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A Collection Analysis of the African-American Poetry Holdings in the de Grummond Collection

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Introduction

Poetry is beneficial for both children and adults; however, many believe it offers more benefit to children (Vardell, 2006, 36). The reading of poetry correlates with literacy attainment (Maynard, 2005; Hall, 1989; Bryant & Bradley, 1985). It "introduces them to unfamiliar language, repetition, rhyming words, language patterns and words from an oral tradition" and consists of an "emotional, imaginative, and spiritual dimension" (Maynard, 2005, 35). According to Vardell, "sharing poetry can reduce stress, increase laughter, provide comfort, offer inspiration, give relief, mirror emotions, and reinforce identification-even for adults" (2006, 36). Poetry empowers children to make choices and express their thoughts and ideals (Maynard, 2005, 41).

Teachers have students use structured models to write poems and force memorization of "classic" poems. This act in itself can make poetry meaningless to children (Boudreau, 2009, 1). Many dislike poetry, calling it difficult and demanding, even irrelevant (Maynard, 2005; Phinn, 1992). Others call it "elitist or exclusive" (Maynard, 2005, 36). In an educational setting, poetry may be "not a challenge but a threat and a barrier to further exploration" (Maynard, 2005, 36; Phinn, 1992, 55). However, enduring an initial phase of dislike can lead to development of concentration and a realization that the words were selected for a certain effect they have upon the reader (Maynard, 2005, 37).

Children are attracted to poems with an "identifiable subject (like football) and recognizable characters" (Maynard, 2005, 40). This goes with the fact that in correlation to our Mississippi demographic, black children should be seeing more of themselves reflected in the collection.

Performance poetry is part of the new black poetry. This includes spoken word and slam. It has been said that the introduction of slam poetry to children can "salvage" an almost broken "relationship with poetry" (Boudreau, 2009, 1). This is because slam poetry makes a poets' art more palatable for the senses and draws people to poetry (Jones, 2003, 17). Even if the poetry that is spoken at these slams is sometimes not as developed or polished as it would be hoped (Jones, 2003, 23).

It has been said that spoken word is more native to black cultural tradition than poetry in print (Jones, 2011; Major, 1969). However, in the last 10 years, the spoken word or slam poetry has been put into print. Each current artist's work is chosen for its honesty, intensity, and beauty as opposed to some previously published black power poets whose poems may be mediocre and unsightly on the page (Jones, 2003, 18). The introduction of the Cave Canem Foundation and the Dark Room Collective contributed to the cleaning up of modern black poetry (poets.org). Some consider the founding of Cave Canem to be a major event in the history of African-American Literature. Workshops and support for new writers from such organizations shapes the development of black poets into becoming better crafters of poetry (Jones, 2003, 28).

Typically slam poetry anthologies "contain strong, gut-wrenching images and words. Cursing, sexual, racially strong, misogynist language prevails in many of the poems" (Boudreau, 2009, 6). "A thread of social justice, activism and counter authority runs through slam content" (Boudreau, 2009, 7). Slam teaches about culture and uses testimonial language (Boudreau, 2009; Sparks & Grochowski, 2002).

African-American poetry in general deals with certain themes such as, "family (including step-parents), history, Africa, slavery/freedom, urban life, skin color (shade), jargon/dialect, song rhythm, church/call and response, jazz, and blues" (Boudreau, 2009, 8). Some African-American poetry is particularly suitable for children, such as the poetry of Davida Adedjouma,

Eloise Greenfield, Walter Dean Myers, Nikki Grimes, Nikki Giovanni, and Joyce Carol Thomas. "Providing access to these collections can help children find a performance poem that reflects their own feelings -- even though they did not write the poem, there are shared values in the poetry to which they can relate" (Boudreau, 2009, 8). Boudreau states that children can "use other poet's work as a scaffold to full-fledged poetry writing" (Boudreau, 2009, 9). "There is strong structure and word play in the best slam models … Rules of substantial poetry writing apply, but the slammer can twist the rules to create a transformational poem" (Boudreau, 2009, 11).

Slam has evolved from African-American spirituals, the Harlem Renaissance, the beat poets and the black arts movement - even rappers (Boudreau, 2009, 4). A quicker bond is formed with the listener of slam poetry, than the reader of text on a page. Boudreau states that "oral poetry is more sophisticated than print poetry in that gesture, expressive tones, pacing can add color and meaning to the words" (Boudreau, 2009, 3).

There are various types of poetry apart from slam that are typically defined by eras. The 1991 article by Patton lists different historical eras of African-American Poetry. It is important to have a collection representative of each of these eras to fully document the art form as it has evolved through the years and relating to its history. The eras are listed as follows: (1700-1800) The Eighteenth Century Beginnings, which include slavery; (1800-1860) The Struggle against Slavery and Racism; (1861-1865) The Black Man in the Civil War - from which no new poets emerged; (1865-1915) Reconstruction and Reaction; (1915-1945) Renaissance and Radicalism- which also includes the Jazz Age (Patton, 1991, 1). The Poets.org "Poetic Schools & Movements" Web page lists some more current movements in African-American Poetry such as: (1945-1959) The Civil Rights Movement; (1960-1969/70)) Black Arts Movement; (1986) Introduction of Slam Poetry; (1988) The Dark Room Collective.

Both the Patten article (1991) and Poets.org mention the Present Generation and have a list of poets from each era. Some of the poets from the Black Arts

Movement and the Present Generation overlap. For example, though Patton lists LeRoi Jones and Nikki Giovanni as Present Generation poets; Poets.org lists LeRoi Jones and Nikki Giovanni as Black Arts Movement poets as well. This leads to the conclusion that such poets as LeRoi Jones (Amiri Baraka) and Nikki Giovanni have both continued their work and sphere of influence from their initial era to The Present Generation.

Statement of Problem

In "Does Your Library Reflect the Hispanic Culture? A Mapping Analysis," Bailey maintains that, "the diverse needs, multicultural community, and learning differences should be considered in the development of the collection" and that "other ethnicities could be targeted in the same manner" (2009, 20). As stated, mapping analysis could be used to determine how well the de Grummond Collection reflects the African-American community. One of the diverse needs of a cultural minority is to preserve its roots and history; therefore, it is important for the African-American community to have the formative years of its poetry in the collection as well as poetry that is being explored by African-American children in the present day such as Slam Poetry.

A heavy historical influence on the Present Generation is the Harlem Renaissance (poets.org). Patten (1991) lists the era from 1915-1945 as Renaissance and Radicalism. During the Harlem Renaissance, African-Americans migrated from the South to Northern cities following World War I; they began to celebrate their heritage through an increase in economic and artistic opportunities (poets.org, "Poetic Schools & Movements").

The period following Renaissance and Radicalism is The Black Arts Movement, from 1960-1970. It has its "roots in the Civil Rights Movement, Malcolm X and the Nation of Islam, and the Black Power Movement" (poets.org, "Poetic Schools & Movements"). Blacks sought to develop politically engaging works that explored African-American culture and history. The Black Arts Movement helped motivate The Present Generation of African-American poets as well

Native American, Latino, and gay and lesbian poets (poets.org).

This study is a collection analysis of African-American Poetry for children and young adults found in the de Grummond Collection at The University of Southern Mississippi. This study examines the number of books of African-American Poetry the de Grummond Collection holds from The Harlem Renaissance and The Black Arts Movement and compares the holdings to a checklist of the names and works of the most well-known poets from both eras. This study includes an analysis of the total number of items in the collection from the selected time periods, publication date, whether illustrated or non-illustrated, whether for children or young adults, number of winners of Cave Canem Award or Coretta Scott King Award, a checklist comparison to Patten's 1991 list of African-American Poets Past and Present, what portion of the works are in anthologies, and what terms are used to index the works examined in this study.

Research Questions

R1. How many African-American (AA) poetry books from The Harlem Renaissance and The Black Arts Movement are in the de Grummond Collection?

R2. What is the publishing date of the AA works of poetry in the de Grummond Collection?

a) How many AA poetry books released from 1915-1945 are available?

b) How many AA poetry books released from 1960-1970 are available?

R3. How many of the books are illustrated?

R4. How many books are for children and how many are for young adults?

R5. How many winners of the Cave Canem Award in poetry and the Coretta Scott King Award are available in the collection?

R6. What portion of AA poets found in de Grummond is on Patten's 1991 list of AA poets past and present? What portion of AA poets found in de Grummond is on the poets.org list?

R7. What portion of AA poets are found in collections or anthologies of poetry most frequently?

R8. Which search terms are used to index African-American poetry in the collection?

R9. How many biographies of black poets are available in de Grummond?

Definitions

African-American (AA) – An American of African descent (*Encarta*, 2007)

Anthology – A collection of literary pieces, such as poems, short stories, or plays (*Encarta*, 2007).

Black – peoples relating to a U.S. ethnic group descended from dark-skinned African peoples (*Encarta*, 2007).

Cave Canem Foundation – meaning "Beware of the Dog" a protection for poets and a catalyst for unleashing vital, new voices into the literary world (http://www.cavecanempoets.org/mission).

Coretta Scott King Award – presented annually by the American Library Association to honor African-American authors and illustrators who create outstanding books for children and young adults (AALBC.com/books/related.htm, 2013).

Era – time period with its own chronological system: a time period within which years are consecutively numbered from a particular significant event that provides its starting point (*Encarta*, 2009).

LCSH – Library of Congress Subject Headings

Poetry – literary works written in verse, in particular verse writing of high quality, great beauty, emotional sincerity or intensity, or profound insight (*Encarta*, 2007).

Special collections – some collections are special in so far as they are acquired, processed, and shelved in a manner distinct from the majority of resources in the library (Mount Saint Vincent University Library, 2012)

This study is limited to African-American poetry held in the de Grummond Collection at The University of Southern Mississippi.

Assumption

It is assumed that the works in Cook Library online public-access catalog (OPAC) are indexed accurately so that African-American poetry in the de Grummond Collection can be identified.

Importance of the Study

This study is important because it is beneficial to know where and how to access historical and rare materials relating to African-Americans. To have a collection that contains the essential poets from each era is an accomplishment. The de Grummond Collection is a special unit of the McCain Library Archives and many of the older or rarer books in the collection are obtained by donation. Knowing the location of such valuable materials can aid students and professionals in their research efforts.

Literature Review
Preserving Black Cultural Collections

African-Americans are trying to preserve their culture by having various cultural collections in historically black colleges, universities, and large African-American urban areas (Davis, 2008, 695). Across the U.S. these collections can now be found in museums and libraries; more than fifteen African-American academic library collections are mentioned by Davis.

There is a push to keep black poetry alive- not only by preserving it- but also by allowing opportunities for new poets to emerge (Mehta, 2006, 40). African-American Awards and organizations are intended to help grow the art of black poetry. For example, there is the *African-American Review*, *Callaloo*, Cave Canem Foundation, and Gwendolyn Brooks Writers' Conference for Black Literature and Creative Writing (Mehta, 43).

Some question if a collection is for children and young adults, will they actually ever get to see the collection, or will only adults be allowed to peruse the collection? Visser did a study to find out whether outreach was being done to ensure that the young can encounter rare books. She sent a survey to 115 ARL special collection libraries asking for information on their outreach to children, K-12 (2006, 314): if their special collection was available to patrons under the age of eighteen, whether it hosts class visits by K-12 and if so, the number of K-12 classes they have hosted in the past year, which grade levels in the past year, which grade levels in the past five years (Visser, 2006, 314-15).

Seventy percent of the 115 institutions responded (Visser, 2006, 314). Ninety-nine percent of the institutions allow children under the age of 18, "with only one institution disallowing it" (314) and a quarter requiring adult accompaniment. Seventy-six percent of the institutions hosted K-12 visits. "The overall number of visits was … low with 61 percent hosting five or fewer classes in the past year" and "older students hosted more frequently" (315) as most institutions preferred not to work with grades K-6. The author gives advice on how to coordinate a special collections visit. It would be interesting to find out how many of the books have been used in-house or how many K-12 visits the de Grummond Collection has hosted.

Collection Analysis

Rajput wrote a helpful article entitled, "Questioning Your Collection" (2009). He offers 10 quick ways to analyze children's books for racism and sexism based on question from "10 Quick Ways to Analyze Children's Books for Racism and Sexism" (1974). He says that most books with stereotypes are written many years ago so the copyright date can give clues as to whether or not the book will be appropriate (Rajput, 2009, 68).

Bailey's article, "Does Your Library Reflect the Hispanic Culture? A Mapping Analysis," provides a checklist of information that a librarian can use to see if they have a properly growing Hispanic collection (2009, 20-23). Bailey used a mapping tool found at: www.irvingisd.net/bailey to assess the collection's holdings (2009, 20). The tool begins with a checklist

of Hispanic Authors/Illustrators, with a place for the number of books found and specific titles. Next, there is a checklist for Hispanic Topics/Keywords, which includes Spanish words and holidays as well as descriptors. Finally, there is a checklist of Biography Books of Hispanics that lists the names of the people, the number of books, and what they represent in Hispanic culture. Bailey also discusses the importance of having award-winning books in the collection.

It was not difficult to follow the same format as Bailey, but to substitute African-American Cultural aspects to the mapping tool. In this way, the methodology is similar: using a checklist to assess the completeness of a collection for a particular minority group.

Bolton did a study on Women's Studies Collections. Similar to the Hispanic Culture study, she uses checklists. She addresses the issue of the lack of appropriate LCSH for women's studies (Bolton, 2009, 221). The study employs a list from the Women's Studies section of the Association of College and Research Libraries named "Essential Titles" for every Women's Studies collection; the author chose 100 random titles from the 565 titles on the list (Bolton, 2009, 222). The OPACs of thirty-seven institutions' libraries were checked. If the exact match existed it was recorded in a Microsoft Access database. The author used SQL queries to analyze the data (222).

The results were that ten institutions (27%) had between 80 - 89 percent of books on the checklist. Eight institutions had 90 - 100 percent of books (Bolton, 2009, 223). Twenty-three of the institutions held 70 percent or more of the books on the checklist (Bolton, 2009, 223). Ph.D. programs had the most holdings. The lowest holdings were institutions that only offered bachelor's degrees.

Methodology
A mapping tool found at www.irvingisd.net/bailey was utilized as a checklist to assess the content of the de Grummond Collection. The African-American poets on the checklist are from Patton's list of African-American Poets Past and Present: A Historical View. The poets' names that are from the Black Arts Movement and contemporary eras have come from

poets.org. A search was performed for each of these poets in USM's OPAC.

A listing of the title, author, and date was recorded in a spread sheet using Microsoft Excel. Names of books that are anthologies or collections of poets were included if the poet appears in such a work. It was noted whether or not the book has illustrations and whether the book is for children or young adults.

The number of books representing each era was recorded along with how many books released from 1915 to 1945 are available. The number of books released from 1960 to 1970 was recorded. The total number of times each poet is included in an anthology or collection was noted to determine which poets appear in anthologies or collections most frequently.

Search terms used to index African-American poets in the collection were examined and compiled. These may include LCSH, themes, as well as movements and were recorded in the mapping tool for topics/keywords from the Mapping Analysis. Books of biography on black poets were searched using the terms 'biography' and 'poetry' and found poets were cataloged on a spreadsheet using Microsoft Excel. The winners of the Cave Canem Award in poetry and the Coretta Scott King Award were noted.

Results
R1. How many AA poetry books from The Harlem Renaissance and The Black Arts Movement are in the de Grummond Collection?

The total number of African-American poetry books available from the Harlem Renaissance and the Black Arts Movement, was determined from a search of the USM OPAC. Only two books containing poetry from the Harlem Renaissance Era were found in the de Grummond Collection, *The Dream Keeper and Other Poems* (Hughes, 1932) and *Little Brown Baby* (Dunbar, 1940). Three books from the Black Arts Movement are in the de Grummond Collection: *I am the Darker Brother: An Anthology of Modern Poems by Negro Americans* (Adoff & Andrews, 1968), *I am a Black Woman* (Evans, 1970), and *Black Out Loud: An*

Anthology of Modern Poems by Black Americans (Adoff & Hollingsworth, 1970).

R2. What is the publishing date of the AA works of poetry in the de Grummond Collection?

a) How many AA poetry books released from 1915-1945 are available?

b) How many AA poetry books released from 1960-1970 are available?

One book was published in 1932 and one in 1940 (the two books from Harlem Renaissance Era). One book was published in 1968 and two in 1970 (the three books from the Black Arts Movement).

R3. How many of the books are illustrated?

Of the 45 unique book titles in this study, 38 books (84%) are illustrated and seven (15%) are not illustrated. The large number of illustrated books is a reflection of the large number of children/juvenile books in the de Grummond Collection.

R4. How many books are for children and how many are for young adults?

Thirty-one books in this study (69%) are classified as children or juvenile and 14 (31%) are classified as young adult.

R5. How many winners of the Cave Canem Award in poetry and the Coretta Scott King Award are available in the collection?

Although none of the Cave Canem Award-winning books were in the de Grummond Collection, one, *Narrative of the Live of the Brown Boy and the White Man* (Wilson, 2008), was available at USM Cook Library and one, *Domestic Work: Poems* (Trethewey, 2000), was available in USM McCain Special Collections: Mississippiana (Natasha Trethewey is a native Mississippian, Poet Laureate of Mississippi, and U.S. Poet Laureate).

Soul Looks Back in Wonder (Feelings & Tehon, 1993) was the sole Coretta Scott King Award recipient in the de Grummond Collection.

R6. What portion of AA poets found in de Grummond are on Patton's list of AA poets past and present? What portion of AA poets found in de Grummond are on the poets.org list?

Each of the poets' names on the combined checklist was checked searched in the USM OPAC. One fourth of the poets on the combined Patton list and poets.org list (25%) are in the de Grummond Collection. Three of the seven poets on the Patton List for the time period 1915-1945 (43%) have books in the de Grummond Collection. Four of the twenty-one poets on the poets.org list for the time period 1960-1970 (19%) have books in the de Grummond Collection.

R7. What portion of AA poets are found in collections or anthologies of poetry most frequently?

The poet's name and title of work were noted for anthologies representing poets from the Harlem Renaissance and Black Arts Movement. Though there were anthologies containing works from the Harlem Renaissance and Black Arts Movement, the anthologies were, with the exception of one, written after 1970. Though the works were not published between the time frames of 1915-1945 and 1960-1970, the poets from these two eras are represented in the collection. All of the poets from Patton's List for the time period 1915-1945 are represented in the collection through anthology. Only eight of the twenty-one poets on the poets.org list for the time period 1960-1970 are represented through anthology. Gwendolyn Brooks is represented in 15 anthologies. Nikki Giovanni is represented in 24 anthologies. Larry Neal, Sonia Sanchez, Ntozake Shange, Quincy Troupe, and Amiri Baraka are each represented once in anthologies in the de Grummond Collection. Perhaps the poets not mentioned are the lesser known poets from this era.

From the Harlem Renaissance, Langston Hughes was the most represented, with 43 anthology mentions. Forty-two percent of the anthologies are devoted to Langston Hughes. Twenty-three percent of the anthologies are devoted to Nikki Giovanni. Fourteen percent of the anthologies are devoted to Gwendolyn Brooks. Claude McKay and Countee Cullen were each

represented in four anthologies. Sterling Brown and James Weldon Johnson were both represented in two anthologies. Angelina Grimke and Arna Bontemps each had a mention in one anthology (Appendix, Table 1).

R8. Which search terms are used to index African-American poetry in the collection?

Search terms used to index African-American poets in the collection were examined and compiled into a list of twenty-two terms. The top search terms were: African American, Black, African American Women, Africa, Slavery, Freedom, Church, and Blues (Appendix, Table 2).

R9. How many biographies of black poets are available in de Grummond?

A checklist of poets using a combination of Patton's List and the list at poets.org was consulted. From the Harlem Renaissance, four out of seven poets are represented in biography in the de Grummond Collection: Langston Hughes (14 biographical books), Claude McKay (5), James Weldon Johnson (4), and Arna Bontemps (1). From the Black Arts Movement, Lorraine Hansberry (5 biographical books), Gwendolyn Brooks (4), Hoyt Fuller (1), Nikki Giovanni (1), and are represented in the de Grummond Collection (Appendix, Table 3).

Conclusion
The de Grummond Collection at the University of Southern Mississippi currently holds one hundred percent of the poets from the Harlem Renaissance listed on Patton's List in anthologies. The collection holds only eight out of twenty-one poets from the Black Arts Movement on the poets.org list. For a more complete collection, de Grummond could acquire anthologies or other works by the poets on the poets.org list.

The Black Arts Movement helped motivate The Present Generation of African-American poets as well as Native American, Latino, and gay and lesbian poets (poets.org, 2010, 11), so, it is important to have the poets of that time period adequately represented in the collection. Since the collection is available to those under the age of eighteen, it is appropriate to have the influence of the poets of that time period. As mentioned before, "Providing access to these collections can help children find a performance poem that reflects their own feelings-even though they did not write the poem, there are shared values in the poetry to which they can relate" (Boudreau, 2009, 8). Boudreau states that children can use other poet's written work as "a scaffold to full-fledged poetry writing" (9).

One of the goals of the African-American community is to preserve its roots and promote the art of poetry writing (Mehta, 2006, 40). The best way to do this is to have poetic influences available for children (Boudreau, 2009, 8). At the time of this study, some poets are underrepresented in the collection; however, adding them to the collection can easily be done by adding anthologies that include them, although it would be desirable to have books by individual poets available as well.

To improve the study, more eras could be examined than just the two examined here. The biographies were combined from the Patton's List of Poets Past and Present and poets.org. This checklist would be used to determine how many books from each of the poets there are and the number and names of anthologies from the various eras.

The mapping tool used would be helpful for other studies dealing with how much (and what percentage) of a collection is devoted to a particular culture. More specifically, if dealing with African-American culture, it would help assess the current state of a collection and its room for growth, and could help identify gaps in the collection (Bailey, 2009, 20).

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A Centennial Tribute to Langston Hughes

Paul Laurence Dunbar Web Site

Appendix: African American Collection Analysis/Mapping

Table 1. African American Poets in the de Grummond Collection

POET	# BOOKS	# of Anthology mentions
Patton's List (Harlem Renaissance)		
Langston Hughes	27	43
James Weldon Johnson	10	2
Contee Cullen	3	4
Claude McKay	0	4
Sterling Brown	0	2
Angelina Grimke	0	1
Arna Bontemps	0	1
Poets.org (Black Arts Movement)		
Nikki Giovanni	5	24
Ntozake Shange	4	1
Mari Evans	1	3
Quincy Troupe	1	1
Gwendolyn Brooks	0	15
Sonia Sanchez	0	1
Amiri Baraka	0	1
Larry Neal	0	1
Ed Bullins	0	0
Eldridge Ceaver	0	0
Jayne Cortez	0	0
Harold Cruse	0	0
Hoyt Fuller	0	0
Lorraine Hansberry	0	0
Gil-Scott Heron	0	0

Maulana Ron Karenga	0	0
Etheridge Knight	0	0
Adrienne Kennedy	0	0
Haki R. Madhubuti	0	0
Ishmael Reed	0	0
John Alfred Williams	0	0

Table 2. African-American Topics/Keywords

TOPIC/KEYWORD	# BOOKS
Black	2049
African American	908
Africa	747
African-American	745
Freedom	481
Church	418
Slavery	329
African-American Women	112
African American Women	107
Blues	108
Civil Rights Movement	70
Rhythm	53
Dialect	31
Urban Life	31
Skin Color	26
Harlem Renaissance	16
Jazz Poetry	6
Slam Poetry	4

Black History Month	3
Dark Room Collective	3
Negritude	0

Table 3. Biographical Books on African-American Poets in the de Grummond Collection

TOPIC/KEYWORD	# BOOKS
Patton's List (Eighteenth Century Beginnings 1700-1800)	
Phillis Wheatley	7
Jupiter Hammon	2
Lucy Terry	0
Patton's List (Struggle Against Slavery & Racism 1800-1860)	
George Moses Horton	1
Frances Watkins Harper	0
Patton's List (Reconstruction & Reaction 1865-1915)	
WEB DuBois	6
William Stanley Braithwaite	2
Paul Lawrence Dunbar	1
Fenton Johnson	1
Patton's List (Harlem Renaissance 1915-1945)	
Langston Hughes	14
Claude McKay	5
Lorraine Hansberry	5
James Weldon Johnson	4
Arna Bontemps	1
Contee Cullen	0
Angelina Grimke	0

Sterling Brown	0
Poets.org (Black Arts Movement 1960-1970)	
Gwendolyn Brooks	4
Hoyt Fuller	1
Nikki Giovanni	1
Amiri Baraka	0
Ed Bullins	0
Eldridge Ceaver	0
Jayne Cortez	0
Harold Cruse	0
Mari Evans	0
Gil-Scott Heron	0
Maulana Ron Karenga	0
Etheridge Knight	0
Adrienne Kennedy	0
Haki R. Madhubuti	0
Larry Neal	0
Ishmael Reed	0
Sonia Sanchez	0
Ntozake Shange	0
Quincy Troupe	0
John Alfred Williams	0
Patton's List (The Present Generation 1970-2010)	
Gwendolyn Brooks	4
Robert Hayden	0
Amiri Baraka	0
Owen Dodson	0

Samuel Allen (Paul Vesey)	0
Mari E. Evans	0
Etheridge Knight	0
Don L. Lee	0
Sonia Sanchez	0
Nikki Giovanni	0