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Gates provides a broader view of the canon of classics of African American literature available from Penguin Classics and beyond. Gates writes, "These texts reveal the human universal through the African American particular: all true art, all classics do this; this is what 'art' is, a revelation of that which makes each of us sublimely human, rendered in the minute details of the actions and thoughts and feelings of a compelling character embedded in a time and place."

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African-American Literature is a thematically arranged, comprehensive survey of African-American Literature. The unique thematic organization of the anthology allows for a concise and coherent assessment of African-American literature. The thematic approach gives students a better sense of the intertextuality that binds a literary tradition together rather than a chronological approach that organizes material strictly on the basis of an author's birth date.

Forms of Contention argues for the centrality of sonnet writing to African American poetry, focusing on significant sonnets, key anthologies, and critical debates about poetic form to show that the influence of black sonnet writers on each other challenges long-standing claims that sonnet writing is primarily a matter of European influence. The banishment of much nineteenth- and twentieth-century formal poetry from the black poetry canon in the 1960s because it was too "traditional" long concealed the African American sonnet's legacy. In the twenty-first century, the sonnet has blossomed as a black poetic form, even while sonnet writers rarely acknowledge the rich history of black sonnets. With digital technology, a century of sonnets published in African American newspapers has reemerged to reveal surprising patterns of influence. Historically, academic study of African American literature has focused on four concerns: the historical and economic conditions of production and publication of black literature; the political and cultural importance of black literature in America; genres of and trends in black literature; and the nature of African American literature as reflective of the black experience. Hollis Robbins engages with these concerns while opening up a fifth conversation: auxiliary genealogies of influence for black aesthetic production that foreground form and that promote new conversations about form generally--namely, how exactly form enables participation and protest and the overthrow and undermining of aesthetic expectation. Thus, Robbins uses the sonnet as a case study for exploring the broader literary history of African American literature, offering a thorough analysis of the contentious relationship of an old-world poetic form to new world poetry.

On African-American Rhetoric traces the arc of strategic language use by African Americans from rhetorical forms such as slave narratives and the

spirituals to Black digital expression and contemporary activism. The governing idea is to illustrate the basic call-response process of African-American culture and to demonstrate how this dynamic has been and continues to be central to the language used by African Americans to make collective cultural and political statements. Ranging across genres and disciplines, including rhetorical theory, poetry, fiction, folklore, speeches, music, film, pedagogy, and memes, Gilyard and Banks consider language developments that have occurred both inside and outside of organizations and institutions. Along with paying attention to recent events, this book incorporates discussion of important forerunners who have carried the rhetorical baton. These include Frederick Douglass, Harriet Jacobs, Sojourner Truth, Anna Julia Cooper, W. E. B. Du Bois, Zora Neale Hurston, Malcolm X, Martin Luther King, Jr., Toni Cade Bambara, Molefi Asante, Alice Walker, and Geneva Smitherman. Written for students and professionals alike, this book is powerful and instructive regarding the long African-American quest for freedom and dignity.

Conversations with Sterling Plump is the first collection of interviews with the renowned poet of Home/Bass and other much-admired works. Spanning thirty years and drawn from literary and scholarly journals and other media, these interviews offer insights into his poetic innovation of blues and jazz and his mastery of black vernacular in poetry. This collection seems fundamental to an understanding of the life and work of an African American poet who has been innovative in fusing blues and jazz rhythms with poetic insight and in vivifying the vernacular landscape of African American poetry. Born in 1940 in Clinton, Mississippi, Plump has been living in Chicago since 1962. Home/Bass received the 2014 American Book Award. The finest blues poet of his generation, Plump became a model for contemporary poetry and poetics and a leading figure in the tradition of blues/jazz poetry. He continues to reinvent the language while exploring the registers of individual and communal memory, local, national, and global history. His poetry is important in attempts to define the black aesthetic from the era of the Harlem Renaissance to the seminal Black Arts Movement. It is also important for its re-articulation of the Great Migration, especially expressed by blues musicians who left Mississippi for Chicago.

Black Authors and Illustrators of Books for Children and Young Adults is a biographical dictionary that provides comprehensive coverage of all major authors and illustrators - past and present. As the only reference volume of its kind available, this book is a valuable research tool that provides quick access for anyone studying black children's literature - whether one is a student, a librarian charged with maintaining a children's literature collection, or a scholar of children's literature. The Fourth Edition of this renowned reference work illuminates African American contributions to children's literature and books for young adults. The new edition contains updated and new information for existing author/illustrator entries, the addition of approximately 50 new profiles, and a new section listing online resources of interest to the authors and readers of black children's literature.

How FBI surveillance influenced African American writing Few institutions seem more opposed than African American literature and J. Edgar Hoover's white-bread Federal Bureau of Investigation. But behind the scenes the FBI's hostility to black protest was energized by fear of and respect for black writing. Drawing on nearly 14,000 pages of newly released FBI files, F.B. Eyes exposes the Bureau's intimate policing of five decades of African American poems, plays, essays, and novels. Starting in 1919, year one of Harlem's renaissance and Hoover's career at the Bureau, secretive FBI "ghostreaders" monitored the latest developments in African American letters. By the time of Hoover's death in 1972, these ghostreaders knew enough to simulate a sinister black literature of their own. The official aim behind the Bureau's close reading was to anticipate political unrest. Yet, as William J. Maxwell reveals, FBI surveillance came to influence the creation and public reception of African American literature in the heart of the twentieth century. Taking his title from Richard Wright's poem "The FB Eye Blues," Maxwell details how the FBI threatened the international travels of African American writers and prepared to jail dozens of them in times of national emergency. All the same, he shows that the Bureau's paranoid style could prompt insightful criticism from Hoover's ghostreaders and creative replies from their literary targets. For authors such as Claude McKay, James Baldwin, and Sonia Sanchez, the suspicion that government spy-critics tracked their every word inspired rewarding stylistic experiments as well as disabling self-censorship. Illuminating both the serious harms of state surveillance and the ways in which imaginative writing can withstand and exploit it, F.B. Eyes is a groundbreaking account of a long-hidden dimension of African American literature.

This two-volume anthology represents America's literary heritage from colonial times through the American renaissance to the contemporary era of post-modernism. Volume I offers early contextual selections from Christopher Columbus and Gaspar Perez de Villagra, as well as an excerpt from the Iroquois League's Constitution of the Five Nations, and ends with an extensive selection of the poetry of Emily Dickinson. This anthology is best known for its useful pedagogy, including extensive and straightforward headnotes and introductions, as well as its balanced approach to editorial selection process.

Blake Allmendinger's A History of California Literature surveys the paradoxical image of the Golden State as a site of dreams and disenchantment, formidable beginnings and ruinous ends. This history encompasses the prismatic nature of California by exploring a variety of historical periods, literary genres, and cultural movements affecting the state's development, from the colonial era to the twenty-first century. Written by a host of leading historians and literary critics, this book offers readers insight into the tensions and contradictions that have shaped the literary landscape

of California and also American literature generally.

This comprehensive history of American Literature traces its development from the earliest colonial writings of the late 1500s through to the present day. This lively, engaging and highly accessible guide: offers lucid discussions of all major influences and movements such as Puritanism, Transcendentalism, Realism, Naturalism, Modernism and Postmodernism draws on the historical, cultural, and political contexts of key literary texts and authors covers the whole range of American literature: prose, poetry, theatre and experimental literature includes substantial sections on native and ethnic American literatures explains and contextualises major events, terms and figures in American history. This book is essential reading for anyone seeking to situate their reading of American Literature in the appropriate religious, cultural, and political contexts.

Since the election of President Barack Obama, many pundits have declared that we are living in a "post-racial America," a culture where the legacy of slavery has been erased. The new essays in this collection, however, point to a resurgence of the theme of slavery in American cultural artifacts from the late twentieth- and twenty-first centuries. Ranging from disciplines as diverse as African American studies, film and television, architectural studies, and science fiction, the essays provide a provocative look into how and why slavery continues to recur as a trope in American popular culture. By exploring how authors, filmmakers, historians, and others engage and challenge the narrative of American slavery, this volume invites further study of slavery in its contemporary forms of human trafficking and forced labor and challenges the misconception that slavery is an event of the past.

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