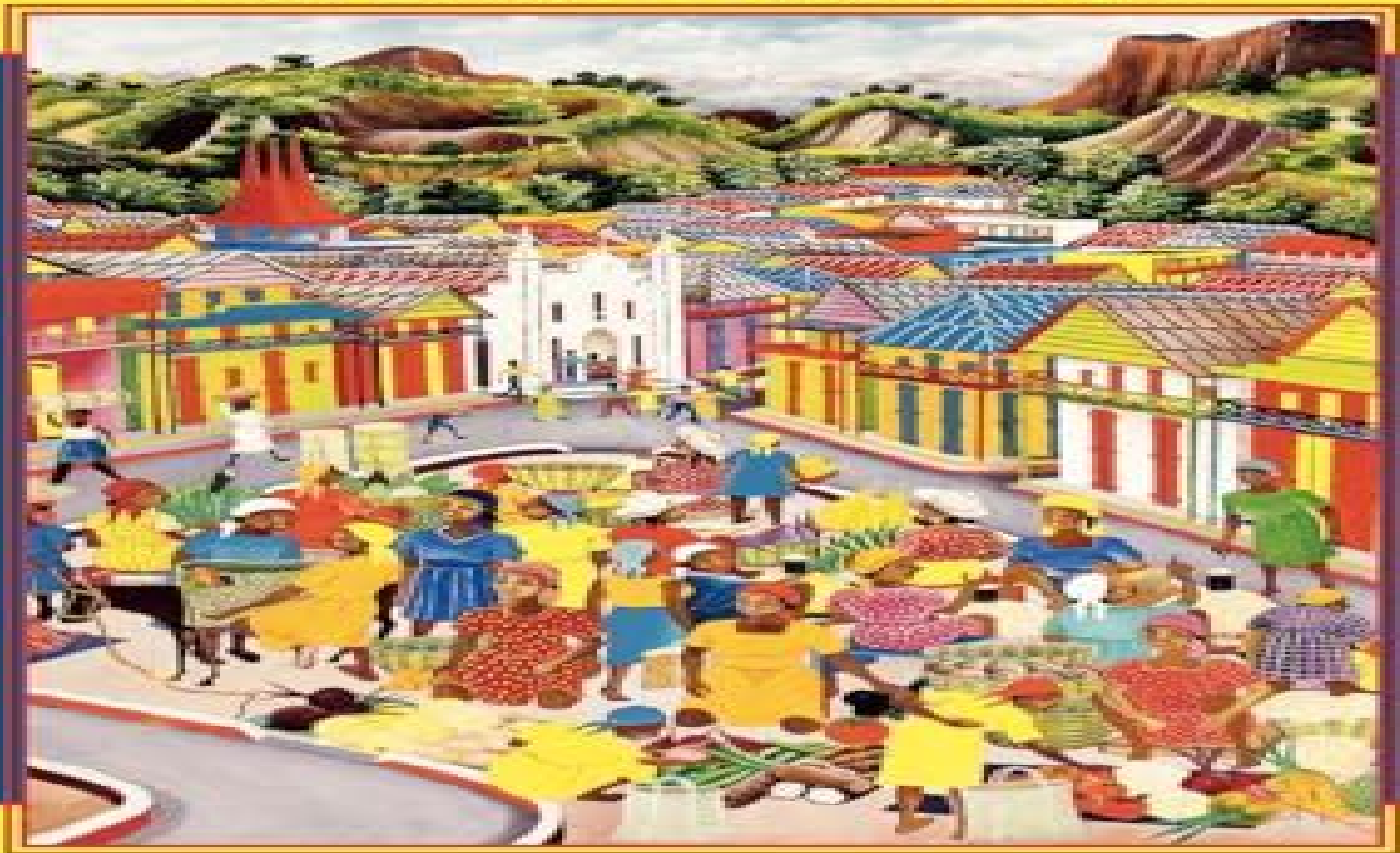


Popo and Fifina

CHILDREN OF HAITI

Arna Bontemps & Langston Hughes



Introduction & Afterword by Arnold Rampersad

Popo And Fifina

Philip Kaisary



Popo And Fifina:

Popo and Fifina Arna Bontemps, Langston Hughes, 1932 Popo and Fifina move from the country to a village in Haiti where Papa Jean plans to earn a living as a fisherman **Popo and Fifina** Arna Brothers and Langston Hughes, 2013

Popo and Fifina Arna Bontemps, Langston Hughes, 1955 **Children's Literature of the Harlem Renaissance** Katharine Capshaw, Katharine Capshaw Smith, 2006-08-16 This book explores the period's vigorous exchange about the nature and identity of black childhood and uncovers the networks of African American philosophers community activists schoolteachers and literary artists who worked together to transmit black history and culture to the next generation Jacket

Popo and Fifina Adrien Bontemps, 1932 *Popo and Fifina* Arna Bontemps, Langston Hughes, Macmillan Company, American Book-Stratford Press, 1942 Popo and Fifina move from the country to a village in Haiti where Papa Jean plans to earn a living as a fisherman **The Collected Works of Langston Hughes** Langston Hughes, Dolan Hubbard, Leslie Catherine Sanders, 2001 A collection of stories poems and other writings for children and young adults by Langston Hughes To See the Wizard Laurie Ousley, 2021-02-19 To See the Wizard Politics and the Literature of Childhood takes its central premise as the title indicates from L Frank Baum's The Wonderful Wizard of Oz Upon their return to The Emerald City after killing the Wicked Witch of the West the task the Wizard assigned them Dorothy the Tin Woodman Scarecrow and Lion learn that the wizard is a humbug merely a man from Nebraska manipulating them and the citizens of both the Emerald City and of Oz from behind a screen Yet they all continue to believe in the powers they know he does not have still insisting he grant their wishes The image of the man behind the screen and the reader's continued pursuit of the Wizard is a powerful one that has at its core an issue central to the study of children's literature the relationship between the adult writer and the child reader As Jack Zipes Perry Nodelman Daniel Hade Jacqueline Rose and many others point out before the literature for children and young adults actually reaches these intended readers it has been mediated by many and diverse cultural social political psychological and economic forces These forces occasionally work purposefully in an attempt to consciously socialize or empower training the reader into a particular identity or way of viewing the world by one who considers him or herself an advocate for children Obviously these wizards acting in literature can be the writers themselves but they can also be the publishers corporations school boards teachers librarians literary critics and parents and these advocates can be conservative progressive or any gradation in between It is the purpose of this volume to interrogate the politics and the political powers at work in literature for children and young adults Childhood is an important site of political debate and children often the victims or beneficiaries of adult uses of power one would be hard pressed to find a category of literature more contested than that written for children and adolescents Peter Hunt writes in his introduction to Understanding Children's Literature that children's books are overtly important educationally and commercially with consequences across the culture from language to politics most adults and almost certainly the vast majority in positions of

power and influence read children's books as children and it is inconceivable that the ideologies permeating those books had no influence on their development. If there were a question about the central position literature for children and young adults has in political contests, one needs to look no further than the myriad struggles surrounding censorship. Mark I. West observes for instance: Throughout the history of children's literature, the people who have tried to censor children's books for all their ideological differences share a rather romantic view about the power of books. They believe or at least they profess to believe that books are such a major influence in the formation of children's values and attitudes that adults need to monitor every word that children read. Because childhood and young adulthood are the sites of political debate for issues ranging from civil rights and racism to the construction and definition of the family, indoctrinating children into or subverting national and religious ideologies, the literature of childhood bears consciously political analysis, asking how socialization works, how children and young adults learn of social, cultural, and political expectations, as well as how literature can propose means of fighting those structures. To See the Wizard: Politics and the Literature of Childhood intends to offer analysis of the political content and context of literature written for and about children and young adults. The essays included in To See the Wizard analyze nineteenth and twentieth century literature from America, Britain, Australia, the Caribbean, and Sri Lanka that is for and about children and adolescents. The essays address issues of racial and national identity and representation, poverty and class mobility, gender, sexuality, and power, and the uses of literature in the healing of trauma and the construction of an authentic self.

Learning from the Left Julia L. Mickenberg, 2006 Publisher Description

The Lever of Riches Joel Mokyr, 1992-04-09 In a world of supercomputers, genetic engineering, and fiber optics, technological creativity is ever more the key to economic success. But why are some nations more creative than others, and why do some highly innovative societies, such as ancient China or Britain in the industrial revolution, pass into stagnation? Beginning with a fascinating, concise history of technological progress, Mokyr sets the background for his analysis by tracing the major inventions and innovations that have transformed society since ancient Greece and Rome. What emerges from this survey is often surprising: the classical world, for instance, was largely barren of new technology; the relatively backward society of medieval Europe bristled with inventions; and the period between the Reformation and the Industrial Revolution was one of slow and unspectacular progress in technology, despite the tumultuous developments associated with the Voyages of Discovery and the Scientific Revolution. What were the causes of technological creativity? Mokyr distinguishes between the relationship of inventors and their physical environment, which determined their willingness to challenge nature, and the social environment, which determined the openness to new ideas. He discusses a long list of such factors, showing how they interact to help or hinder a nation's creativity, and then illustrates them by a number of detailed comparative studies examining the differences between Europe and China, between classical antiquity and medieval Europe, and between Britain and the rest of Europe during the industrial revolution. He examines such aspects as the role of the state, the Chinese gave up a millennium-wide

lead in shipping to the Europeans for example when an Emperor banned large ocean going vessels the impact of science as well as religion politics and even nutrition He questions the importance of such commonly cited factors as the spill over benefits of war the abundance of natural resources life expectancy and labor costs Today an ever greater number of industrial economies are competing in the global market locked in a struggle that revolves around technological ingenuity The Lever of Riches with its keen analysis derived from a sweeping survey of creativity throughout history offers telling insights into the question of how Western economies can maintain and developing nations can unlock their creative potential

Making Americans Gary D. Schmidt, 2013-12-01 American children need books that draw on their own history and circumstances not just the classic European fairy tales They need books that enlist them in the great democratic experiment that is the United States These were the beliefs of many of the authors illustrators editors librarians and teachers who expanded and transformed children s book publishing between the 1930s and the 1960s Although some later critics have argued that the books published in this era offered a vision of a safe secure simple world without injustice or unhappy endings Gary D Schmidt shows that the progressive political agenda shared by many Americans who wrote illustrated published and taught children s books had a powerful effect Authors like James Daugherty Laura Ingalls Wilder Lois Lenski Ingri and Edgar Parin D Aulaire Virginia Lee Burton Robert McCloskey and many others addressed directly and indirectly the major social issues of a turbulent time racism immigration and assimilation sexism poverty the Great Depression World War II the atomic bomb and the threat of a global cold war The central concern that many children s book authors and illustrators wrestled with was the meaning of America and democracy itself especially the tension between individual freedoms and community ties That process produced a flood of books focused on the American experience and intent on defining it in terms of progress toward inclusivity and social justice Again and again children s books addressed racial discrimination and segregation gender roles class differences the fate of Native Americans immigration and assimilation war and the role of the United States in the world Fiction and nonfiction for children urged them to see these issues as theirs to understand and in some ways theirs to resolve *Making Americans* is a study of a time when the authors and illustrators of children s books consciously set their eyes on national and international sights with the hope of bringing the next generation into a sense of full citizenship

"Visualizing Haiti in U.S. Culture, 1910-1950" LindsayJ. Twa, 2017-07-05 From the late 1910s through the 1950s particularly the Caribbean nation of Haiti drew the attention and imaginations of many key U S artists yet curiously while significant studies have been published on Haiti s history and inter American exchanges none analyze visual representations with any depth The author calls not only on the methodologies of art history but also on the interdisciplinary eye of visual culture studies anthropology literary theory and tourism studies to examine the fine arts in relation to popular arts media social beliefs and institutional structures Twa emphasizes close visual readings of photographs illustrations paintings and theatre Extensive textual and archival research also supports her visual analysis such as scrutinizing the

personal papers of this study's artists, writers, and intellectuals. Among the literary and artistic luminaries of the twentieth century that Twa includes in her discussion are Richmond Barthé, Eldzier Cortor, Aaron Douglas, Katherine Dunham, Langston Hughes, Zora Neale Hurston, Alexander King, Jacob Lawrence, James Weldon Johnson, Lo Mailou Jones, Eugene O'Neill, and William Edouard Scott. Twa argues that their choice of Haiti as subject matter was a highly charged decision by these American artists to use their artwork to engage racial, social, and political issues. *Visualizing Haiti in U.S. Culture, 1910-1950* Lindsay J. Twa, 2014-05-28. From the 1910s until the 1950s, the Caribbean nation of Haiti drew the attention of many U.S. literary and artistic luminaries, yet while significant studies have been published on Haiti's history, none analyze visual representations with any depth. This book argues that choosing Haiti as subject matter was a highly charged decision by American artists to use their artwork to engage racial, social, and political issues. Twa scrutinizes photographs, illustrations, paintings, and theatre, as well as textual and archival sources. *Was the Cat in the Hat Black?* Philip Nel, 2017. Racism is resilient, duplicitous, and endlessly adaptable, so it is no surprise that America is again in a period of civil rights activism. A significant reason racism endures is because it is structural; it's embedded in culture and in institutions. One of the places that racism hides, and thus perhaps the best place to oppose it, is books for young people. *Was the Cat in the Hat Black?* presents five serious critiques of the history and current state of children's literature, its tempestuous relationship with both implicit and explicit forms of racism. The book fearlessly examines topics both vivid, such as *The Cat in the Hat*'s roots in blackface minstrelsy, and more opaque, like how the children's book industry can perpetuate structural racism via whitewashed covers, even while making efforts to increase diversity. Rooted in research yet written with a lively crackling touch, Nel delves into years of literary criticism and recent sociological data in order to show a better way forward. Though much of what is proposed here could be endlessly argued, the knowledge that what we learn in childhood imparts both subtle and explicit lessons about whose lives matter is not debatable. The text concludes with a short and stark proposal of actions everyone—reader, author, publisher, scholar, citizen—can take to fight the biases and prejudices that infect children's literature. While *Was the Cat in the Hat Black?* does not assume it has all the answers to such a deeply systemic problem, its audacity should stimulate discussion and activism. *The Child Savage, 1890-2010* Elisabeth Wesseling, 2016-12-05. Taking up the understudied relationship between the cultural history of childhood and media studies, this volume traces twentieth-century migrations of the child-savage analogy from colonial into postcolonial discourse across a wide range of old and new media. Older and newer media, such as films, textbooks, children's literature, periodicals, comic strips, children's radio, and toys, are deeply implicated in each other through ongoing remediation, meaning that they continually mimic, absorb, and transform each other's representational formats, stylistic features, and content. Media theory thus confronts the cultural history of childhood with the challenge of rethinking change in childhood imaginaries as transformation through repetition patterns rather than as rise-shine-decline sequences. This volume takes up this challenge, demonstrating that one historical epoch may

well accommodate diverging childhood repertoires which are recycled again and again as they are played out across a whole gamut of different media formats in the course of time

The Haitian Revolution in the Literary Imagination Philip Kaisary, 2014-02-21 The Haitian Revolution 1791-1804 reshaped the debates about slavery and freedom throughout the Atlantic world, accelerated the abolitionist movement, precipitated rebellions in neighboring territories, and intensified both repression and antislavery sentiment. The story of the birth of the world's first independent black republic has since held an iconic fascination for a diverse array of writers, artists, and intellectuals throughout the Atlantic diaspora. Examining twentieth-century responses to the Haitian Revolution, Philip Kaisary offers a profound new reading of the representation of the Revolution by radicals and conservatives alike in primary texts that span English, French, and Spanish languages and that include poetry, drama, history, biography, fiction, and opera. In a complementary focus on canonical works by Aimé Césaire, C. L. R. James, Édouard Glissant, and Alejo Carpentier, in addition to the work of René Depestre, Langston Hughes, and Madison Smartt Bell, Kaisary argues that the Haitian Revolution generated an enduring cultural and ideological inheritance. He addresses critical understandings and fictional reinventions of the Revolution and thinks through how and to what effect authors of major diasporic texts have metamorphosed and appropriated this spectacular corner of black revolutionary history.

Learning the Left Paul J. Ramsey, 2015-05-01 *Learning the Left* examines the ways in which young people and adults learned and continue to learn the tenets of liberal politics in the United States through the popular media and the arts from the turn of the twentieth century to the present. This collection of essays foregrounds mass culture as an educational site; it is hoped that this focus on the history of the civic functions of the popular media and arts will begin a much-needed conversation among a variety of scholars, notably historians of education.

Our Neighbor Republics Nora Ernestine Beust, Emilie Dew Sandsten Lassalle, Jean Gardiner Smith, 1942

Langston Hughes W. Jason Miller, 2020-01-24 As the first black author in America to make his living exclusively by writing, Langston Hughes inspired a generation of writers and activists. One of the pioneers of jazz poetry, Hughes led the Harlem Renaissance, while Martin Luther King Jr. invoked Hughes's signature metaphor of dreaming in his speeches. In this new biography, W. Jason Miller illuminates Hughes's status as an international literary figure through a compelling look at the relationship between his extraordinary life and his canonical works. Drawing on unpublished letters and manuscripts, Miller addresses Hughes's often-ignored contributions to the Civil Rights Movement of the 1960s, as well as his complex and well-guarded sexuality, and repositions him as a writer rather than merely the most beloved African American poet of the twentieth century.

Opportunities for the Preparation of Teachers in Health Education Earl E. Kleinschmidt, 1942

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Table of Contents Popo And Fifina

1. Understanding the eBook Popo And Fifina
 - The Rise of Digital Reading Popo And Fifina
 - Advantages of eBooks Over Traditional Books
2. Identifying Popo And Fifina
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Popo And Fifina
 - User-Friendly Interface
4. Exploring eBook Recommendations from Popo And Fifina
 - Personalized Recommendations
 - Popo And Fifina User Reviews and Ratings
 - Popo And Fifina and Bestseller Lists
5. Accessing Popo And Fifina Free and Paid eBooks
 - Popo And Fifina Public Domain eBooks
 - Popo And Fifina eBook Subscription Services
 - Popo And Fifina Budget-Friendly Options
6. Navigating Popo And Fifina eBook Formats

- ePub, PDF, MOBI, and More
- Popo And Fifina Compatibility with Devices
- Popo And Fifina Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Popo And Fifina
 - Highlighting and Note-Taking Popo And Fifina
 - Interactive Elements Popo And Fifina
- 8. Staying Engaged with Popo And Fifina
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Popo And Fifina
- 9. Balancing eBooks and Physical Books Popo And Fifina
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Popo And Fifina
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Popo And Fifina
 - Setting Reading Goals Popo And Fifina
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Popo And Fifina
 - Fact-Checking eBook Content of Popo And Fifina
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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