Old Boss brings along his double-barreled shotgun, and he tells John, "Now if you don't get my flour and stuff, just like you said you would, you will never leave this tree."

So John gets down on his knees and begins to pray. "Now, Lord, I never axed you for nothing that I didn't get. You know Old Marster here is about to kill me, thinking I'm stealing. Not a child of yours would steal, would he, Lord?" He says, "Now I'm going to pat on this tree three times and I want you to rain down persimmons." John patted on this tree three times and his partner shook down all the persimmons all over Old Boss. Boss shakes himself and says, "John, Old Boss is so good to you, why don't you have God send my meat down?"

John said, "Don't get impatient: I'm going to talk to him a little while longer for you." So John prayed, "Now Lord, you know me and I know you. Throw me down one of Old Boss's hams with his same brand on it."

Just at that time the ham hit down on top of Old Boss's head. Old Boss grabbed the ham, and said, "John, I spec you better not pray no more." (Old Boss done got scared.) But John kept on praying and the flour fell. Old Boss told John, "Come on John, don't pray no more."
"I just want to show you I'm a child of God," John tells him, and he prays again. "Send me down a sack of Old Boss's sugar, the same weight and the same name like on all his sacks."

"John, if you pray any more no telling what might happen to us," Boss said. "I'll give you a forty-acre farm and a team of mules if you don't pray no more." John didn't pay no attention: he prayed some more. "Now God, I want you to do me a personal favor. That's to hop down out of the tree and horsewhip the hell out of Old Boss." So his buddy jumped out with a white sheet and laid it on Old Boss.

Boss said, "You see what you gone done, John; you got God down on me. From now on you can go free."

**CONTRASTIVE ANALYSIS**

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**Evaluative Activity**

1. Make a contrastive analysis of the sound system, vocabulary and grammar in "Old Boss and John at the Praying Tree."
   a. Circle the degree of contrastive analysis in the above folktale.
   b. List examples of contrast, if any.

2. What is the moral in the folktale?
Contrastive Analysis Summary

Much of the contrast cited in the suggested works can be noted in the sound system and in the grammar. Although many words must be deciphered by the sound system, there is really little contrast in the vocabulary. Several examples of contrastive analysis have been cited in detail.

The content of the literature expresses many universal feelings. It is obvious that much feeling is captured in the repetitious work songs and spirituals. The folktales are cleverly written and are quite entertaining.
APPENDIX B

PROTEST LITERATURE

Temper of the Times

The fact that free Blacks were only technically free was expressed in the literature of the protest writers. Black leaders such as the author William Wells Brown, the first Black creative prose writer, and Fredrick Douglass, the author of "The Narrative of the Life of Fredrick Douglass an American Slave," (1845) fought for the freedom of the Black man. Thus, this was a period of literary protest. The NAACP journal, "Crisis," edited by Dr. W. E. B. Dubois, became an effective means of obtaining rights for Blacks.

Black contributions to American literature continued to mount. Historical scholarship was encouraged by the American Negro Academy, whose leading figures were Dr. DuBois and the theologians Alexander Crummell and Frances Grimke. Charles W. Chestnutt was widely acclaimed for his short stories; Paul Lawrence Dunbar became famous as a lyric poet. Dunbar's popularity was at first based mainly on poems written in the broad dialect of plain folk. Booker T. Washington's autobiography, Up From Slavery (1901), won international acclaim. Another contemporary writer, James Weldon Johnson, is also noteworthy for his compositions, "The Creation" and the Black National Anthem, "Lift Every Voice and Sing." (1900) Claude McKay and numerous other Black authors also expressed their feelings of oppression through literature.
If We Must Die

Claude McKay

If we must die—let it not be like hogs
Hunted and penned in an inglorious spot,
While round us bark the mad and hungry dogs,
Making their mock at our accursed lot.
If we must die—oh, let us nobly die,
So that our precious blood may not be shed
In vain; then even the monsters we defy
Shall be constrained to honor us though dead!
Oh, Kinsmen! We must meet the common foe;
Though far outnumbered, let us show us brave,
And for their thousand blows deal one deathblow!
What though before us lies the open grave?
Like men we'll face the murderous, cowardly pack,
Pressed to the wall, dying, but fighting back!

CONTRASTIVE ANALYSIS

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1. Define a sonnet.
2. What is the rhyme scheme?
3. What is a quatrain?
4. What is a heroic couplet?
5. Paraphrase the content. (Use the following sections.)
   a. First quatrain
   b. Second quatrain
   c. Third quatrain
   d. Heroic couplet
6. Do you agree with the author?
We Wear the Mask

Paul Laurence Dunbar

We wear the mask that grins and lies.
It hides our cheeks and shades our eyes.
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be overwise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but, O great Christ, our cries
In Thee from tortured souls arise.
We sing, but oh, the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask.

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Define the following words: (1) guile, (2) myriad, (3) subtleties.
2. What exactly is the mask?
3. What is the author's attitude about having to wear a mask?
4. Activity: Dramatize this poem while it is being read. (Select students)
Paul Lawrence Dunbar writes in the standard English as well as the Black dialect. This poem illustrates his flexibility.

A Negro Love Song

Seen my lady home las' night,
Jump back, honey, jump back.
Hel' huh han' an' sque'z it tight,
Jump back, honey, jump back.
Hyeahd huh sigh a little sigh,
Seen a light gleam f'om huh eye,
An' a smile go flittin' by--
Jump back, honey, jump back.

Hyeahd de win' blow thoo de pine,
Jump back, honey, jump back.
Mockin'-bird was singin' fine,
Jump back, honey, jump back.
An' my hea't was beatin' so,
When I reached my lady's do',
Dat I couldn't ba' to go--
Jump back, honey, jump back.

Put my ahm aroun' huh wais',
Jump back, honey, jump back.
Raised huh lips an' took a tase,
Jump back, honey, jump back.
Love me, honey, love me true?
Love me well ez I love you?
An' she answe'ed, "'Cose I do"--
Jump back, honey, jump back.

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<td>win' for wind</td>
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<td>ez for as</td>
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<td>1 2 3 4 5</td>
<td>Jump back</td>
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| 1 2 3 4 5| Seen my lady home . . .  
(You) understood but the helping verb do is omitted. 
Subject frequently omitted. |

**COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES**

1. Cite other examples of contrast in the sound system.

2. Describe the mood. Is it light, humorous, etc.?

3. Contrast the mood in this selection with Dunbar's, "We Wear the Mask."

4. In your own words update this scene to the present year in either prose or poetry.

5. Verbal demonstration in Contrastive Analysis on accompanying cassette.
What to the Slave is the Fourth of July?

Extract from an Oration, at Rochester, July 5, 1852
by Frederick Douglass

Fellow-Citizens--Pardon me, and allow me to ask, why am I called upon to speak here to-day? What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? and am I, therefore, called upon to bring out humble offering to the national altar, and to confess the benefits, and express devout gratitude for the blessings, resulting from your independence to us?

Would to God, both for your sakes and ours, that an affirmative answer could be truthfully returned to these questions! Then would my task be light, and my burden easy and delightful. For who is there so cold that a nation's sympathy could not warm him? Who so obdurate and dead to the claims of gratitude, that would not thankfully acknowledge such priceless benefits? Who so stolid and selfish, that would not give his voice to swell the hallelujahs of a nation's jubilee, when the chains of servitude had been torn from his limbs? I am not that man. In a case like that, the dumb might eloquently speak, and the "lame man leap as an hart."

But, such is not the state of the case. I say it with a sad sense of the disparity between us. I am not included within the pale of this glorious anniversary! Your high independence only reveals the immeasurable distance between us. The blessings in which you this day rejoice, are not enjoyed in common. The rich inheritance of justice, liberty, prosperity, and independence, bequeathed by your fathers, is shared by you, not by me. The sunlight that brought life and healing to you, has brought stripes and death to me. This Fourth of July is yours, not mine. You may rejoice, I must mourn. To drag a man in fetters into the grand illuminated temple of liberty, and call upon him to join you in joyous anthems, were inhuman mockery and sacrilegious irony. Do you mean, citizens, to mock me, by asking me to speak to-day? If so, there is a parallel to your conduct. And let me warn you that it is dangerous to copy the example of a nation whose crimes, towering up to heaven, were thrown down by the breath of the Almighty, burying that nation in irrecoverable ruin! I can to-day take up the plaintive lament of a peeled and woe-smitten people.

"By the rivers of Babylon, there we sat down. Yea! we wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof. For there, they that carried us away captive, required of us a song; and they who wasted us required of us mirth, saying, Sing us one of the songs of Zion."
### CONTRASTIVE ANALYSIS

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### COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Cite examples of the rhetorical question. (5)

2. Cite five (5) examples of lofty language.

3. Paraphrase this passage.

4. Why is this speech ironic?
Then God sat down—
On the side of a hill where He could think;
By a deep, wide river He sat down;
With His head in His hands,
God thought and thought,
Till He thought: I'll make me a man!

Up from the bed of the river
God scooped the clay;
And by the bank of the river
He kneeled Him down;
And there the great God Almighty
Who lit the sun and fixed it in the sky,
Who flung the stars to the most far corner of the night,
Who rounded the earth in the middle of His hand;
This Great God,
Like a mammy bending over her baby,
Kneeled down in the dust
Toiling over a lump of clay
Till He shaped it in His own image;

Then into it He blew the breath of life,
And man became a living soul.

CONTRASTIVE ANALYSIS

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<tr>
<td>1 2 3 4 5</td>
<td>He kneeled Him down...</td>
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<td>I'll make me a world...</td>
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</table>
1. Exactly what is being taught in this sermon?


(Verbal Demonstration in Contrastive Analysis on accompanying cassette.)
Contrastive Analysis Summary

It is apparent that the spokesmen for this period are both well read and articulate. This is shown in the diversity of the poetry and prose cited in the suggested works. Much of the literature appears to be carefully thought out in order to give the flavor the authors wished to express. The sound system and vocabulary are both standard and bi-dialectal. The grammar is bi-dialectal in the dialogue more so than in the narration. The content is both serious and light--the diction both lofty and mundane.
APPENDIX C

HARLEM RENAISSANCE

Temper of the Times

Blacks became disillusioned following World War I. The jobs that they had acquired during the war all but evaporated in the post war recession, which hit Blacks first and hardest. In the face of such difficulties, a "New Negro" developed during the 1920's--the proud, creative Black of the American city.

This flowering of Black creative talent in literature was centered in New York and became known as the Harlem Renaissance. Some of the leading authors were Jean Toomer, "Harlem Shadows;" Langston Hughes, "The Semple Stories;" Countee Cullen, author of many classical poems, and many others--Arna Bontemps, Richard Wright, Sterling Brown, Gwendolyn Brooks, Ralph Ellison and James Baldwin to mention a few.

The themes of this period were mainly centered around "Dreams Deferred." The feeling of disillusionment permeated much of the literature but at the same time a strong race pride can also be felt.
Dreams
Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

CONTRASTIVE ANALYSIS

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. What is a metaphor?
2. How does the author turn the abstraction "Dreams" into a concrete comparison?
3. What is the rhyme scheme pattern?
4. Does this poem have universality of appeal?
5. Activity: Panel discussion (despite reality, man must continue to dream: pros and cons).
Harlem
(from "Lenox Avenue Mural")

Langston Hughes

What happens to a dream deferred?
Does it dry up
like a raisin in the sun?
Or fester like a sore--
and then run?

Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. What does deferred mean?

2. What six (6) things are compared to a dream?

3. What is a simile?

4. List the similes used in the poem. Explain each one.

5. What is a metaphor? Explain the metaphor in this poem.

6. Since literature is subject to individual interpretation, what are some of the possible meanings for the poem? Could anyone relate to the ideas in it? Elaborate.

7. Compare this poem with "Dreams" by Langston Hughes.
Motto

Langston Hughes

I play it cool
And dig all jive--
That's the reason
I stay alive.

My motto,
As I live and learn
Is
Dig and be dug
In return.

CONTRASTIVE ANALYSIS

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| 1 2 3 4 5     | Play - the game of life
                Cool - calm, aloof, to hang loose
                Dig - know what's going on
                Jive - informal language,
                      insincere, meaningless or
                      foolish talk |

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Do you agree or disagree with the author?

2. Paraphrase the content.

3. Discuss the meanings of - Play, cool, dig, jive, and dug.

4. Street music can be heard in the rhythm of the poem. Explain.
Tableau

Countee Cullen

Locked arm in arm they cross the way,
The black boy and the white,
The golden splendor of the day,
The sable pride of night.

From lowered blinds the dark folk stare,
And here the fair folk talk,
Indignant that these two should dare
In unison to walk.

Oblivious to look and word
They pass, and see no wonder
That lightning brilliant as a sword
Should blaze the path of thunder.

CONTRASTIVE ANALYSIS

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Define Tableau (Tabla).
2. How is the title ironic?
3. What comparisons are made?
4. What is the rhyme scheme?
5. What is the basic meter?
Sound System:

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Why is the poem ironic?

2. What makes this poem very much like a prayer?

3. What is the rhyme scheme?

4. What stereo-type of the Black man does the author imply?

5. Would you consider this poem a protest?
COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Why is the poem ironic?

2. What makes this poem very much like a prayer?

3. What is the rhyme scheme?

4. What stereotype of the Black man does the author imply?

5. Would you consider this poem a protest?
Good Morning Blues

Anonymous

Good mornin', blues,
Blues, how do you do?
Good mornin', blues,
Blues, how do you do?
Good mornin', how are you?

I laid down last night,
Turnin' from side to side;
Yes, I was turnin' from side to side;
I was not sick,
I was just dissatisfied.

When I got up this mornin',
Blues walkin' round my bed;
Yes, the blues walkin' round my bed;
I went to eat my breakfast,
The blues was all in my bread.

CONTRASTIVE ANALYSIS

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<td>Mornin' for morning</td>
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<td>turnin' for turning</td>
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<td>walkin' for walking</td>
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Specific Questions

1. What is personification?
2. How is the blues personified?
3. Differentiate between being sick and being dissatisfied.
4. What could the blues be in the last stanza? What is the imagery?
5. What does the fact that he can't eat or sleep imply?

General Questions

1. What is the attitude toward life revealed in the blues? Is this attitude in the songs pessimistic? How does the singer endure suffering? Make a list of philosophical detachments. Why is very little mention made of the family or family life in the blues?
2. How do the feelings, attitudes, and values in the blues give testimony to a growing social awareness? (Living in a white man's world?) What was the place of the slave in a post-slave society? How is this revealed through the blues? What is the connection between the blues and the Negro Spiritual?
3. Using five outside sources, write a detailed essay in which you define the blues in relation to folk poetry and then show how they reveal the social experiences of the Negro masses. For those interested in blues, write an essay contrasting the blues note to the regular major note of the scale (variation) and show the development of the "blue note" in American music.
4. Contrast an example of pseudo-blues and an example of authentic blues. What is the basic difference? What kinds of imagery are used most frequently?

5. Panel discussion: The image of the Negro as revealed through his folklore.
I, Too, Sing America

Langston Hughes

I, too, sing America.
I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When the company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.

Besides,
They'll see how beautiful I am
And be ashamed--

I, too, am America.

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Paraphrase the content. What is Langston Hughes saying?

2. Has this day arrived yet? Explain.

3. Only standard English is used in this selection. Does this standard usage emphasize the oneness the author wishes to capture?
Mother to Son

Langston Hughes

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So, boy, don't you turn back.
Don't you set down on the steps
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.

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<td>I'se for I am goin' for going Climb'in' for climbing Kind of</td>
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<tr>
<td>Standard Bi-dialectal</td>
<td>I'se been for I have been set for sit It's had for It has had</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. To what is the stair compared?

2. What are tacks? Splinters? Boards torn up?

3. What characteristics does the mother express?
We Real Cool

Gwendolyn Brooks

We real cool. We
Left school. We
Lurk late. We
Strike straight. We
Sing sin. We
Thin gin. We
Jazz June. We
Die soon.

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<td>A rhythm is created by the choice of diction which affects the sound system.</td>
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<tr>
<td>1 2 3 4 5</td>
<td>Lurk - hang around</td>
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<tr>
<td></td>
<td>strike straight - hit hard</td>
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<td></td>
<td>sing sin - do a lot of &quot;wrong&quot; things</td>
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<td>thin gin - drink gin</td>
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<td>jazz june - party hard</td>
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<td>Standard</td>
<td>Bi-dialectal</td>
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<tr>
<td>1 2 3 4 5</td>
<td>We real cool - Ommission of the verb &quot;are&quot;</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. How old do you think "We" are?

2. Write a paragraph describing this group.
"White folks is white," says Uncle Jim;  
"A platitude," I sneer;  
And then I tell him so is milk,  
And the froth upon his beer.

His heart walled up with bitterness  
He smokes his pungent pipe,  
And nods at me as if to say,  
"Young fool, you'll soon be ripe!"

I have a friend who eats his heart  
Away with grief of mine,  
Who drinks my joy as tipplers drain  
Deep goblets filled with wine.

I wonder why here at his side,  
Face-in-the-grass with him,  
My mind should stray the grecian urn  
To muse on Uncle Jim.

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**CONTRASTIVE ANALYSIS**

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</table>
| 1 2 3 4 5| "White folks *is* white . . ."  
subject-verb disagreement cited in the dialogue |
COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Dialogue is used to show contrast. Explain how.

2. What literary reference is made in the second to the last line of the poem?

3. Exactly what is the author saying?

4. What is the rhyme scheme?
Old Jeff Patton, the black share farmer, fumbled with his bow tie. His fingers trembled and the high stiff collar pinched his throat. A fellow loses his hand for such vanities after thirty or forty years of simple life. Once a year, or maybe twice if there's a wedding among his kinfOLks, he may spruce up; but generally fancy clothes do nothing but adorn the wall of the big room and feed the moths. That had been Jeff Patton's experience. He had not worn his stiff-bosomed shirt more than a dozen times in all his married life. His swallow-tailed coat lay on the bed beside him, freshly brushed and pressed, but it was as full of holes as the overalls in which he worked on weekdays. The moths had used it badly. Jeff twisted his mouth into a hideous toothless grimace as he contended with the obstinate bow. He stamped his good foot and decided to give up the struggle.

"Jennie," he called.

"What's that, Jeff?" His wife's shrunken voice came out of the adjoining room like an echo. It was hardly bigger than a whisper.

"I reckon you'll have to he'p me wid this heah bow tie, baby," he said meekly. "Dog if I can hitch it up."

Her answer was not strong enough to reach him, but presently the old woman came to the door, feeling her way with a stick. She had a wasted, dead-leaf appearance. Her body, as scrawny and gnarled as a string bean, seemed less than nothing in the ocean of frayed and faded petticoats that surrounded her. These hung an inch or two above the tops of her heavy unlaced shoes and showed little grotesque piles where the stockings had fallen down from her negligible legs.

"You oughta could do a heap mo' wid a thing like that'n me--beingst' as you got yo' good sight."

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### Comprehension Questions and Suggested Activities

1. Give 5 examples of specific physical details.

2. Describe Jeff Patton.

3. Describe Jeff's wife.

4. Cite three examples of bi-dialectalism found in the dialogue.

5. Activity: Complete the reading of "A Summer Tragedy" and discuss the elements of the short story form.
   a. Setting
   b. Characters
   c. Plot
   d. Dominating element
   e. Theme
Directions: Read the Selection and answer the questions.

Preacher Steals Pocketbook

Edited by Iola Palmer

Preacher was in the pulpit preaching one Sunday, and a lady kept jumping up and shouting. So finally she threw her pocketbook into the pulpit. So he said, "Preaching time's over now it's Praying time." Every time they'd go to pray he'd inch over toward the pocketbook. When he finally got the pocketbook he saw one deacon watching.

Then he said, "Praying time is over," and everybody got up and started singing.

After the singing finished, and the people were getting ready to go, he made this announcement for next Sunday: "My text will be 'All that see and say's nothing, It shall be divided among them!"

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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. This prose is called (Type of Black Lit.)

2. Put the text to "Next Sunday's Sermon" in your own words.

3. How is humor created?

4. What do you think of the preacher? Should he be a leader?

5. How do you think this folktale developed?

6. Since church played a major role in Harlem, how do you think an incident like this could have happened?
A Raisin in the Sun

Benetha What could be so dirty on that woman's rug that she has to vacuum them every single day?

Ruth I wish certain young women 'round here who I could name would take inspiration about certain rugs in a certain apartment I could also mention.

Benetha (Shrugging). How much cleaning can a house need, for Christ's sake.

Mama (Not liking the Lord's name used twice) Benetha!

Ruth Just listen to her—just listen!

Benetha Oh, God!

Ruth If you use the Lord's name just once more time—

Benetha (A bit of a whine) Oh, mama—

Ruth Fresh—just fresh as salt, this girl!

Benetha (Dutiful) Well—if the salt loses its savor—

Mama (With flat will do). I just ain't going to have you 'round here reciting the scriptures in vain—you hear me?

Benetha How did I manage to get on everybody's wrong side by just walking into a room?

Ruth If you wasn't so preachy—

Benetha Ruth, I'm twenty years old.

Mama What time you be home from school today?

Benetha Kind of later. (With some slight) Malcom is going to start my guitar lessons today.

Mama And Ruth look up with the same expression?

Benetha Your what, kind of lessons?

Benetha Guitar.

Ruth Oh, Father!

Mama How come you don take it in your mind to learn to play the guitar?

Benetha I just want to, that's all.
Mama (Smiling) Lord, child, don't you know what to do with yourself? How long it going to be before you get tired of this now—like you got tired of that little play-acting group you joined last year? (Looking at Ruth) And what was it the year before that?

Ruth The horseback-riding club for which she bought that fifty-five-dollar-riding habit that's been hanging in the closet ever since!

Mama (To Beneatha) Why you got to flit so from one thing to another baby?

Beneatha (Sharply) I just want to learn to play the guitar. Is there anything wrong with that?

Mama Ain't nobody trying to stop you. I just wonders sometimes why you has to flit from one thing to another all the time. You ain't never done nothing with all that camera equipment you brought home—

Beneatha I don't flit! I—I experiment with different forms of expression—

Ruth Like riding a horse?

Beneatha --People have to express themselves one way or another.

Mama What is it you want to express?

Beneatha (Angrily) Me! (Mama and Ruth look at each other and burst into raucous laughter) Don't worry—I don't expect you to understand.

Mama (To change the subject) Who you going out with tomorrow night?

Beneatha (With displeasure) George Murchison again.

Mama (Pleased) Oh—you getting a little sweet on him?

Ruth You ask me, this child ain't sweet on nobody but herself—(Underbreath) Express herself! (They laugh)

Beneatha Oh—I like George all right, Mama. I mean I like him enough to go out with him and stuff, but—

Ruth (For devilment) What does and stuff mean?

Beneatha Mind you own business.
Mama Stop picking at her now, Ruth. (A thoughtful pause, and then a suspicious sudden look at her daughter as she turns in her chair for emphasis) What does it mean?

Beneatha (Wearily) Oh, I just mean I couldn't ever really be serious about George. He's--he's so shallow.

Ruth Shallow--what do you mean he's shallow? He's Rich!

Mama Hush, Ruth.

Beneatha I know he's rich. He knows he's rich, too,

Ruth Well--what other qualities a man got to have to satisfy you, little girl?

Beneatha You wouldn't even begin to understand. Anybody who married Walter could not possibly understand.

Mama (Outraged) What kind of way is that to talk about your brother?

Beneatha Brother is a flip--let's fact it.

Mama (To Ruth, helplessly) What's a flip?

Ruth (Glad to add kindling) She's saying he's crazy.

Beneatha Not crazy. Brother isn't really crazy yet--he--he's an elaborate neurotic.

Mama Hush your mouth!

Beneatha As for George. Well. George looks good--he's got a beautiful car and he takes me to nice places and, as my sister-in-law says, he is probably the richest boy I will ever get to know and I even like him sometimes--but if the Youngers are sitting around waiting to see if their little Bennie is going to tie up the family with the Murchisons, they are wasting their time.

Ruth You mean you wouldn't marry George Murchison if he asked you someday? That pretty, rich thing? Honey, I knew you was odd--

Beneatha No I would not marry him if all I felt for him was what I feel now. Besides, George's family wouldn't really like it.

Mama Why not?
Beneatha Oh, Mama--The Murchisons are honest-to-God-real-live-rich colored people, and the only people in the world who are more snobbish than rich white people are rich colored people. I thought everybody knew that. I've met Mrs. Murchison. She's a scene!

Mama You must not dislike people 'cause they well off, honey.

Beneatha Why not? It makes just as much sense as disliking people 'cause they are poor, and lots of people do that.

Ruth (A wisdom-of-the-ages manner. To Mama) Well, she'll get over some of this--

Beneatha Get over it? What are you talking about, Ruth? Listen, I'm going to be a doctor. I'm not worried about who I'm going to marry yet--if I ever get married.

Mama and Ruth If!

Mama Now, Bennie--

Beneatha Oh, I probably will . . . but first I'm going to be a doctor, and George, for one, still thinks that's pretty funny. I couldn't be bothered with that. I am going to be a doctor and everybody around here better understand that!

Mama (Kindly) 'Course you going to be a doctor, honey, God willing.

Beneatha (Dryly) God hasn't got a thing to do with it.

Mama Beneatha--that just wasn't necessary.

Beneatha Well--neither is God. I get sick of hearing about God.

Mama Beneatha!

Beneatha I mean it! I'm just tired of hearing about God all the time. What has He got to do with anything? Does he pay tuition?

Mama You 'bout to get your fresh little jaw slapped!

Ruth That's just what she needs, all right!

Beneatha Why? Why can't I say what I want to around here, like everybody else?

Mama It don't sound nice for a young girl to say things like that--you wasn't brought up that way. Me and your father went to trouble to get you and Brother to church every Sunday.
Beneatha  Mama, you don't understand. It's all a matter of ideas, and God is just one idea I don't accept. It's not important. I am not going out and be immoral or commit crimes because I don't believe in God. I don't even think about it. It's just that I get tired of Him getting credit for all the things the human race achieves through its own stubborn effort. There simply is no blasted God—there is only man and it is he who makes miracles!

Activity: Verbal demonstration in Contrastive Analysis.

Contrast standard English and Bi-dialectal English by listening to a cassette taping of a scene from Raisin in the Sun, by Lorraine Hansberry, read by a student at San Fernando High School, Leslie Speights (1975)

(Circle one. Cite an example of each.)

Mama - Standard or Bi-dialectal
Beneatha - Standard or Bi-dialectal
Ruth - Standard or Bi-dialectal
Note on Commercial Theatre

Langston Hughes

You've taken my blues and gone—
You sing 'em on Broadway
And you sing 'em in Hollywood Bowl,
And you mixed 'em up with symphonies
And you fixed 'em
So they don't sound like me.
Yep, you done taken my blues and gone.

You also took my spirituals and gone.
You put me in Macbeth and Carmen Jones
And all kinds of Swing Mikados
And in everything but what's about me—
But someday somebody'll
Stand up and talk about me,
And write about me—
Black and beautiful—
And sing about me,
And put on plays about me!

I reckon it'll be
Me myself!

Yes, it'll be me.

CONTRASTIVE ANALYSIS

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Suggested activity:

Student analysis

Circle the degree of bi-dialectalism on the 1 to 5 scale.

Cite specific examples of contrastive analysis.

Paraphrase the content.
Contrastive Analysis Summary

The use of Black jargon was introduced during this period. This means that a definite bi-dialectal vocabulary can be noted in the authors' works. Langston Hughes' "Motto" is a good example. In contrast, Countee Cullen writes in lofty language and he complements the language with a definite literary form. Although they differ in form, these two poets have a meeting of the minds in the content or theme--a feeling of "A Dream Deferred." Other leading writers during this period are Lorraine Hansberry, a playwright, and Arma Bontemps, an expert writer of short stories.

Another interesting point is that most of the bi-dialectalism is expressed through the dialogue and not in the narration. The authors also show the change in the sound system, vocabulary, and grammar used by people in the same selection by using characters from different generations. One example would be Hansberry's, "Raisin in the Sun."
A Hero Ain't Nothin' But a Sandwich

Alice Childress

Benjie Johnson

Now I am thirteen, but when I was a chile, it was hard to be a chile because my block is a tough block and my school is a tough school. I'm not trying to cop out on what I do or don't do cause man is man and chile is chile, but I ain't a chile no more. Don't nobody wanta be no chile cause, for some reason, it just hold you back in a lotta ways; unless you be a rich chile like in some movin picture or like on TV—where everybody is livin it up and their room is perfect-lookin and their swimmin pool and their block and their house and they also ridin round in one them quiet rollin Cads with a tape deck playin cool music and with air condition goin.

My block ain't no place to be a chile in peace. Somebody gonna cop your money and might knock you down cause you walkin with short bread and didn't even make it worth their while to stop and frisk you over. Ain't no letrit light bulb in my hallway for two three floors and we livin up next to the top floor. You best get over bein seven or eight, right soon, cause seven and eight is too big for relatives to be holdin your hand like when you was three, four, and five. No, Jack, you on your own and they got they thing to do, like workin, or goin to court, or seein after they gas and letrit bills, and ...

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<td>Chile for child</td>
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<td>wanta for want to</td>
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<td>movin' for moving</td>
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<td>letrit for electric</td>
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<td>1 2 3 4 5</td>
<td>Cop out for make excuses</td>
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<td>cads for cadillacs</td>
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<td></td>
<td>&quot;You best&quot; for a demand</td>
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<td>Jack for a name of a male</td>
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<td>1 2 3 4 5</td>
<td>Double negative</td>
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<td>&quot;They got they&quot; for their</td>
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APPENDIX D

THE NEW BLACK RENAISSANCE

Temper of the Times

During the 1960's and 1970's the basic themes in the literature of the new young, gifted, Black writers were centered around longstanding social, economical and political grievances. The slogan, "Black Power," became popular in the late 1960's. Essentially, it refers to all the actions by Black Americans to maximize their political and economic powers. Among the outstanding modern advocates of Black Power was Malcolm X. The Black Power movement was stimulated by the growing pride of Black Americans in their African heritage. Black pride was also manifested in an upsurge in Black literature and theater, led by the playwrights Imamu Baraka and Ed Bullin and the poets Don L. Lee, Mari Evans, and Nikki Giovanni.
COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Explain the bi-dialectalism noted in the grammatical structure of this passage.

2. Describe Benjie Johnson's attitude about his environment.

3. Continue reading this novel for insight and enjoyment. What does the title of the book mean?

4. Select a student to do a biographical sketch on the life of Alice Childress for an oral report.
Well, Marge, I started an extra job today. Just wait, girl. Don't laugh yet. Just wait till I tell you. The woman seems real nice. Well, you know what I mean. She was pretty nice, anyway. Shows me this and shows me that, but she was real cautious about loadin' on too much work the first morning. And she stopped short when she caught the light in my eye.

Comes the afternoon, I was busy waxin' woodwork when I notice her hoverin' over me kind of timid-like. She passed me once and smiled, and then she turned and blushed a little. I put down the wax can and gave her an inquirin' look. The lady takes a deep breath and comes up with, "Do you live in Harlem, Mildred?"

Now you know I expected somethin' more than that after all the hesitatin'. I had already given her my address, so I didn't quite get the idea behind the question. "Yes, Mrs. Jones," I answered, "that is where I live."

Well she backed away and retired to the living room, and I could hear her and the husband just a-buzzin'. A little later on I was in the kitchen washin' glasses. I looks up and there she was in the doorway, lookin' kind of strained around the gills.* First she stuttered, and then she stammered, and after beatin' all around the bush she comes out with, "Do you have a health card, Mildred?"

That let the cat out of the bag. I thought real fast. Honey, my brain was runnin' on wheels. "Yes, Mrs. Jones," I says, "I have a health card." Now Marge, this is a lie. I do not have a health card. "I'll bring it tomorrow," I add real sweet-like.

She beams like a chromium platter, and all you could see above her taffeta housecoat is smile. "Mildred," she said, "I don't mean any offense, but one must be careful, mustn't one?"

Well, all she got from me was solid agreement. "Sure," I said, "indeed one must, and I am glad you are so understandin', 'cause I was just worryin' and studyin' on how I was going to ask you for yours, and of course you'll let me see one from your husband and one for each of the three children."

By that time she was the same color as the housecoat, which is green, but I continue on: "Since I have to handle laundry and make beds, you know . . ." She stops me right there, and after excusin' herself she scurries from the room and has another conference with hubby.

Inside fifteen minutes she was back. "Mildred, you don't have to bring a health card. I am sure it will be all right."

I looked up real casual kind-of and said, "On second thought you folks look real clean too, so . . ." And then she smiled and I smiled and then she smiled again. Oh, stop laughin' so loud, Marge; everybody on this bus is starin'.

*strained around the gills: embarrassed, uncomfortable, and uncertain
Student Activity: Develop a composition discussing the sound system, vocabulary, grammar, and content of "The Health Card."
Five on the Black Hand Side

Three short scenes by Charlie L. Russell

Gail: Hi, Booker T.

Booker T: Girl, don't call me by that slave name! You know everyone calls me Sharrief!

Gail: Sorry about that. That was Marvin on the phone. He just wanted to know how I was. Oh, Momma, we're going to be so happy.

Booker T: (copying her) Oh, Momma, we're going to be so happy. Girl, why don't you come out of that Doris Day bag?

Gail: Sometimes I don't understand you, Booker T. I mean Sharrief. I'm tired of all your criticism. I want to see some of your activism . . .

Mrs. Brooks: What should I do, Stormy?

Ruth: Yeah, come on. Run down your commercial.

Stormy: All right. Gladys has got to change herself.

Ruby: Change herself?

Mrs. Brooks: Change myself?

Stormy: That's right. We've got to create a new Gladys.

(Cut to: The roof. Booker T is there. Gideon appears.)

Booker T: Man, it sure has been a long time since I've been up here. I used to have my pigeon coop over there. That sure seems like a long time ago.

Gideon: Say, man. Didn't you want to talk to me about something?

Booker T: Yeah. Well, it's about Dad. He's really getting upset.

Gideon: That dude is always getting upset about something.

(Suddenly Mr. Brooks appears. He is wearing a dashiki. He has beads around his neck--over his necktie!)

Mr. Brooks: Somebody give me five! Give me five on the black hand side!
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<td>dashiki - a shirt loosely worn</td>
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### COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. How does Booker T. express pride in his African heritage?

2. What is a dashiki?

3. What does "Give me five on the Black hand side," mean?

4. Cite other bi-dialectal vocabulary words.
One Thousand Nine Hundred & Sixty-Eight Winters

Jaci Earley

Got up this morning
Feeling good & black
Thinking black thoughts
Did black things
Played all my black records
And minded my own black bidness
Put on my best black clothes
Walked out my black door
And, Lord have mercy: white snow!

CONTRASTIVE ANALYSIS

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<td>Bidness</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Explain the contrast of the last line to the other eight lines.

2. How do you feel when you leave the security of your home?

3. Explain the title of the poem.

(Verbal demonstration in Contrastive Analysis on an accompanying cassette tape, read by Patricia Mims.)
Stagolee
Julius Lester

Stagolee was, undoubtedly and without question, the baddest nigger that ever lived. Stagolee was so bad that the flies wouldn't even fly around his head in the summertime, and snow wouldn't fall on his house in the winter. He was bad, jim.

Stagolee grew up on a plantation in Georgia, and by the time he was two, he'd decided that he wasn't going to spend his life picking cotton and working for white folks. Un-un. And when he was five, he left. Took off down the road, his guitar on his back, a deck of cards in one pocket and a .44 in the other. He figured that he didn't need nothing else. When the women heard him whup the blues on the guitar he could have which ever one he laid his mind on. Whenever he needed money, he could play cards. And whenever somebody tried to mess with him, he had his .44. So he was ready. A man didn't need more than that to get along with in the world.

CONTRASTIVE ANALYSIS

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| 1 2 3 4 5     | Baddest Nigger - a Black person who refuses to be meek or who rejects the social terms of poverty and oppression the culture designs for him.
|               | Ready - hip - receptive |

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Student activity: Verbal demonstration in Contrastive Analysis read by Leslie Speights (1975).

1. Circle the degree of contrast on the one to five scale.

2. Cite examples of contrast, if any.

3. Analyze "Stagolee" in detail.

4. Cite examples of hyperboles.
childhood remembrances are always a drag
if you're Black
you always remember things like living in Woodlawn
with no inside toilet
and if you become famous or something
they never talk about how happy you were to have your mother
all to yourself and
how good the water felt when you got your bath from one of
those big tubs that folk in Chicago barbecue in
and somehow when you talk about home
it never gets across how much you
understood their feelings
as the whole family attended meetings about Hollydale
and even though you remember
your biographers never understand
your father's pain as he sells his stock
and another dream goes
and though you're poor it isn't poverty that
concerns you
and though they fought a lot
it isn't your father's drinking that makes any difference
but only that everybody is together and you
and your sister have happy birthdays and very good Christmasses
and I really hope no white person ever has cause to write
about me because they never understand Black love is Black
wealth and they'll probably talk about my hard childhood
and never understand that all the while I was quite happy

CONTRASTIVE ANALYSIS

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<td>3</td>
<td>4</td>
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**Examples of Contrast:**

**COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES**

Verbal demonstration in Contrastive Analysis read by the teacher.

1. What is the degree of Contrastive Analysis on the scale from 1 - 5?

2. Cite examples of Contrastive Analysis.

3. Discuss the content.

4. Discuss the form; e.g., free verse, lower case letters, no punctuation, etc.
The Black Revolution
Malcolm X

Friends and enemies: Tonight I hope that we can have a little fireside chat with as few sparks as possible being tossed around. Especially because of the very explosive condition that the world is in today. Sometimes, when a person's house is on fire and someone comes in yelling fire, instead of the person who is awakened by the yell being thankful, he makes the mistake of charging the one who awakened him with having set the fire. I hope that this little conversation tonight about the black revolution won't cause many of you to accuse us of igniting it when you find it at your doorstep . . .

During recent years, there has been much talk about a population explosion. Whenever they are speaking of the population explosion in my opinion they are referring primarily to the people in Asia or in Africa--the black, brown, red, and yellow people. It is seen by people of the West that, as soon as the standard of living is raised in Africa and Asia, automatically the people begin to reproduce abundantly. And there has been a great deal of fear engendered by this in the minds of the people of the West, who happen to be, on this earth, a very small minority.

In fact, in most of the thinking and planning of whites in the West today, it's easy to see the fear in their minds, conscious minds and subconscious minds, that the masses of dark people in the East, who already out number them, will continue to increase and multiply and grow until they eventually overrun the people of the West like a human sea, a human tide, a human flood. And the fear of this can be seen in the minds, in the actions, of most of the people here in the West in practically everything that they do. It governs their political views and it governs their economic views and it governs most of their attitudes toward the present society.

CONTRASTIVE ANALYSIS

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<td>Bi-dialectal</td>
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<td>①</td>
<td>2 3 4 5</td>
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<td>①</td>
<td>2 3 4 5</td>
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<td>Grammar:</td>
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<td>Bi-dialectal</td>
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<td>2 3 4 5</td>
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COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Discuss the literary techniques used in the introduction of this selection.

2. Is there much contrastive analysis?

3. Complete the reading of the selection.

4. What is Malcolm's message?
"Run!"

Where?
Oh, hell! Let's get out of here!
"Turk! Turk! I'm shot!"

I could hear Turk's voice calling from a far distance, telling me not to go into the fish-and-chips joint. I heard, but I didn't understand. The only thing I knew was that I was going to die.

I ran. There was a bullet in me trying to take my life, all thirteen years of it.

I climbed up on the bar yelling, "Walsh, I'm shot. I'm shot."
I could feel the blood running down my leg. Walsh, the fellow who operated the fish-and-chips joint, pushed me off the bar and onto the floor. I couldn't move now, but I was still completely conscious.

Walsh was saying, "Git outta here, kid. I ain't got no time to play."

A woman was screaming, mumbling something about the Lord, and saying, "Somebody done shot that poor child."

Mama ran in. She jumped up and down, screaming like a crazy woman. I began to think about dying. The worst part of dying was thinking about the things and the people that I'd never see again. As I lay there trying to imagine what being dead was like, the policeman who had been trying to control Mama gave up and bent over me. He asked who had shot me. Before I could answer, he was asking me if I could hear him. I told him that I didn't know who had shot me and would he please tell Mama to stop jumping up and down. Every time Mama came down on that shabby floor, the bullet lodged in my stomach felt like a hot poker.

**CONTRASTIVE ANALYSIS**

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<tr>
<td>1 2 (3) 4 5</td>
<td>Bi-dialectal in dialogue</td>
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<td>Standard in narration</td>
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<td>1 2</td>
<td>3 4 5</td>
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### Examples of Contrast:

- Bi-dialectal in dialogue
- Standard in narration

### COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. Class reading of the novel.

2. Quizzes

3. Discussions

4. Evaluation

5. Book search (see the following page)
SUGGESTED ACTIVITY

BLACK LITERATURE BOOK SEARCH

Novel: Manchild in the Promised Land

☐ 1. Write a poem that is at least 20 lines long. The poem may concern a character or an incident from the book you just read.

☐ 2. Choose an incident from your book and illustrate the entire event in the form of a cartoon strip. The cartoon strip should have at least 10 frames. (Materials needed: a heavy piece of paper at least 2' x 2')

☐ 3. Pretend that you are a literary critic for a magazine. Write a critical review of your book. The review should be approximately 300 words long.

☐ 4. Choose a character from your book. Write at least 10 diary entries as though you were that character. The ten entries should be approximately 500 words long.

☐ 5. Pretend you are a Hollywood casting director and you are casting the main characters of the book. State which modern day movie stars you would cast into the different roles and explain why. Choose at least 5 characters.
When in Rome

Mari Evans

Mattie dear
the box is full . . .
take
whatever you like
to eat . . .

(an egg
or soup
. . . there ain't no meat.)

there's endive there
and
cottage cheese . . .

(whew! if I had some
black-eyed peas . . .)

there's sardines
on the shelves
and such . . .
but
don't
get my anchovies . . .
they cost
too much!

(me get the
anchovies indeed!
what she think, she got--
a bird to feed?)

there's plenty in there
to fill you up . . .

(yes'm. just the
sigh's
enough . . .

Hope I lives till I get
home
I'm tired of eatin'
what they eats in Rome . . .)
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<tr>
<td>1 2 3 4 5</td>
<td>yes'm for yes ma'am</td>
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<td>eatin'</td>
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<td>1 2 3 4 5</td>
<td>double negative</td>
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<td>me for the subject</td>
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<td></td>
<td>What (does) she think</td>
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<td>Helping verb omitted</td>
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### COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. What does the person reading the note want to eat?

2. What is the meaning of the last line?

3. How is the content bi-dialectal?
A VERBAL DEMONSTRATION IN CONTRASTIVE ANALYSIS (Speights, 1975)

But He Was Cool:
Or He Even Stopped
For Green Lights

Don L. Lee

super-cool
ultrablack
a tan/purple
had a beautiful shade.

he had a double-natural
that wd put the sisters to shame.
his dashikis were tailor made
& his beads were imported sea shells
(from some blk/country i never heard of)
he was triple-hip.

his tiki's were hand carved
out of ivory
& came express from the motherland.
he would greet u in swahili
and say good-by in yoruba,
wooooooooooo-jim he bes so cool & ill tel li gent

cool-cool is so cool he was un-cooled by
other niggers' cool
cool-cool ultracool was bop-cool/ice box
cool so cool cold cool
his wine didn't have to be cooled, him was
air conditioned cool
cool-cool/real cool made me cool--now
ain't that cool
cool-cool so cool him nicknamed refrigerator.
cool-cool so cool
he didn't know,
after detroit, newark, chicago etc.,
we had to hip
cool-cool/super cool/real cool
that
to be black
is
to be
very-hot
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<td>1 2 3 4 5</td>
<td>wd</td>
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<td></td>
<td>blk</td>
</tr>
<tr>
<td></td>
<td>u</td>
</tr>
<tr>
<td></td>
<td>woooooo</td>
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</tr>
<tr>
<td>1 2 3 4 5</td>
<td>cool - literally/figuratively</td>
</tr>
<tr>
<td></td>
<td>jim - term of address to another male</td>
</tr>
<tr>
<td></td>
<td>hot - literally/figuratively</td>
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<tr>
<td></td>
<td>illtelligent - a play on words</td>
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<tr>
<td></td>
<td>cool - to hang loose (bi-dialectal detached, aloof person)</td>
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<tr>
<td></td>
<td>cool - denotative meaning somewhat cold—more than hot</td>
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<td>dashikis - shirt-like African attire worn by many Blacks</td>
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<td>1 2 3 4 5</td>
<td>bes for he is</td>
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<td></td>
<td>him for he was</td>
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## COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

This work is written in free verse. It is a bit ironic as well as satirical.

1. Why is the selection ironic?

2. How is it satirical?

3. What does the title mean?
A VERBAL DEMONSTRATION IN CONTRASTIVE ANALYSIS

(A folktale revised by Patricia Mims, a student at San Fernando Senior High School)

Suggested activity on cassette

One day Shadrach, Mashach and Abednigo was walking through the holy land. And they came across Ole King Pharoah. Ole King Pharoah said, "Shadrach, Mashach and Abednigo why aren't you bending your knees to my idol?" Shadrach said, "Because I believe in the man up in the heavens, and I ain't gone bend my knees to no idol." Maschach replied, "King or no King, I ain't bending my knees to no idol," Abednigo called out to the Pharoah, "Don't look at me ole coniving King Pharoah cause I'm with them." Ole King Pharoah got mad, boy did he get mad. He got so mad that he ordered his kingsmen to go and heat the fiery furnace.

Shadrach, Mashach and Abednigo was on their way to burn in the fiery furnace. Shadrach walked in, Mashach stepped in after, and in walked Abednigo. Shadrach fell down to his knees, Mashack kneeled down beside him, and down came Abednigo. Shadrach begun to pray, Mashach and Abednigo prayed along with em. Shadrach cried out, "Lord Oh Lord send us down a-Sears-Coldspot-air-conditioner." And down from the heavens came a-floating a-Sears-Coldspot-air-conditioner. Mashach said, Lord Oh Lord, send us down some recreation." Down from the heavens came a-floating a-8ft.- pool-table. Abednigo asked the Lord, "He said Father oh Father feed us the crumbs off you table." Down from the heavens came a-floating a-minature-MacDonald's.

Shadrach, Mashach and Abednigo was having themselves a ball in the fiery furnace, until Ole King Pharoah came back. When Ole King Pharoah opened the furnace door and found it not hot, but converted into a cooling system and recreation center he go mad. Boy was he mad. He was so mad that he threw the three men out of the furnace, and locked himself inside.

CONTRASTIVE ANALYSIS

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<td>a-floating a</td>
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<td></td>
<td>1 2 3 4 5</td>
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<td>Shadrach, Mashach, Abednigo ole a-floating</td>
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<tbody>
<tr>
<td>1 2 3 4 5</td>
<td></td>
<td>I ain't gone</td>
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### COMPREHENSION QUESTIONS AND SUGGESTED ACTIVITIES

1. What parallels are drawn in time elements in the characterization plot, and setting?

2. Cite examples of Contrastive Analysis in the selection.

3. Evaluate through constructive criticism the verbal demonstration in Contrastive Analysis.
Contrastive Analysis Summary

There is obviously a decreasing use of the earlier sound system in the 1960's and 70's. The abundant vocabulary is definitely bi-dialectal. It is currently a means of communication among a large number of American Blacks. The grammar is also bi-dialectal and typical of the grammar spoken today by American Blacks. The content is deeper and the themes are centered around the social, political and economical issues of the day. Vocabulary words are compressed ideas and can carry several meanings depending on the context, as noted in "But He Was Cool Or He Even Stopped For Green Lights," by Don L. Lee.

Student creativity should be encouraged. It can exemplify a thorough understanding of the Contrastive Analysis Approach on the part of the student.
APPENDIX E

SAMPLE LESSON PLAN

Objectives

1. The students will participate in the reading of a poetic work ("But He Was Cool Or He Even Stopped For Green Lights").

2. The students will be able to answer questions that unlock the satire in this poem.

3. The students will be able to identify and discuss Black bi-dialectal English in terms of sound system, vocabulary and grammar.

4. The students will be able to write narration in Standard English and dialogue in Black bi-dialectal English.

Materials

1. Ditto copies of the poem.

2. Contrastive analysis work sheets.

Transition

1. The students will continue with the established routine.

2. Vocabulary words which are important to comprehension will be discussed and defined.
TIME: 60 MINUTES

TEACHER

Begin the reading of the poem.

Begin discussion.

1. Ask comprehension questions.

Example: What is the message in the poem?

2. Discuss the sound system in the poem.

Example: _wd_

3. Discuss the vocabulary.

Example: _Jim_

4. Discuss the grammar.

Example: _bes_

5. Tie up loose ends.

6. Writing assignment:

   Each student will write a short composition which will state what two of his peers would say about him if he were not there.

EVALUATION:

1. Attention to the reading of the poem.

2. Understanding of how contrastive analysis applies to this poem.

3. Types and spontenity of questions.

4. Quality of compositions.

STUDENT

Participate or listen.

Opinions.

Volunteer information.

Note taking.

Responding to inductive questions.

Students will understand that a person may not see himself as others see him.

Independent work.
COMMENTS ON SAMPLE LESSON PLAN

1. The student should be reminded that literature is subject to individual interpretation.

2. The poem should be analyzed in detail: (a) a contrastive analysis should be made, (b) references should be cited, (c) satire and irony should be explained, and (d) the literary form and literary techniques which compliment content should be discussed.

3. The meaning and significance of the title should be discussed.

4. The overall message should be stated.

5. A universal truth could be developed.
ANALIZATION OF POEM IN LESSON PLAN

But He Was Cool:
Or He Even Stopped
For Green Lights

Don L. Lee

He stopped when he should have been stepping.

super-cool
ultrablack
a tan/purple
had a beautiful shade.

surpassing cool (calm, relaxed, aloof, detached).
beyond what is usual—very black, excessively black.
brilliant or gorgeous color.
a beautiful shade of brown.

he had a double-natural
that we7 put the sisters to shame.
his dashikis were tailor made
& his beads were imported sea shells
(from some blk/country i never heard of)
he was triple-hip.

twice as large as the average natural hair style.
contraction of "would" dealing with the sound system.
it would make the sisters feel bad.
a shirt-like African attire worn by Blacks.
this implied that he was "in the know."
three times as "hip" as the average black (hyperbole)

his tikis were hand carved
out of ivory
& came express from the motherland.
he would greet u in swahili
and say good-by in yoruba,
woooooo0000-jim
he bes16 so cool & ill tel li gent

nothing but the best.
He identifies with Africa, but only on the surface.
He only knows how to say hello and goodbye.
term of address to another male.
shows that he is continually cool.
pun—ill meaning not, a lack of intelligence.
cool-cool is so cool he was un-cooled\textsuperscript{18} by other niggers' cool
cool-cool ultracoool\textsuperscript{19} was bop-cool\textsuperscript{20}/ice box
cool so cool cold cool\textsuperscript{21}
his wine didn't have to be cooled, him was air conditioned cool\textsuperscript{22}
cool-cool\textsuperscript{23}/real cool made me cool--now ain't that cool
cool-cool so cool him nicknamed refrigerator.\textsuperscript{24}
cool-cool so cool
he didn't know,
after detroit, newark, chicago etc.,\textsuperscript{25}
we had to hip
cool-cool/super cool/real cool
that
to be black
is
to be
very-hot\textsuperscript{26}

\textsuperscript{18} numb—he didn't realize he was surpassing cool.
\textsuperscript{19} an unusual type of cool—no one could tell him anything.
\textsuperscript{20} clipped form of Be-Bop—he was into a style of jazz—personal—private involvement in listening to music—again aloft.
\textsuperscript{21} cool to the bone, connotative; somewhat cold, denotative.
\textsuperscript{22} supplied with equipment to regulate his temperature and keep out anything he didn't want to be concerned with.
\textsuperscript{23} alliteration for emphasis.
\textsuperscript{24} use of the objective case him for he was nicknamed refrigerator.
\textsuperscript{25} reference to the social, political and economic upheavel of Blacks in the late 1960's.
\textsuperscript{26} hot could refer to the emotions of Blacks during this time or to a touchy situation. "He" was unaware/unconcerned about problems which faced the Blacks in the 1960's.
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