A sampling of Accelerated English curriculum

From Chabot College and San Diego Mesa College
Chabot College English Subdivision Throughline

English courses at all levels will:

1) Integrate reading, writing, critical thinking, speaking, and listening.

2) Address directly students' reading practices. Reading is absolutely critical to academic success, and we strive to include more reading, in terms of both range and depth, in our program.

3) Approach the teaching of writing by inviting students to write prose pieces of varying length and complexity. Writing is not taught in a progression from the sentence to the paragraph to the essay.

4) Emphasize critical thinking. Critical thinking is the creation of meaning. Critical thinking is not limited to concepts of formal logic but includes grouping items/seeing patterns, drawing inferences, evaluating for purpose, synthesis and argumentation, differentiating fact from opinion, asking questions, evaluating for standards of fairness and accuracy, and making judgments. Critical thinking is broad-based, including sensing, feeling and imagining.

5) Create settings which include speaking, listening and responding that foster the building of community and forge links to critical reading and writing. Teaching those skills sometimes needs to be explicit and directed. Activities may include student presentations (solo and group/panel); small- and large-group discussions in which students speak not only to the instructor but to each other; student/teacher conferences; interviews in the class or community. We also encourage listening skills that involve note-taking and feedback/response.

6) Include full-length works, defined as any work that sustains themes, including a book of short essays by a single author. We suggest that the work(s) be integrated into the course thematically. On the pre-1A level, we recommend that non-fiction be used; that if fiction or autobiographical works are assigned, they be analyzed for issues and themes connected to other readings in the course rather than for literary aspects; that a combination of book-length works and short essays be used to provide a variety of models; and that students be asked for both personal and analytical responses.

7) Increase students' familiarity with and knowledge of the academic culture, themselves as learners, and the relationship of the two. Some ideas include: collaborative teaching and learning, using materials reflecting successful college experiences, acknowledging and validating the students' experiences while introducing them to academic culture and values, modeling academic values, and demystifying the institution.
Chabot College English Subdivision Articulated Assumptions

- The hierarchal model of English where skills proceed from words to sentences to paragraphs to essay structure is not favored in this division.
- The whole language approach, involving reading, writing, speaking and listening, is the desired approach for English courses.
- Students who improve their reading tend to improve their writing and vice-versa.
- Preparatory English students often lack student skills.
- We should offer preparatory English students the same kind of reading and writing experiences we offer English 52A/1A students.
- Readers should read for ideas and process units of meaning rather than focus on word by word reading.
- An active reading style is vital to improving reading comprehension.
- Some form of study reading method, such as SQ3R, should continue to be taught in these courses.
- Reading and writing will improve as students become aware of structure, especially the [consistent] movement of English from general to specific [or specific to general].
- Student essays should largely, if not always, be based upon a response to something the students have read.
- We do not generally favor students' expository essays being exclusively personal reflection.
- Students should be encouraged to write and revise preliminary drafts of substantial written work.
- Students improve their writing when peer groups engage in focused discussions.
- Students should provide self-evaluation of their written works.
- Many students who currently don't pass preparatory courses need more time reading, reasoning, writing critically and/or improving "studenting skills."
- Book-length works, fiction or nonfiction, should be included at all levels of our curriculum, including the preparatory level.
- Students completing 101B should be able to summarize, analyze, evaluate, and respond academically to what they read.
Chabot College English 102 Book List

When English 102 (Accelerated Reading and Writing) was first designed at Chabot College, an important feature of the class was the expectation that each instructor choose one full-length non-fiction text. This decision was in response to a number of factors:

1. We had long noticed that the traditional English Readers—though they have improved over the years—tended to create a fragmented and limited intellectual arena around a particular issue.

2. During this era—the mid 1990’s—community colleges were under a lot of pressure from the 4-year colleges. They argued that English Composition needed to move away from “Lit”, that is to say, Fiction—and instead the focus should be on critical thinking towards non-fiction issues. (Indeed, it seemed that every conference from that era had the phrase “Critical Thinking” in the title.)

3. Our Institutional Research team had uncovered the startling fact that over 40% of new students to Chabot College had never read a book. (This trend still continues to this day.) Rather than shy away from this fact and accept it as proof that students could not read, we decided to take this as an opportunity to embrace students’ capacity for meeting this challenge.

4. A good number of Chabot instructors were already integrating full-length works into their semesters, so we had ample evidence on the ground that this really enriched students’ experience in the Basic Skills classroom.

Over the years, the practice of including full-length texts has really taken hold all through the Chabot College’s English courses from Basic Skills to Transfer. In fact, our many of our colleagues in the Social Sciences, Humanities, and ESL have also adopted this feature in their own courses.

As English 102 has evolved over the years, full-length works have proven so effective that a good number of Chabot instructors no longer use a Reader at all, instead opting to teach 2 or even 3 full-length texts.

The list below contains some of the books used by Chabot Instructors over the years in English 102. Although it is predominately composed of non-fiction works, there is no reason a work of fiction couldn’t be used, especially if the emphasis is on critical analysis of issues found in the text.

A Lesson before Dying by Ernest J. Gaines
The Age of Missing Information by Bill McKibben
America is in the Heart by Carlos Bulosan
Another Place at the Table by Kathy Harrison
Angels in America by Tony Kushner
Assata Shukar by Assata Shukar
Batman and Philosophy by William Irwin
Beautiful Boy by David Sheff
Beyond the Green Zone by Dahr Jamall
The Bookseller of Kabul by Asne Seierstad
Breadgivers, by Anzia Yezierska
Chronicle of a Death Foretold by Gabriel Garcia Marquez
Do the Right Thing by 3d Guerrero
Down These Mean Streets by Piri Thomas
Dreams from My Father by Barack Obama
The Eagle's Shadow by Mark Hertsgaard
Enrique's Journey by Sonia Nazario
Fast Food Nation by Eric Schlosser
50 Facts that Should Change the World by Jessica Williams
Four Arguments for the Elimination of Television by Jerry Mander
The Geography of Bliss by Eric Weiner
The Glass Castle by Jeannette Walls
Gone Tomorrow by Heather Rogers
High Noon by Nora Roberts
Hunger of Memory by Richard Rodriguez
I, Rigoberta Menchu by Elisabeth Burgos-Debray
If He Hollers Let Him Go by Chester Himes
In the Absence of the Sacred by Jerry Mander
An Inconvenient Truth by Al Gore
Into the Wild by Jon Krakauer
Into Thin Air by Jon Krakauer
Justice: What’s the Right Thing to Do? by Michael Sandel
Kindred by Octavia E. Butler
The Laramie Project by Moises Kaufmann
The Last Hours of Ancient Sunlight by Thom Hartman
Makes Me Wanna Holler by Nathan McColl
Manchild in the Promised Land by Claude Brown
My War, by Colby Buzzell
Nickel and Dimed by Barbara Ehrenreich
Opening Skinner's Box by Lauren Slater
Our Choice by Al Gore
Psychology of Being Powerless by Paul Goodman
Race Matters by Cornel West
Romance of Risk by Lynn Ponton
Rules for Radicals by Saul Alinsky
Rush Limbaugh is a Big Fat Idiot by Al Franken
Salvador by Joan Didion
Slave: My True Story by Mende Nazar and Damian Lewis
So Long A Letter by Mariama Ba
The Spirit Catches You and You Fall Down by Anne Fadima
The Story of Stuff by Annie Leonard
Their Eyes Were Watching God by Zora Neale Hurston
Think on These Things by J. Krishnamurti
Tweak by Nic Sheff
The Uses of Haiti by Paul Farmer
The Vagina Monologues by Eve Ensler
Violence by James Gilligan, M.D.
The Wal-mart Effect by Charles Fishman
War Made Easy by Norman Solomon
Why Read by Mark Edmundson
Midterm Study Guide

Instructions

Figure out a complete list of vocabulary words and know their meanings and how to use them in a sentence.

Know how to describe all the elements that go into an essay.

Spend 20-30 minutes in groups spotting themes from day one of the class, look through your notes and share themes. Be able to explain each theme in detail.

We will put all the themes on the board and then connect them.

Relate at least five of the quotes below to the themes listed on the board and expand the themes into questions that could control an essay which would include the five or more quotes. You need to draft at least two mock essays to be ready for writing under pressure in the class.

Quotes

When most people say "nice," they mean someone you can run over or get your way with, but he wasn't nice that way. The cat was nice in his mind. The way he looked at life and people was beautiful. (120)

Yeah, they're just a bunch of chumps, man, just the way I was, scared to live. Scared, that's all it is. You can't talk people out of fear, man. You just can't do it. You got to let them grow up and one day stop runnin'. (251)

I had commanded attention when I said something. But now, trying to write simple English, I not only wasn't articulate, I wasn't even functional. How would I sound writing in slang, the way I would say it, something such as, "Look, daddy, let me pull your coat about a cat, Elijah Muhammad. (X)

...months passed without my even thinking about being imprisoned. In fact, up to then, I never had been so truly free in my life. (X)

It is only when you are constantly inquiring, constantly observing, constantly learning, that you find truth, God, or love; and you cannot inquire, observe, learn, you cannot be deeply aware, if you are afraid. (Krishnamurti)

“The opposition to Negro education in the South was at first bitter, and showed itself in ashes, insults, and blood; for the South believed an educated Negro to be a dangerous Negro. And the South was not wholly wrong; for education among all kinds of men (and women) always has had, and always will have, an element of danger and revolution, of dissatisfaction and discontent. Nevertheless, men (and women) strive to know.” (W.E.B. DuBois)

I gave my gun away when I moved out of Harlem. I felt free. This was one of the things that made me feel free, that I didn’t need a gun. I didn’t need any kind of protection, because I wasn’t afraid any more. I had been afraid in Harlem all my life. Even though I did things that people said were crazy—people who thought that I must not be afraid of anything—I was afraid of everything (193)

Sometimes I used to get headaches thinking about it. I used to get sick. I couldn’t get up. And sometimes I’d just jump up out of the bed and run out and say, “C’mon, man, let’s go steal somethin’!” I’d get Turk, I’d get Tito, I’d get anybody who was around. I’d say, “C’mon, man, let’s go pull a score.” It seemed like the only way I could get away. (123)

I was having a rough time in school....all the way to end of paragraph at top of 173 (172-73)
Essay Question

So Danny says, “Every man’s got to pick his own time, Sonny. Every man’s got to pick his own time to stop running” (252) Do you agree with Danny or is there more to it? Does someone just stop running and that is it, it is over? Has Sonny stopped running at this point in the book?

And the real question for us so far this semester, given all the stuff we know from our authors, is:

How does someone in Sonny’s situation go about making the choice to stop running, given all the social, economic, historical, and political realities swirling around Sonny? What kind of thought process, emotion, perspective does Sonny demonstrate that helps us understand running itself and stopping running?

Short Answers (Write a paragraph or two on each of these prompts)

1) How does Aya DeLeon’s critique of the commodification of Black history relate to Sonny’s conversation with the young girl captured in the quote below?

“She said, no, money wasn’t everything, but what money couldn’t buy nobody wanted anyway, so it might as well be everything.

The conversation just went on like this. She had all the answers. She knew that everybody needed money, and she had a good point there. She asked me, ‘Now, if you ain’t got no morey and you come uptown, do you think your family would be as happy to see you?’ This stopped me. I knew she was right”(182).

2) Apply Dubois’ reasoning about the education of the negro to Sonny’s experience of education as you see it.

3) What kind of love is Boots Riley talking about and why is he critical of preachers; relate your answer to how Sonny thinks on these things.

Vocabulary (Put 5 of the following words in a sentence.)

Permeate, Empathy, Dilapidated, Convalescent, Gratuitous, Inhibit, Didactic, Situate, Provocative, Paraphrase
English 102—2nd Formal Essay —McFarland—Fall—2009

For this essay we will be investigating issues related to our book, Gone Tomorrow. The following tasks are intended to offer some guidance to you as you build your paper. You should answer all 3 of them. Remember that paragraph topic sentences should start with concepts—concepts that will be taken from your sophisticated and full answers to the questions.

1. Discuss 4-5 events/transitions/changes that occurred in US history that have contributed to how we end up dealing with garbage today. (This information will be taken from the book.)

2. Compare/contrast how another country (or countries) has dealt with its garbage. (This information will come from your own research.)

3. What possible solutions or different approaches might the US consider adopting from its own past or from other countries, or from ideas that exist now but are not widely in practice?

In order to support your points, you need to use the ideas found in the book, your research, and in any other handouts, books, etc. that we have access to. You must average a minimum of 3 short quotes per page.

Quote length in a paper of this length should be no more than 1-2 lines.

The essay’s page minimum is 6 full pages...(BNDJTM...)

Be careful that you don’t simply retell the history of the how the US has dealt with its garbage. Use the episodes to SUPPORT the analytic points you want to make. Paragraph topic sentences should start with concepts. Paragraph topic sentences should also feature KEYWORDS, which are taken from the essay assignments tasks.

What are the Keywords?

The paper is due_________________
First draft is due_________________
Best of Luck!!
RULE OF 3 and TYPICAL ACADEMIC PARAGRAPH

A crucial part of college involves coming up with and then shaping/controlling an idea or concept. When students first try to answer questions posed in class or on essay prompts, almost always their ideas are too big, too general—with the result that it appears clichéd. Students can’t handle these big ideas—they get overwhelmed or lost or jumbled. Our job is to help them take control of their own mind. (One thing I do is to let students know it is GREAT that their ideas are too big. Because Student Capacity can be honored and put into play.) Like Goldilocks trying to find the right bed, we talk about an idea being too big/too small/just right. By “just right” we mean an idea that is just right for dealing with inside of one single paragraph. Soon this becomes a mantra type question in the class. A student offers a response to a question or raises an idea and we ask “too big/too small/just right?”

As we said, most of the time a student’s first concept choice is TOO BIG. The “Rule of 3” is one very powerful way to get a handle on an idea, carve it into smaller more easy-to-handle ideas that can then be turned into a paragraph. “Rule of 3” means when you have a concept, you should see if it can be broken into 3 (sometimes 2 or 4 can work too) smaller concepts. Similarly, when you are asked a question, see if you can give more than ONE answer by offering 3 (sometimes 2 or 4 can work too) concepts in response. When students practice doing this they are amazed how powerful their brain is and how much content is really IN THERE! Why do Rule of 3? Doing so gives students more ideas to work with. Doing so allows students to see that that big big big paragraph probably has a bunch of smaller ideas jumbled inside. That is a problem because we want only ONE specific concept per paragraph.

(Below are notes from a class discussion—the underlined concepts were “too big” and so the class did “Rule of 3” on them!)

Relationship: love, family, friend  Responding to mistakes: Repent, Move on, Try it again

NOT Responding to mistakes: Regrets, Do it again, People angry, Punishment

Analysis of mistakes: Why did I make the mistake, Why am I still making mistake, How to stop, Lessons learned  Areas in my life where I am making mistakes: Office, social world, school

This Rule of 3 exercise below came out of a discussion around “Into the Wild.” We were talking about Chris and what he values in life and someone said “Nature.” The class quickly realized that Nature is too big of a concept----how can we RULE OF 3 it?

•  Living off the land
•  Spiritual connection with nature
•  Push himself and be tested by nature
•  Nature as place for Adventure
•  Nature’s rhythms effect Chris: Emotionally, Mentally, Physically (You can Rule of 3 a concept that was already created by a previous Rule of 3 exercise)
Of course 3 is just a number. In this case the class generated 5 or so smaller concepts. These concepts were much more “handleable” for students when it came time to write paragraphs. Once students get a right sized idea, they need to know how to talk about it, how to spend time developing it inside an academic paragraph. Below is a paragraph template that can help them “package” the concept...

**Features of Typical Academic Body Paragraph**

1. **Paragraph Topic Sentence(s)**—one single sentence isn’t enough—your goal is to create 3-4-5 sentences that set up *ONE specific (right-sized) concept*. You can explain/explore/define (but don’t use Dictionary)/discuss the concept. You must include *Keyword/Keyword Phrases*. These keywords are found in the questions you are being asked to answer. If your essay doesn’t have questions for you to answer, you’ll need to create your own keywords. You don’t want a quote to start—or end—your paragraph. You want your voice to come first and last in the paragraph. The focus of Topic Sentences is to set up the concept; explain what it is; how it works; describe what you mean when you say________; explore its different attributes.

2. **Support**—The most common type of support is quotes, but you can bring in stats/data/graphs/pictures/photos/paraphrase/evidence/stories. Whatever you bring in, the goal here is for the support to make your paragraph’s concept be more persuasive, more clear, more “supported.” Quote length for a 5-page paper should be rather short, no more than line or two.

3. **Commentary**—This is the part of the paragraph where you bring in your opinion/POV/analysis/response about 1 and 2 above—the concept and the support—you have already presented. Your goal is to create 3-4-5 sentences of commentary. Commentary is more about evaluating; judging; critiquing; assessing the value of________; deciding how you feel about _________ Students sometimes don’t feel comfortable including their opinions, or may feel they don’t know what to say. Rest assured that we (college) DO want to know what you think, and that it doesn’t have to be the “world’s greatest insight” every time you offer a commentary. It is important, however, that all—or most—of your paragraphs include your opinions. If you aren’t sure what to say, you might consider using the following questions to help get your ideas flowing.

- How does this make me feel? What does this remind me of?
- Why is this important or significant? Who or what is to blame here?
- What is the problem here? What is the solution here?
- What can we learn from this? Why does this happen?
- What can this be compared/contrasted to? Why should anyone care about this?

*When students express concern about writing a 5-page paper, I sometimes ask, “Can you write a paragraph?” The student of course says “Yes”. I tell them to think of the paper as writing a paragraph—10 or so times. This facile advice is remarkably effective.*
Live Learning: A Classroom Practice

4 Qs: Quoting, Queezing, Quonnecting and Queening

We will practice “live” reading and working of texts in our classrooms. This practice will provide the time and the environment for our students to work with the words and sentences of their assigned texts in the classroom space. They will be encouraged to speak back to their texts, to summarize their texts, to gain some control over their readings. They will respond with personal experience, questions, all forms of annotation. Our aim is to create reading experiences where the reading materials become meaningful, relevant, and edifying.

Reading assignments will be guided by questions and prompts provided by students and faculty. We will use a generative process for guiding reading, so that the students in the Umoja Community go beyond merely struggling to comprehend what they mean. The following practice, “Quoting, Queezing, Quonnecting and Queening” is an example of a generative process:

Have the students choose passages from their text(s) that speak to them or relate to an inquiry or theme being worked on in class. They can do this at home or right in class. During class choose students at random to share their passage and have them direct the whole class to the page and read it along with them. Keep track of the passages on the board. After you get a good number of passages out in the classroom, break the students up into groups and have each group select a passage or two to “queuez”. Queezing is to make some meaning, some sense out of the passage, begin to explain or interpret what is in it. Have the students share their queezing out loud and capture it, in their words, on the board.

After lots of queezings are on the board, begin the process of making connections between them. The connections will link two seemingly unrelated queezings, to help this process, you can choose queezings that do seem unrelated and ask the students to make the connection between them—“How does what Fatima said relate to what Cedric said?” The connections will take the “quezings” from commentary and move them toward ideas, you can then continue on making connections and at some point make connections between connections, meta-connections. So now that the students have brought more control to their commentaries about the reading, you can step back and ask them to come up with a queen who rules over these quonnections and queezings, who puts them into some logical relationship.

What you have just done, of course, is written a paper with all the typical academic elements—evidence, explanations, logical development, and thesis.

This kind of practice is risky, you don’t know what passages or what queezings will come up and you are faced with facilitating a class session where the students bring it all into some sustained insight. It is freewheeling and open, random even, yet demonstrates to the students through their own words that language is powerful, that texts are rich and can be made their own. This is a way of having an open discussion that really flies, but capturing and focusing the insight, so the discussion does not disappear after the students leave the class session. It is democratic and analytically rigorous at the same time.

Tom deWit
Chabot College
I wonder if we have ever asked ourselves what education means. Why do we go to school, why do we learn various subjects, why do we pass examinations and compete with each other for better grades? What does this so-called education mean, and what is it all about? This is really a very important question, not only for the students, but also for the parents, for the teachers, and for everyone who loves this earth. Why do we go through the struggle to be educated? Is it merely in order to pass some examinations and get a job? Or is it the function of education to prepare us while we are young to understand the whole process of life? Having a job and earning one's livelihood is necessary—but is that all? Are we being educated only for that? Surely, life is not merely a job or an occupation; life is something extraordinarily wide and profound. It is a great mystery, a vast realm in which we function as human beings. If we merely prepare ourselves to earn a livelihood, we
THINK ON THESE THINGS

a very good job; but then what? What is the point of it all if in the process your mind becomes dull, weary, stupid? So, while you are young, must you not seek to find out what life is all about? And is it not the true function of education to cultivate in you the intelligence which will try to find the answer to all these problems? Do you know what intelligence is? It is the capacity, surely, to think freely, without fear, without a formula; so that you begin to discover for yourself what is real, what is true; but if you are frightened you will never be intelligent. Any form of ambition, spiritual or mundane, breeds anxiety, fear, therefore ambition does not help to bring about a mind that is clear, simple, direct, and hence intelligent.

You know, it is really very important while you are young to live in an environment in which there is no fear. Most of us, as we grow older, become frightened; we are afraid of losing a job, afraid of tradition, afraid of what the neighbours, or what the wife or husband would say, afraid of death. Most of us have fear in one form or another; and where there is fear there is no intelligence. And it is not possible for all of us, while we are young, to live in an environment where there is no fear but rather an atmosphere of freedom—freedom not just to do what we like, but to understand the whole process of living? Life is really very beautiful, it is not this ugly thing that we have made of it; and you can appreciate its richness, its depth, its extraordinary loveliness only when you revolt against everything—against organized religion, against tradition, against the present rotten society—so that you as a human being find out for yourself what is true; Not to imitate but to discover—that is education, is it not? It is very easy to conform to what your society or your parents and teachers tell you; That is safe and easy way of existing; but that is not living, because in it there is fear, decay, death. To live is to find out for yourself what is true, and you can do this only when there is freedom, when there is continuous evolution inwardly, within yourself.

But you are not encouraged to do this; no one tells you to

shall miss the whole point of life; and to understand life is much more important than merely to prepare for examinations and become very proficient in mathematics, physics, or what you will.

So, whether we are teachers or students, is it not important to ask ourselves why we are educating or being educated? And what does life mean? Is no life an extraordinary thing? The birds, the flowers, the flourishing trees, the heavens, the stars, the rivers and the fish therein—all this is life. Life is the poor and the rich; life is the constant battle between groups, races and nations; life is meditation; life is what we call religion, and it is also the subtle, hidden things of the mind—the envies, the ambitions, the passions, the fears, fulfillments and anxieties. All this and much more is life. But generally we are so afraid of life that we generally prepare ourselves to understand only one small corner of it. We pass certain examinations, find a job, get married, have children, and then become more and more like machines. We remain fearful, anxious, frightened of life. So, is it the function of education to help us understand the whole process of life, or is it merely to prepare us for a vocation, for the best job we can get?

What is going to happen to all of us when we grow up to be men and women? Have you ever asked yourselves what you are going to do when you grow up? In all likelihood you will get married, and before you know where you are you will be mothers and fathers, and you will then be tied to a job, or to the kitchen, in which you will gradually wither away. Is that all that your life is going to be? Have you ever asked yourselves this question? Should you not ask it? If your family is wealthy you may have a fairly good position already assured, your father may give you a comfortable job, or you may get richly married; but there also you will decay, deteriorate. Do you see?

Surely education has no meaning unless it helps you to understand the vast expanse of life with all its subtleties, with its extraordinary beauty and its sores and joys. You may earn degrees, you may have a series of letters after your name and land

K R I S H N A M U R T I
question, to find out for yourself what God is, because if you were to rebel you would become a danger to all that is false. Your parents and society want you to live safely, and you also want to live safely. Living safely generally means living in imitation and therefore in fear. Surely, the function of education is to help each one of us to live freely and without fear, is it not? And to create an atmosphere in which there is no fear requires a great deal of thinking on your part as well as on the part of the teacher, the educator.

Do you know what this means—what an extraordinary thing it would be to create an atmosphere in which there is no fear? And we must create it, because we see that the world is caught up in endless wars, it is guised by politicians who are always seeking power; it is a world of lawyers, policemen and soldiers, of ambitious men and women all wanting position and all fighting each other to get it. Then there are the so-called saints, the religious gurus with their followers; they also want power, position, here or in the next life. It is a mad world, completely confused, in which the communist is fighting the capitalist, the socialist is resisting both, and everybody is against somebody, struggling to arrive at a safe place, a position of power or comfort. The world is torn by conflicting beliefs, by caste and class distinctions, by separate nationalities, by every form of stupidity and cruelty—and this is the world you are being educated to fit into. You are encouraged to fit into the framework of this disastrous society; your parents want you to do that, and you also want to fit in.

Now, is it the function of education merely to help you to conform to the pattern of this rotten social order, or is it to give you freedom—complete freedom to grow and create a different society, a new world? We want to have this freedom, not in the future, but now; otherwise we may all be destroyed. We must create immediately an atmosphere of freedom so that you can live and find out for yourselves what is true, so that you become intelligent, so that you are able to face the world and understand it, not just conform to it, so that inwardly, deeply, psychologically you are in constant revolt, because it is only those who are in constant revolt that discover what is true; not the man who conforms, who follows some tradition. It is only when you are constantly inquiring, constantly observing, constantly learning, that you find truth, God, or love; and you cannot inquire, observe, learn, you cannot be deeply aware, if you are afraid. So the function of education, surely, is to eradicate, inwardly as well as outwardly, this fear that destroys human thought, human relationship and love.

Questioner: If all individuals were in revolt, don't you think there would be chaos in the world?

KRISHNAMURTI: Listen to the question first, because it is very important to understand the question and not just wait for an answer. The question is: if all individuals were in revolt, would not the world be in chaos? But is the present society in such perfect order that chaos would result if everyone revolted against it? Is there not chaos now? Is everything beautiful, uncorrupted? Is everyone living happily, fully, nicely? Is man not against man? Is there not ambition, ruthless competition? So the world is already in chaos, that is the first thing to realize. Don't take it for granted that this is an orderly society; don't mesmerize yourself with words. Whether, here in Europe, in America or Russia, the world is in a process of decay. If you see the decay, you have a challenge: you are challenged to find a way of solving this urgent problem. And how you respond to the challenge is important, is it not? If you respond as a Hindu or a Buddhist, a Christian or a communist, then your response is very limited—which is no response at all. You can respond fully, adequately only if there is no fear in you, only if you don't think as a Hindu, a communist or a capitalist, but as a total human being who is trying to solve this problem, and you cannot solve it unless you yourself are in revolt against the whole thing, against
It was in front of that that Sethe climbed off a wagon, her newborn tied to her chest, and felt for the first time the wide arms of her mother-in-law, who had made it to Cincinnati. Who decided that, because slave life had "burst her legs, back, head, eyes, hands, kidneys, womb and tongue," she had nothing left to make a living with but her heart—which she put to work at once. Accepting no title of honor before her name, but allowing a small caress after it, she became an unchurched preacher, one who visited pulleys and opened her great heart to those who could use it. In winter and fall she carried it to AME's and Baptists, Holinesses and Sanctificed, the Church of the Redeemer and the Reformed. Uncalled, unrobed, unannointed, she let her great heart beat in their presence. When warm weather came, Baby Suggs, holy, followed by every black man, woman and child who could make it through, took her great heart to the Clearing—a wide-open place cut deep in the woods nobody knew for what at the end of a path known only to deer and whoever cleared the land in the first place. In the hear of every Saturday afternoon, she sat in the clearings while the people waited among the trees.

After situating herself on a huge flat-sided rock, Baby Suggs bowed her head and prayed silently. The company watched her from the trees. They knew she was ready when she put her stick down. Then she shouted, "Let the children come!" and they ran from the trees toward her.

"Let your mothers hear you laugh," she told them, and the woods rang. The adults looked on and could not help smiling.

Then "Let the grown men come," she shouted. They stepped out one by one from among the ringing trees.

"Let your wives and your children see you dance," she told them, and groundlife shuddered under their feet.

Finally she called the women to her. "Cry," she told them. "For the living and the dead. Just cry." And without covering their eyes the women let loose.

It started that way: laughing children, dancing men, crying women and then it got mixed up. Women stopped crying and danced; men sat down and cried; children danced, women laughed, children cried until, exhausted and riven, all and each lay about the Clearing damp and gasping for breath. In the silence that followed, Baby Suggs, holy, offered up to them her great big heart.

She did not tell them to clean up their lives or to go and sin no more. She did not tell them they were the blessed of the earth, its inheriting meek or its glorybound pure.

She told them that the only grace they could have was the grace they could imagine. That if they could not see it, they would not have it.

"Here," she said, "in this here place, we flesh; flesh that weeps, laughs; flesh that dances on bare feet in grass. Love it. Love it hard. Yonder they do not love your flesh. They despise it. They don't love your eyes; they'd just as soon pick em out. No more do they love the skin on your back. Yonder they flay it. And O my people they do not love your hands. Those they only use, tie, bind, chop off and leave empty. Love your hands! Love them. Raise them up and kiss them. Touch others with them, put them together, stroke them on your face 'cause they don't love that either. You got to love it, you! And no, they ain't in love with your mouth. Yonder, out there, they will see it broken and break it again. What you say out of it will not heed. What you scream from it they do not hear. What you put into it to nourish your body they will snatch away and give you leavens instead. No, they don't love your mouth. You got to love it. This is flesh I'm talking about here. Flesh that needs to be loved. Feet that need to rest and to dance; backs that need support; shoulders that need arms, strong arms I'm telling you. And O my people, out yonder, hear me, they do not love your neck unmoosed and straight. So love your neck; put a hand on it, grace it, stroke it and hold it up. And all your inside parts that they'd just as soon slop for hogs, you got to love them. The dark, dark liver—love it, love it, and the beat and beating heart, love that too. More than eyes or feet.

More than lungs that have yet to draw free air. More than your life-holding womb and your life-giving private parts, hear me now, love your heart. For this is the prize." Saying no more, she stood up then and danced with her twisted hip the rest of what her heart had to say while the others opened their mouths and gave her the music. Long notes held until the four-part harmony was perfect enough for their deeply loved flesh.

Sethe wanted to be there now. At the least to listen to the spaces that the long-ago singing had left behind. At the most to get a clue

Beloved, Toni Morrison