APPENDICES

APPENDIX 1 : MAYA ANGELOU'S BIOGRAPHY

An acclaimed American poet, storyteller, activist, and autobiographer, Maya Angelou was born Marguerite Johnson in St. Louis, Missouri. Angelou has had a broad career as a singer, dancer, actress, composer, and Hollywood's first female black director, but is most famous as a writer, editor, essayist, playwright, and poet. As a civil rights activist, Angelou worked for Dr. Martin Luther King Jr. and Malcolm X. She was also an educator and served as the Reynolds professor of American Studies at Wake Forest University. By 1975, wrote Carol E. Neubauer in *Southern Women Writers: The New Generation,* "Angelou had become recognized not only as a spokesperson for blacks and women, but also for all people who are committed to raising the moral standards of living in the United States." She served on two presidential committees, for Gerald Ford in 1975 and for Jimmy Carter in 1977. In 2000, Angelou was awarded the National Medal of Arts by President Bill Clinton. In 2010, she was awarded the Presidential Medal of Freedom, the highest civilian honor in the U.S., by President Barack Obama. Angelou was awarded over 50 honorary degrees.

Angelou's most famous work, *I Know Why the Caged Bird Sings* (1969), deals with her early years in Long Beach, St. Louis and Stamps, Arkansas, where she lived with her brother and paternal grandmother. In one of its most evocative (and controversial) moments, Angelou describes how she was first cuddled then raped by her mother's boyfriend when she was just seven years old. When the man was murdered by her uncles for his crime, Angelou felt responsible, and stopped talking. Angelou remained mute for five years, but developed a love for language. She read black authors like Langston Hughes, W. E. B. Du Bois, and Paul Lawrence Dunbar, as well as canonical works by William Shakespeare, Charles Dickens, and Edgar Allan Poe. When Angelou was twelve and a half, Mrs. Flowers, an educated black woman, finally got her to speak again. Mrs. Flowers, as Angelou recalled in her children's book *Mrs. Flowers: A Moment of Friendship* (1986), emphasized the importance of the spoken word, explained the

nature of and importance of education, and instilled in her a love of poetry. Angelou graduated at the top of her eighth-grade class.

Angelou attended George Washington High School in San Francisco and took lessons in dance and drama on a scholarship at the California Labor School. When Angelou, just 17, graduated from high school and gave birth to a son, Guy, she began to work as the first female and black street car conductor in San Francisco. As she explained in*Singin' and Swingin' and Gettin' Merry like Christmas* (1976), the third of her autobiographies, she also "worked as a shake dancer in night clubs, fry cook in hamburger joints, dinner cook in a Creole restaurant and once had a job in a mechanic's shop, taking the paint off cars with my hands." Angelou married a white ex-sailor, Tosh Angelos, in 1950. After they separated, Angelou continued her study of dance in New York City, returning to San Francisco to sing in the Purple Onion cabaret and garnering the attention of talent scouts. From 1954 to 1955, she was a member of the cast of a touring production of *Porgy and Bess*. During the late 1950s, Angelou sang in West Coast and Hawaiian nightclubs, before returning to New York to continue her stage career.

Angelou joined the Harlem Writers Guild in the late 1950s and met James Baldwin and other important writers. It was during this time that Angelou had the opportunity to hear Dr. Martin Luther King speak. Inspired by his message, she decided to become a part of the struggle for civil rights. She was offered a position as the northern coordinator for Dr. King's SCLC. Following her work for Dr. King, Angelou moved to Cairo with her son, and, in 1962, to Ghana in West Africa. She worked as a freelance writer and was a feature editor at the *African Review*. When Angelou returned to the United States in the mid-1960s, she was encouraged by author James Baldwin and Robert Loomis, an editor at Random House, to write an autobiography. Initially, Angelou declined the offers, but eventually changed her mind and wrote *I Know Why the Caged Bird Sings.* The book chronicles Angelou's childhood and ends with the birth of her son. It won immediate success and was nominated for a National Book Award.

I Know Why the Caged Bird Sings is the first of Angelou's six autobiographies. It is widely taught in schools, though it has faced controversy over its portrayal of race, sexual abuse and violence. Angelou's use of fiction-writing techniques like dialogue and plot in her autobiographies was innovative for its time and helped, in part, to complicate the genre's relationship with truth and memory. Though her books are episodic and tightly-crafted, the events seldom follow a strict chronology and are arranged to emphasize themes. Most critics have judged Angelou's subsequent autobiographies in light of her first, and *I Know Why the Caged Bird Sings* remains the most highly praised. Other volumes include *Gather Together in My Name* (1974), which begins when Angelou is seventeen and a new mother; *Singin' and Swingin' and Gettin' Merry like Christmas,* an account of her tour in Europe and Africa with *Porgy and Bess; The Heart of a Woman* (1981), a description of Angelou's acting and writing career in New York and her work for the civil rights movement; and *All God's Children Need Traveling Shoes* (1986), which recounts Angelou's travels in West Africa and her decision to return, without her son, to America.

It took Angelou 15 years to write the final volume of her autobiography, *A Song Flung up to Heaven* (2002). The book covers four years, from the time Angelou returned from Ghana in 1964 through the moment when she sat down at her mother's table and began to write *I Know Why the Caged Bird Sings* in 1968. Angelou hesitated so long to start the book and took so long to finish it, she told *Knight Ridder/Tribune News Service* interviewer Sherryl Connelly, because so many painful things happened to her, and to the entire African-American community, in those four years. "I didn't know how to write it," she said. "I didn't see how the assassination of Malcolm [X], the Watts riot, the breakup of a love affair, then [the assassination of Dr.] Martin [Luther] King [Jr.], how I could get all that loose with something uplifting in it." *A Song Flung up to Heaven* deals forthrightly with these events, and "the poignant beauty of Angelou's writing enhances rather than masks the candor with which she addresses the racial crisis through whicch America was passing," Wayne A. Holst wrote in*Christian Century.*

Angelou was also a prolific and widely-read poet, and her poetry has often been lauded more for its depictions of black beauty, the strength of women, and the human spirit; criticizing the Vietnam War; demanding social justice for all—than for its poetic virtue. Yet *Just Give Me a Cool Drink of Water 'fore I Diiie,* which was published in 1971, was nominated for a Pulitzer Prize in 1972. This volume contains 38 poems, some of which were published in *The Poetry of Maya Angelou* (1969). According to Carol Neubauer in *Southern Women Writers,* "the first twenty poems describe the whole gamut of love, from the first moment of passionate discovery to the first suspicion of painful loss." In other poems, "Angelou turns her attention to the lives of black people in America from the time of slavery to the rebellious 1960s. Her themes deal broadly with the painful anguish suffered by blacks forced into submission, with guilt over accepting too much, and with protest and basic survival."

As Angelou wrote her autobiographies and poems, she continued her career in film and television. She was the first black woman to have a screenplay (*Georgia, Georgia*) produced in 1972. She was honored with a nomination for an Emmy award for her performance in *Roots* in 1977. In 1979, Angelou helped adapt her book, *I Know Why the Caged Bird Sings,* for a television movie of the same name. Angelou wrote the poetry for the 1993 film *Poetic Justice* and played the role of Aunt June. She also played Lelia Mae in the 1993 television film *There Are No Children Here* and appeared as Anna in the feature film *How to Make an American Quilt* in 1995.

One source of Angelou's fame in the early 1990s was President Bill Clinton's invitation to write and read the first inaugural poem. Americans all across the country watched as she read "On the Pulse of Morning," which begins "A Rock, a River, a Tree" and calls for peace, racial and religious harmony, and social justice for people of different origins, incomes, genders, and sexual orientations. It recalls the civil rights movement and Dr. Martin Luther King, Jr.'s famous "I have speech as it urges America to "Give birth again / To the Dream" of equality. Angelou challenged the new administration and all Americans to work together for progress: "Here, on the pulse of this new day, / You may have

the grace to look up and out / And into your sister's eyes, and into / Your brother's face, your country /And say simply / Very simply / With hope—Good morning."

During the early 1990s, Angelou wrote several books for children, including *Life Doesn't Frighten Me* (1993), which also featured the work of Jean-Michel Basquiat;*My Painted House, My Friendly Chicken, and Me* (1994), and *Kofi and His Magic*(1996), both collaborations with the photographer Margaret Courtney-Clark. Angelou's poetry collections include *The Complete Collected Poems of Maya Angelou*(1994) and *Phenomenal Woman* (1995), a collection of four poems that takes its title from a poem which originally appeared in *Cosmopolitan* magazine in 1978. The poem's narrator describes the physical and spiritual characteristics and qualities that make her attractive. Angelou has also written occasional poems, including *A Brave Startling Truth* (1995), which commemorated the founding of the United Nations, and*Amazing Peace* (2005), a poem written for the White House Christmas tree-lighting ceremony.

Angelou has published multiple collections of essays. *Wouldn't Take Nothing for My Journey Now* (1993) contains declarations, complaints, memories, opinions, and advice on subjects ranging from faith to jealousy. Genevieve Stuttaford, writing in*Publishers Weekly*, described the essays as "quietly inspirational pieces." Anne Whitehouse of the *New York Times Book Review* observed that the book would "appeal to readers in search of clear messages with easily digested meanings." *Even the Stars Look Lonesome* (1997) is the sister volume, a book of "candid and lovingly crafted homilies" to "sensuality, beauty, and black women" said Donna Seaman in*Booklist. Letter to my Daughter* was published in 2008.

Angelou's poetry often benefits from her performance of it: Angelou usually recites her poems before spellbound crowds. Indeed, Angelou's poetry can also be traced to African-American oral traditions like slave and work songs, especially in her use of personal narrative and emphasis on individual responses to hardship, oppression and loss. In addition to examining individual experience, Angelou's poems often respond to matters like race and sex on a larger social and

psychological scale. Describing her work to George Plimpton, Angelou has said, "Once I got into it I realized I was following a tradition established by Frederick Douglass—the slave narrative—speaking in the first-person singular talking about the first-person plural, always saying I meaning 'we.' And what a responsibility. Trying to work with that form, the autobiographical mode, to change it, to make it bigger, richer, finer, and more inclusive in the twentieth century has been a great challenge for me."

(http://www.poetryfoundation.org/bio/maya-angelou)

APPENDIX 2 : THE TWO MAYA ANGELOU'S SELECTED POEMS

Caged Bird

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

Still I Rise

You may write me down in history
With your bitter, twisted lies,
You may tread me in the very dirt
But still, like dust, I'll rise.

Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.

Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.

Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops.
Weakened by my soulful cries.

Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own back yard.

You may shoot me with your words,
You may cut me with your eyes,

You may kill me with your hatefulness,
But still, like air, I'll rise.

Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?

(www.m.huffpost.com/us/entry/5403816)

APPENDIX 3 : African Americans in the Twentieth Century

Thomas N. Maloney, University of Utah

The nineteenth century was a time of radical transformation in the political and legal status of African Americans. Blacks were freed from slavery and began to enjoy greater rights as citizens (though full recognition of their rights remained a long way off). Despite these dramatic developments, many economic and demographic characteristics of African Americans at the end of the nineteenth century were not that different from what they had been in the mid-1800s. Tables 1 and 2 present characteristics of black and white Americans in 1900, as recorded in the Census for that year. (The 1900 Census did not record information on years of schooling or on income, so these important variables are left out of these tables, though they will be examined below.) According to the Census, ninety percent of African Americans still lived in the Southern US in 1900 — roughly the same percentage as lived in the South in 1870. Three-quarters of black households were located in rural places. Only about one-fifth of African American household heads owned their own homes (less than half the percentage among whites). About half of black men and about thirty-five percent of black women who reported an occupation to the Census said that they worked as a farmer or a farm laborer, as opposed to about one-third of white men and about eight percent of white women. Outside of farm work, African American men and women were greatly concentrated in unskilled labor and service jobs. Most black children had not attended school in the year before the Census, and white children were much more likely to have attended. So the members of a typical African American family at the start of the twentieth century lived and worked on a farm in the South and did not own their home. Children in these families were unlikely to be in school even at very young ages.

These changes in the lives of African Americans did not occur continuously and steadily throughout the twentieth century. Rather, we can divide the century into three distinct eras: (1) the years from 1900 to 1915, prior to large-scale movement out of the South; (2) the years from 1916 to 1964, marked by migration and urbanization, but prior to the most important government efforts to reduce racial inequality; and (3) the years since 1965, characterized by government antidiscrimination efforts but also by economic shifts which have had a great impact on racial inequality and African American economic status.

1900-1915: Continuation of Nineteenth-Century Patterns

As was the case in the 1800s, African American economic life in the early 1900s centered on Southern cotton agriculture. African Americans grew cotton under a variety of contracts and institutional arrangements. Some were laborers hired for a short period for specific tasks. Many were tenant farmers, renting a piece of land and some of their tools and supplies, and paying the rent at the end of the growing season with a portion of their harvest. Records from Southern farms indicate that white and black farm laborers were paid similar wages, and that white and black tenant farmers worked under similar contracts for similar rental rates. Whites in general, however, were much more likely to own land. A similar pattern is found in Southern manufacturing in these years. Among the fairly small number of individuals employed in manufacturing in the South, white and black workers were often paid comparable wages if they worked at the same job for the same company. However,

blacks were much less likely to hold better-paying skilled jobs, and they were more likely to work for lower-paying companies.

While the concentration of African Americans in cotton agriculture persisted, Southern black life changed in other ways in the early 1900s. Limitations on the legal rights of African Americans grew more severe in the South in this era. The 1896 Supreme Court decision in the case of Plessy v. Ferguson provided a legal basis for greater explicit segregation in American society. This decision allowed for the provision of separate facilities and services to blacks and whites as long as the facilities and services were equal. Through the early 1900s, many new laws, known as Jim Crow laws, were passed in Southern states creating legally segregated schools, transportation systems, and lodging. The requirement of equality was not generally enforced, however. Perhaps the most important and best-known example of separate and unequal facilities in the South was the system of public education. Through the first decades of the twentieth century, resources were funneled to white schools, raising teacher salaries and per-pupil funding while reducing class size. Black schools experienced no real improvements of this type. The result was a sharp decline in the relative quality of schooling available to African-American children.

Unions

Through the 1910s and 1920s, relations between black workers and Northern labor unions were often antagonistic. Many unions in the North had explicit rules barring membership by black workers. When faced with a strike (or the threat of a strike), employers often hired in black workers, knowing that these workers were unlikely to become members of the union or to be sympathetic to its goals. Indeed, there is evidence that black workers were used as strike breakers in a great number of labor disputes in the North in the 1910s and 1920s. Beginning in the mid-1930s, African Americans gained greater inclusion in the union movement. By that point, it was clear that black workers were entrenched in manufacturing, and that any broad-based organizing effort would have to include them.

Conditions around 1940

As is apparent in Table 3, black migration slowed in the 1930s, due to the onset of the Great Depression and the resulting high level of unemployment in the North in the 1930s. Beginning in about 1940, preparations for war again created tight labor markets in Northern cities, though, and, as in the late 1910s, African Americans journeyed north to take advantage of new opportunities. In some ways, moving to the North in the 1940s may have appeared less risky than it had during the World War I era. By 1940, there were large black communities in a number of Northern cities. Newspapers produced by these communities circulated in the South, providing information about housing, jobs, and social conditions. Many Southern African Americans now had friends and relatives in the North to help with the transition.

In other ways, though, labor market conditions were less auspicious for black workers in 1940 than they had been during the World War I years. Unemployment remained high in 1940, with about fourteen percent of white workers either unemployed or participating in government work relief programs. Employers hired these unemployed whites before turning to African American labor. Even as labor markets tightened, black workers gained little access to war-related employment. The President issued orders in 1941 that companies doing war-related work had to hire in a non-discriminatory way, and the Fair Employment Practice Committee was

created to monitor the hiring practices of these companies. Initially, few resources were devoted to this effort, but in 1943 the government began to enforce fair employment policies more aggressively. These efforts appear to have aided black employment, at least for the duration of the war.

1965-1999: Civil Rights and New Challenges

In the 1960s, black workers again began to experience more rapid increases in relative pay levels (see Table 4). These years also marked a new era in government involvement in the labor market, particularly with regard to racial inequality and discrimination. One of the most far-reaching changes in government policy regarding race actually occurred a bit earlier, in the 1954 Supreme Court decision in the case of Brown v. the Board of Education of Topeka, Kansas. In that case, the Supreme Court ruled that racial segregation of schools was unconstitutional. However, substantial desegregation of Southern schools (and some Northern schools) would not take place until the late 1960s and early 1970s.

School desegregation, therefore, was probably not a primary force in generating the relative pay gains of the 1960s and 1970s. Other anti-discrimination policies enacted in the mid-1960s did play a large role, however. The Civil Rights Act of 1964 outlawed discrimination in a broad set of social arenas. Title VII of this law banned discrimination in hiring, firing, pay, promotion, and working conditions and created the Equal Employment Opportunity Commission to investigate complaints of workplace discrimination. A second policy, Executive Order 11246 (issued by President Johnson in 1965), set up more stringent anti-discrimination rules for businesses working on government contracts. There has been much debate regarding the importance of these policies in promoting better jobs and wages for African Americans. There is now increasing agreement that these policies had positive effects on labor market outcomes for black workers at least through the mid-1970s. Several pieces of evidence point to this conclusion. First, the timing is right. Many indicators of employment and wage gains show marked improvement beginning in 1965, soon after the implementation of these policies. Second, job and wage gains for black workers in the 1960s were, for the first time, concentrated in the South. Enforcement of anti-discrimination policy was targeted on the South in this era. It is also worth noting that rates of black migration out of the South dropped substantially after 1965, perhaps reflecting a sense of greater opportunity there due to these policies. Finally, these gains for black workers occurred simultaneously in many industries and many places, under a variety of labor market conditions. Whatever generated these improvements had to come into effect broadly at one point in time. Federal antidiscrimination policy fits this description.

(http://eh.net/encyclopedia/african-americans-in-the-twentieth-century)