

# A Theory that Answers the Critical Question, “Do Black Americans Have a Culture?”: Reclaiming My Original Theory of Black Culture from 1972

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## Abstract

This article permits Dr. La Francis Rodgers-Rose to detail the process by which she answered the question, “*Do Black Americans have a culture that differs significantly from the larger American society?*”—including early influences, a decade of deep thought and study in academia, and the resultant 1972 publication of her original Theory of Black Culture in “*The Dominant Values in Black Culture*” article (Aframailibrary, Harlem, New York). The answer to the question is “Yes,” as first presented in her 1972 published article, “*The Dominant Values of Black Culture.*” Meanwhile, there is the reality of more than one case of plagiarism where others appropriated her ideas and disseminated them as their own (e.g., **William C. Parker**, 1978, 1976, 1975; and **A. Wade Boykin**, 1983). What these multiple acts of plagiarism reveal, perhaps inadvertently, is how the original Theory of Black Culture (Rodgers-Rose, 1972) spurred advancements in four fields: (1) Black children’s education and academic achievement; (2) counseling members of the Black community with cultural considerations—as a forerunner to the focus on provider cultural competence; (3) the field of assessment with consideration of culture; and (4) research inclusive of a focus on culture. Unfortunately, these advancements have occurred without due acknowledgment of the original 1972 Theory of Black Culture published in “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) article. Meanwhile, William C. Parker and A. Wade Boykin enjoyed career advancement and benefited economically from their plagiarism of Rodgers-Rose’s (1972) work. For example, the original Theory of Black Culture served as the foundation for the line of research that allowed A. Wade Boykin to build his career. This career success is highlighted in the 2023 article by C. Malik Boykin and colleagues [i.e., Boykin, C. M., Coleman, S. T., Hurley, E. A., Tanksley, G. N., & Tyler, K. M. (2023). From triple quandary to talent quest: The past, present, and future of A. Wade Boykin's contributions to psychology. *American Psychologist*, 78(4), 428]. The C. Malik Boykin and colleagues (2023) publication makes it especially important at this historical point in time for Dr. La Francis Rodgers-Rose to reclaim her original Theory of Black Culture through this article, so it stands as a direct counterpoint to some of the claims made by C. Malik Boykin and colleagues (2023) about the contributions of A. Wade Boykin. Those reading the May/June 2023 issue of the *American Psychologist* may view the article by C. Malik Boykin and colleagues (2023) as advancing the historic, present, and future impact of A. Wade Boykin’s work; however, perhaps by reading this September 2023 article’s rejoinder, readers will take pause and re-evaluate his career and contributions. As this article makes clear, plagiarism, the appropriation of concepts and ideas, and copyright infringement are real; and people like William C. Parker and A. Wade Boykin have unfortunately chosen to emulate the “lies of our conquerors,” necessitating “telling the truth again and again” (See Rodgers-Rose, 2023d in this issue) about the thievery in which they each engaged. Most importantly, this article stands as a powerful act of reclamation for Dr. La Francis Rodgers-Rose, as she takes repossession of her original Theory of Black Culture published in 1972 in the article, “*The Dominant Values in Black Culture*” (i.e., re-published in this journal issue as Rodgers-Rose, 2023a).

Keywords: Black culture, theory, values, education, counseling, assessment, research, plagiarism

## Introduction

For more than a hundred years, the question, “*Do Black Americans have a culture that differs significantly from the larger American society?*,” has been raised in sociology, psychology and other discourse. The answer has invariably been “no,” while cultural differences have been explained away as deviances. At the same time, Black Americans have been living separate lives from the larger society, even in enslavement, as documented in the research by E. Franklin Frazier, Oliver C. Cox, John Dollard, St. Clair Drake, W. E. B. Du Bois, John Hope Franklin, Melville Herskovits,

Langston Hughes, Charles S. Johnson, and so many more scholars.

Coming straight out of graduate school, I felt compelled to answer the question as to whether or not we have a Black culture, as my contribution to Black people. Until I finally

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produced my Theory of Black Culture in 1972 which was published as “*The Dominant Values in Black Culture*” by Aframailibrary (See Rodgers-Rose, 2023a in this issue, pp. 8-18), no one had pulled together the various pieces or major concepts of Black culture.

The purpose of this article is to detail the process by which I answered the question at hand— “*Do Black Americans have a culture that differs significantly from the larger American society?*”—including early influences, my decade of deep thought and study in academia, and the resultant 1972 publication of my emergent Theory of Black Culture in “*The Dominant Values in Black Culture*” article. In this article, I also disclose my discovery of the plagiarism of my work by **Alfred Wade Boykin, Jr.** and **William C. Parker**. Toward, reclaiming my original Theory of Black Culture, this article will present details of each case of plagiarism.

#### **Timely Publication of This Article to Counter a Recent Claim in the May/June *American Psychologist* Journal**

This article is ever so timely, given the year 2023 publication in the flagship journal of the American Psychological Association (APA), the *American Psychologist*, of an article by C. Malik Boykin and colleagues: Boykin, C. M., Coleman, S. T., Hurley, E. A., Tanksley, G. N., & Tyler, K. M. (2023). From triple quandary to talent quest: The past, present, and future of A. Wade Boykin's contributions to psychology. *American Psychologist*, 78 (4), 428. It is especially important at this historical point in time to reclaim my original theory and to counter the claim made by C. Malik Boykin and colleagues (2023) about the work of A. Wade Boykin, below:

...To contrast American cultural values against AA [African American] cultural values, Boykin [A. Wade Boykin, Jr] sourced and contributed to a growing body of literature on the defining elements of Black culture. Synthesizing and expanding the work of contemporary Black scholars such as sociologist Badi Foster and social psychologist James Jones, Boykin proposed nine interconnected dimensions of AA culture: spirituality, harmony, expressive movement (movement), psychological verve (verve), affect, communalism, expressive individualism, oral tradition, and a social time perspective (Boykin, 1983, 1986; Boykin & Toms, 1985).

#### **Action to Seek Relief from Copyright Infringement and Plagiarism of My 1972 Published Work by Boykin (1983)**

To counter the claims, above, consider what a law firm representing me sent Alfred Wade Boykin, Jr., Ph.D. as a “Copyright Infringement” letter dated January 16, 2018 that stated: “you did not properly cite to Dr. Rodgers-Rose Work” (i.e. “*The Dominant Values of Black Culture*”) published by Aframailibrary in 1972. The law firm representing me further indicated:

Black’s Law Dictionary defines plagiarism as “the act of appropriating the literary composition of another, or parts or passages of [her] writings, or the ideas or language of the same, and passing them off as the product of one’s own mind.” Your representations in the Article [i.e., Boykin, 1983] documents a core set of seven (7) values: (1) rhythmic-music-movement orientation, (2) emphasis on affect, (3) communalism, (4) expressive individualism, (5) social time perspective, (6) orality, and (7) person-to-person orientation. The ideology authored through each of these values is an appropriation of the ideas developed in Dr. Rodgers-Rose’s Work, however you failed to credit Dr. Rodgers-Rose as the source for her protectable contributions to the set of values. Accordingly, your authored Article plagiarized Dr. Rodgers-Rose’s prior existing Work.

Your act of plagiarism gives rise to actionable copyright infringement by way of your derived exploitation and reproduction of the ideas expressed and fixed in the Article. The United States Copyright Office defines ‘derivative work’ as “a work based on or derived from one or more already existing works.” The basis for the ideas expressed and authored by you in the Article was derived from the concepts that Dr. Rodgers-Rose developed and authored in her prior existing Work. This derivative use is an infringement of Dr. Rodgers-Rose’s protected rights.

Your actions are in violation of Dr. Rodgers-Rose’s rights under copyright law. The law affords various remedies for such copyright infringement, including but not limited to, injunctive relief and other damages per infringement. In light of the foregoing, Dr. Rodgers-Rose demands that you and your agents and affiliates immediately cease and desist the use of any and all unauthorized use of her original work of authorship.

Ultimately, even as Alfred Wade Boykin, Jr. responded by signing an agreement to resolve the matter, I refused to do so, as it constituted an unsatisfactory resolution. Yet, it

remains important for me to reclaim my original Theory of Black Culture, as published in 1972 in “*The Dominant Values of Black Culture*” article.

### **Reclaiming My Original Theory of Black Culture from 1972: Starting with My Early Roots**

In constructing an original Theory of Black Culture, I relied heavily on my life growing up in the 1940’s and 1950’s in segregated Portsmouth, Virginia. At the time, I had no idea that I was living in what I would later discern as core Black culture embedded in the larger racial structure of the City of Portsmouth. Black life was separate from whites. Schools were separate; churches were separate; the city government was controlled by whites; clothing stores, hotels and all the major institutions were separate. The bus station had Black and white drinking fountains. The city population was nearly forty percent Black. Some families had two parents, some female-headed and other families were grandparents raising grandchildren. There were some women who were stay at home mothers, some who did domestic work, and some who were teachers. The men worked at the shipyard, while others held labor jobs and others were teachers and preachers. The community had churches, restaurants, doctor and lawyer offices, insurance agents, Black newspapers, barber shops, beauty parlors, a pharmacy, pool parlors, and public and catholic schools. There were also three movies and two department stores owned by Jews, whose income came from the Black the community. Their synagogue was in the center of the Black community and is a historical museum today.

### **A Decade of Investment in Deep Thought—Developing Ideas for a Theory of Black Culture**

Leaving Portsmouth in 1954, I spent the next ten years studying sociology, anthropology, social psychology, personality development and culture. First, I received my undergraduate degree with honors from Morgan State University in 1958 in sociology and anthropology. Next, I received my master’s degree from Fisk University in 1960 in sociology, while concentrating on race and culture—and being voted the most outstanding student with regard to theory from within the entire Sociology Department. Then, I received my doctorate in sociology from the University of Iowa in 1964, becoming one of only nine Black women in the country who had ever received the doctorate in sociology. In 1964 at Iowa I was selected the best graduate student in the Sociology Department.

Not surprisingly, across the decade of investment in deep thought and study, I had begun developing ideas for a Theory of Black Culture. This included being able to draw on more than ten years of studying, as follows: the study of culture and personality theory from three leading anthropologists—i.e., Ellen Irene Diggs (1906-1998) of

Morgan State University, Inez Adams (1904-1967) of Fisk University, and June Helm (1924-2004) of the University of Iowa; sociology under Clifton R. Jones (1910-1989); history with Benjamin Quarles (1904-1996); sociology under Jitsuichi Masuoka (1903-2004); and statistics and research methodology with Theodore R. Anderson (1922-1996), who became Chair of my doctoral dissertation after the death of my first dissertation advisor (Manford H. Kuhn, 1911-1963).

Especially historic was my studying Symbolic Interaction Theory with Manford H. Kuhn (1911-1963), laying the foundation for my 1964 doctorate from the University of Iowa in Sociology with a concentration in Social Psychology and Symbolic Interaction Theory; I was the only Black student and one of the last students of Manford H. Kuhn before his death. Manford H. Kuhn was especially well-known as the Founder of the Iowa School of Symbolic Interaction Theory. The Iowa School of Symbolic Interaction Theory maintained that theory must have an empirical basis. With the death of Kuhn in 1963, my doctoral dissertation advisor became Theodore R. Anderson for an empirical research study titled “*A Test of Three Stages of Harry Stack Sullivan’s Theory of Personality Development.*” Sullivan maintains that the only characteristic one can see as personality is the recurring patterns of interpersonal relations. Nearly sixty years later, my dissertation remains the only attempt to test parts of Sullivan’s theory. Meanwhile, I remained keenly attuned to recurring patterns of interpersonal relations, which were relevant for my developing ideas for my Theory of Black Culture.

### **My Law Firm’s Analysis of My Training and Preparation for Theory Construction—Versus that of A. Wade Boykin**

Within the “Copyright Infringement” letter dated January 16, 2018 that stated “you did not properly cite to Dr. Rodgers-Rose Work” (i.e. “*The Dominant Values of Black Culture*”) published by Aframailibrary in 1972, my law firm analyzed by training and background, as follows:

La Francis Rodgers-Rose, Ph.D. is an accomplished clinical sociologist, author, professor, and community leader. With over thirty (30) years of experience, Dr. Rodgers-Rose has taught at several institutions of higher learning, including Princeton University, University of Pennsylvania, and others. La Francis Rodgers-Rose, Ph.D. is the author of the work, entitled “*The Dominant Values of Black Culture*” (“Work”)... The Work was published by Aframailibrary in 1972 after Dr. Rodgers-Rose spent nine (9)

years studying anthropology, culture, personality, social psychology, and sociology to acquire the knowledge used to form and develop the ideas as fixed within the Work, displaying notice of her copyrights reserved in 1972. Under United States copyright law, Dr. Rodgers-Rose's rights have been in effect since the date the Work was created and fixed in 1972. All copyrightable aspects of the Work are protected under United States copyright law. Thus, as an original creative expression fixed in a tangible medium, the Work is protected under copyright law and as such, the author, Dr. Rodgers-Rose has the exclusive rights, included but not limited to, the right to copy, reproduce, distribute, and display the Work."

My law firm further analyzed my training and background as preparation to bring forth an original Theory of Black Culture, as follows, while also offering a contrasting analysis of A. Wade Boykin's training and preparation:

Moreover, this act of infringement is further substantiated by a comparison of academic expertise associated with Dr. Rodgers-Rose at the time she authored the Work, to that of you, Dr. Boykin, when you authored the Article [Boykin, 1983]. Dr. Rodgers-Rose received her undergraduate degree in sociology and anthropology from Morgan State University in 1958. In 1960, Dr. Rodgers-Rose received her master's degree in sociology, with a concentration in race and culture, from Fisk University. As a student of the University of Iowa, Dr. Rodgers-Rose studied under Manford H. Kuhn, founder of the Iowa School of Symbolic Interactionism, where she learned social theory construction. Even more, Dr. Rodgers-Rose would go on to earn her doctorate from the University of Iowa in 1964. By drawing on her nine (9) years of studies of culture and personality from three (3) leading anthropologists, Dr. Rodgers-Rose's expertise permitted her to construct the type of analysis necessary to develop the ideas as fixed and expressed in her Work.

Conversely, you received your undergraduate degree from Hampton University in 1968 with a major in psychology, years after Dr. Rodgers-Rose. In 1972, you completed your doctorate dissertation which was only experimental. Moreover, you. Received no further education

to gain the experience needed to analyze the issues addressed in your authored Article [Boykin, 1983]. Therefore, you did not possess the requisite knowledge to create such a fully developed theory on culture and personality as drafted in your Article [Boykin, 1983]. And yet, you did not credit or cite Dr. Rodgers-Rose's Work in the Article and thus, have plagiarized the Work and infringed on Dr. Rodgers-Rose's rights in your failure to disclose Dr. Rodgers-Rose as the source of your ideas as authored in your Article [Boykin, 1983].

### **Developing My Original Theory of Black Culture: Four Dominant Values**

More specifically, in the 1970s in constructing my original Theory of Black Culture, I drew on the works of cultural anthropologists Ruth Benedict (1887-1948), Margaret Mead (1901-1978) and Cora DuBois (1903-1991). Indeed, it was Cora DuBois' 1955 seminal article "The Dominant Value Profile of American Culture" that helped me frame my theory. Cora DuBois (1955) maintains that American culture is rooted in the Protestant Ethic and guided by oppositional propositions. She identifies four basic premises in the American culture: (1) the universe is mechanistically conceived; (2) man is its master; (3) men are equal; and (4) men are perfectible. These four basic premises lead to a belief in material well-being, conformity, and effort-optimism [See: DuBois, C., 1955. The dominant value profile of American culture. *American anthropologist*, 57 (6), 1232-1239].

***I raised the question to myself, "If these are the dominant values in American culture, what are the dominant values in Black culture?" Reflecting on my broad readings on Blacks in America, I identified aspects of Black life that are centered in the extended nature of the family, which often includes mother, father, children, grandparents, aunts, uncle, cousins, adopted kin and unique childrearing practices. I identified four dominant profile values in Black culture. They were defined as: (1) communal existentialism, meaning that one's total being and one's total process of becoming is wrapped up in others; (2) uniqueness of the individual, which says that***

*one can be different and still be a part of the family or group; (3) humanistic values or the affective existential basis of Black culture—or more succinctly, the affective-humanistic or expressive humanistic values seen in how children are taught to show their feelings, and learning that people have both positive and negative qualities, including in themselves; and, (4) the diunital relationship between good and evil, which centers around the daily struggle for justice at the individual and community levels—as the central theme in Black religion. With these four dominant values in Black culture, I had arrived at an answer to the question I had posed to myself regarding “What were the dominant values of Black culture?”—while codifying an original Theory of Black Culture (Rodgers-Rose, 1972; See Rodgers-Rose, 2023a in this issue, pp. 8-18).*

### **Publishing in 1972 and Sharing at ETS in 1973 My Theory of Black Culture**

Prior to publication of the four dominant values in Black culture within the emergent new Theory of Black Culture, I first presented my theory paper in 1971 at the Annual American Sociological Association meeting. The paper was copyrighted and published by Aframailibrary (Harlem, New York) in 1972 as “*The Dominant Values in Black Culture*” under the editorship of Preston Wilcox in Harlem, New York. In the spring of 1973, I presented the paper at the Educational Testing Service (ETS) in Princeton, New Jersey where I worked as a research sociologist. At ETS I served as host to more than forty Black psychologists who came on campus for two days to present papers and discuss major racial issues in testing. Thus, my original Theory of Black Culture codified in “*The Dominant Values in Black Culture*” was shared by me in 1973 with at least 40 Black psychologists.

### **William C. Parker’s Plagiarism—Lifting My Theory of Black Culture from My 1972 Publication**

It was six years after the publication of “*The Dominant Values in Black Culture*” (1972) that I discovered in 1979 that **William C. Parker** had plagiarized the paper. At the time, William C. Parker was Vice President of

Affirmative Action at the Educational Testing Service (ETS) in Princeton, New Jersey where I had also worked. As early as 1973, Parker was already consulting to school districts around New Jersey and presenting concepts from my paper as his own. I also learned that I had no legal rights against the spoken word.

Parker took as his own my four dominant values and a large body of my work. Parker literally lifted my work verbatim from my 1972 publication, including my paper subheadings, footnotes, and bibliography.

Parker’s (1976; ERIC Document, 138028) plagiarism of my work (“*The Dominant Values in Black Culture*,” Rodgers-Rose, 1972) included a Keynote Address paper he titled “Cultural and Academic Stress Imposed on Afro-Americans: Implications for Educational Change,” while listing his name and affiliation as William C. Parker, Educational Testing Service. This Parker (1976; ERIC Document, 138028) Keynote Address paper was presented at a national planning conference on nonbiased assessment of handicapped children held in Atlanta, Georgia January 18-21, 1976.

An analysis of the Parker (1976; ERIC Document, 138028, pp. 18-25) Keynote Address paper shows the extent of his taking my work verbatim, as follows:

- Parker refers to Rose (1970) at the beginning of only 2 paragraphs, but goes on to lift large portions from “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) paper as a literal copying of a total of 15 paragraphs. The paper only has 8 subheadings—including the Conclusion, while 4 of those subheadings come directly from “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication: i.e., *Communal Existentialism; Uniqueness of the Individual; Humanistic Values for The Affective Existential Basis of Black Culture; and, The Diunital Relationship Between Good and Evil.*
- 19 short paragraphs precede the presentation of material from “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication; and 6 short paragraphs follow the lengthy 15 paragraphs lifted directly from my “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication. There are 3 footnotes—2 of which come directly from “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972), literally being lifted, or copied exactly. And, in the final 3rd footnote, he disrespects the one from whom he plagiarized, eliminating my last name, while stating:
  - “Much credit must go to the work of Dr. La Francis of Montclair State University,

Montclair New Jersey and Dr. Donald Henderson, University of Pittsburgh for their input and insight and their provision of unpublished documents. Without their cooperation, this document would not have materialized.”

- The Bibliography section lists: Rose, La Francis, "Communal Existentialism," unpublished manuscript, 1970. Of note, this reflects how, as colleagues at the Educational Testing Service (ETS) in Princeton, New Jersey, and with my viewing him as a trusted senior colleague, I shared my work with Parker—while I even shared family meals at his home.
- The reference section has the list of the journal articles and books I listed at the back of my original “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication.
- Finally, again, further taking my ideas from “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication, the paper ends with a Figure 1: History of Afro-American Culture (p. 25) that includes “*communal existentialism*” from “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication.

As a second example, there was also one year earlier the Parker (1975; ERIC Document 134646) paper also titled “Cultural and Academic Stress Imposed on Afro-Americans: Implications for Educational Change. This Parker (1975, ERIC Document 134646) paper similarly has the author and affiliation listed as William C. Parker, Educational Testing Service, Princeton, New Jersey, while also stating: “Not for Publication. All Rights Reserved” (p. 2). This second Parker (1975; ERIC Document 134646) paper also lifts the same large portions (detailed above) from my “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972), including paper subheadings, footnotes, and bibliography. However, in this second version of the paper, there is absolutely no reference to Rose—as was done in Parker (1976; ERIC Document, 138028). Also, this Parker (1975; ERIC Document 134646, p. 1) paper does include an Abstract, which states, as follows:

In this scholarly work on black culture, the major contention is that black American culture derives from African culture which is an oral culture, while white American culture derives from European culture which is a lettered culture.

Increase the educational performance of blacks over an extended period of time. Basic tenets of black culture are explained in terms of eleven criteria sociologists use to define culture. These criteria are: history, life styles, society within the culture, communications, work occupations, sexism, time, child rearing procedures, recreation, protection. Various manifestations of black culture are discussed and include clothing, music, language, body language, concepts such as good and evil, and black middle class behavior. This study indicates that "If blacks are to be taught and educated it is imperative that methodology, processes and procedures that are buried in the cultural aspects of one's being be considered. If blacks cannot be educated and counseled within the vein of their culture, the Black community will retain its 15.9% dropout rate as contrasted with 6.7% for whites."

#### **Laying the Foundation for Advancements in Two Fields: (1) Black Children's Education and Academic Achievement, and (2) Counseling Black Community Members with Cultural Competence**

As the above abstract indicates, my original Theory of Black Culture, as codified in my “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) laid the foundation for (1) advancements in Black children's education and academic achievement, and (2) advancements in counseling Black community members with considerations of their culture—as a forerunner to the focus on provider cultural competence. It is not surprising that my original Theory of Black Culture was able to provide a foundation for the evolution and refinement of approaches to both (1) Black children's education and academic achievement, and (2) counseling members of the Black community with cultural considerations. However, the resultant advancements in improving (1) Black children's education and academic achievement, and (2) counseling with members of the Black community have occurred without any acknowledgment of my early contribution of the Theory of Black Culture published in “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972).

#### **A Theory of Value in Advancing the Field of Assessment with Consideration of Culture**

The Parker (1975; ERIC Document 134646, p. 1) paper used my Theory of Black Culture published in “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972)

in not only furthering goals specific to education and counseling—but also the field of assessment. Thus, my original work has also helped to advance the field of assessment. In the introduction to this paper, which was delivered at a symposium, Parker (1975; ERIC Document 134646, p. 1) states:

“The purpose of this symposium is to make it reasonably clear to its participants the need to consider the importance of deep seated cultural and hence social differences that characterize Black youngsters in our attempt to **educate, counsel, and assess them**” (p. 3). [bold added for emphasis to words above]

Thus, in addition to my Theory of Black Culture published in “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) helping to spur advancements in: (1) Black children’s education and academic achievement; (2) counseling members of the Black community with cultural considerations—as a forerunner to the focus on provider cultural competence; it also spurred advancement in (3) the field of assessment with consideration of culture.

### **Beyond The Spoken Word: A Copyrighted Publication Permits a Path for Legal Action**

Although I had no legal rights against the spoken word, a published chapter provided me with a path for legal action against the plagiarism of Parker. With yet a third version his plagiarizing my “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication, it was in 1978 that I finally had a legal right to sue him, specifically for:

Parker, W.C. (1978) “Cultural and Academic Stress Imposed on Afro-Americans: Implications for Educational Change” in Frank Aquila and Jane Stoehr (Editors), *School Desegregation: A Model at Work*, Indiana University, Bloomington/Indianapolis, School of Education.

Of note, once again in 1978, just as in the 1976 version (Parker, 1976: ERIC Document 138028) there was absolutely no reference to Rose (1970) nor to Rodgers-Rose (1972) when he decided to finally publish his plagiarized work in the edited book volume. Once again, his paper contained large portions of my paper, literally verbatim, including the use of my subheadings, footnotes, and bibliography. I hired a lawyer and sued Parker and the University of Indiana Press and won the case. The book was taken off the market and all existing copies destroyed. My lawyer fees were paid. I refused the suggestion by my lawyer to put the case in the Chronicle of Higher Education.

Needless to say, the plagiarist, William C. Parker (1925-2008), benefitted from using my work “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972), thereby advancing himself, including as Vice Chancellor of Minority Affairs for the University of Kentucky (1984-1990). A career had been built by falsely claiming authorship of my original Theory of Black Culture contained within “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) publication. Yet, he was not alone, being followed by Alfred Wade Boykin, Jr.

### **Details of A. Wade Boykin’s (1983) Chapter as Copyright Infringement of My 1972 Publication**

I did not become aware of the Boykin case of plagiarism until twenty-five years later in 2006. I was reviewing the literature to write a grant proposal on improving the math skills of low-income girls. While reading one article, the author cited concepts that sounded very similar to my own Theory of Black Culture. I was able to find the book chapter which was referenced. It was a chapter written by **A. Wade Boykin** (1983) titled “The Academic Performance of Afro-American Children,” in Janet T. Spence, (Editor), *Achievement and Achievement Motives: Psychological and Sociological Approaches*, 1983, pp. 321-371. I also learned that three years later some of the material from the Boykin (1983) chapter was repeated in a follow-up chapter: i.e. Boykin, A. W. (1986). The Triple Quandary of Afro-American Children in Ulric Niesser (Editor), *The School Achievement of Minority Children: New Perspectives*, Hillsdale, New Jersey: Erlbaum, 1986, pp. 57-92.

Boykin’s two chapters have been cited by other scholars approximately 2,000 times to date. He has gained major status and esteem in both the academic and Black community. In addition, he has received numerous awards and increased his economic earning power.

### **An Independent Analysis**

An independent analysis comparing the work of Boykin (1983) to my work (Rodgers-Rose, 1972) was conducted by L. Alex Swan, Ph.D., D.Phil., CCS, Dipl. Psych.—an acclaimed author and Professor of Sociological Criminology and Clinical Sociology and Socioterapy. Dr. Swan concluded that “it seems highly impossible and very improbable that Boykin could have so paralleled the ideas and concept in Rodgers-Rose’s work on “The Dominant Values of Black Culture,” without he or his associates having read thoroughly the materials of the entire work several times.” Further, this “means a deliberate attempt was put forth with intent and keen awareness of the deceptive quality to impress the reader as to the origin of the perspectives, ideas, conceptualization and analysis.”

In addition, in considering the title of Boykin's (1983) chapter, "The Academic Performance of Afro-American Children," Dr. Swan remarked: "The Sociology that this topic requires to be fully relevant and authentic would be grounded in the cultural perspective, thus the leaning on Rodgers-Rose's work without citation." Lastly, Dr. Swan indicated "the intent then is to deceive, relative to originality, thus no reference" of the 1972 article by Rodgers-Rose ("*The Dominant Values of Black Culture*").

#### My Analysis of A. Wade Boykin's Plagiarism

Boykin's plagiarism was not able to maneuver around my four basic concepts of Black culture. He also uses the same article by Cora DuBois on American culture that I used to frame my theory. Boykin cites the article as being published in 1972. He was not familiar with Cora DuBois and had no idea that the original article was published nearly twenty years before in 1955. He got caught up because I had forgotten to include the Cora DuBois (1955) reference in my original bibliography. Boykin must have spent months searching for the reference. He eventually found it in a 1972 book of readings edited by Ronald Shinn titled *Culture and the School: Socio-Cultural Significances*. Boykin goes on in his paper to cite other authors as if they came before Cora DuBois, as a drastic mistake and a sure give away of his plagiarism.

***For the past seventeen years, I have spent more time than I should have on the Boykin case. But, I couldn't get over my feeling of being abused, of feeling that he had misrepresented himself as a dedicated member of the Black community and a genuinely honest and compassionate person. Boykin, however, goes against the core values that Black people are taught, such as: to be truthful, be honest, don't steal or cheat, and do not put personal (selfish) self-interest before the wellbeing of the group. He missed the teaching that says, "What is not worth asking for, is not worth having." W. E. B. Du Bois said that "Blacks are seldom unjust and have a greater abhorrence of injustice than any other people. They show no mercy to those guilty of the least act of injustice."***

***W. E. B. Du Bois also said that "I believe in pride of race and lineage and self; in pride of self so deep as to scorn injustice to other selves."***

***Boykin probably felt that as a Black woman I would not be well known, and no one would ever know about the injustice he committed against me. He probably would not have done the same thing to a man. However, he felt comfortable taking everything from my theory that I had spent my entire academic career learning. He carved out a career for himself that took off after publishing the two chapters: Boykin (1983) and Boykin (1986—which cited Boykin, 1983). It is unheard of that two book chapters would have nearly two thousand citations—as an indicator of the gold within my original Theory of Black Culture that he stole from me; he unearthed and mined my gold from my 1972 paper, "The Dominant Values in Black Culture," taking my concepts to enrich himself and build his career.***

***As part of my analysis of Boykin's plagiarism, or taking of my ideas, I did a side-by-side comparison of content from Boykin's (1983) chapter versus content from Rodgers-Rose (1972). The result is an extensive table that the reader can examine to make their own determination.***

See Table 1.



**Table 1: My Side-By-Side Comparative Analysis of Boykin (1983) and Rodgers-Rose (1972)**

<p><b>Boykin, A. Wade, (1983).</b> The Academic Performance of Afro-American Children,” in Janet T. Spence (Editor), <i>Achievement and Achievement Motives</i>, San Francisco: W.H. Freeman &amp; Company, pp. 321-371.</p>	<p><b>Rodgers-Rose, La Frances (1972).</b> The Dominant Values of Black Culture, Aframailibrary, Harlem, New York—re-published in <i>this issue</i> as Rodgers-Rose (2023a, pp. 8-18). Below, page numbers are provided for Rodgers-Rose (1972) and Rodgers-Rose (2023a) <i>in this issue</i>.</p>
<p><b>Note: See Words in Bold, Below, for Comparison to the Early Work of Rodgers-Rose (1972) at Right</b></p>	<p><b>Note: See Words in Bold, Below, for Comparison to the Later Work of Boykin (1983) at Left</b></p>
<p><b>Black Cultural Reality: African Perspective</b> (pp. 340-344)</p>	<p>I would like to discuss how the socialization process—that is, the daily behavior of Black people—leads to very <b>specific values in Black culture</b> (p. 4; <i>or p. 9 this issue</i>).</p>
<p>This Belief system has eventuated in a <b>core set of values</b> (p. 342), the most discernible and important of which are</p>	<p>The <b>expressive aspects</b> of Black culture may also be seen in <b>music, dance</b>, literature, religion, rituals of “root” medicine (p. 18; <i>or p. 13 this issue</i>).</p>
<p>(1) a rhythmic-<b>music</b>-movement <b>orientation</b> (p. 342)</p>	<p>Humanistic Values or the <b>Affective Existential Basis</b> of Black Culture (p. 17; <i>or p. 13 this issue</i>).</p>
<p>(2) an <b>emphasis on affect</b> (p. 342)</p>	<p><b>Communal Existentialism</b> (p.4; <i>or p. 9 this issue</i>)</p>
<p>(3) <b>communalism</b> (p. 342)</p>	<p><b>Uniqueness of the Individual</b> (p. 10; <i>or p. 11 this issue</i>)</p>
<p>(4) <b>expressive individualism</b> (p. 342)</p>	<p>The feeling of Black people is further seen in the <b>way time is viewed</b>. There is the <b>idea of CPT (Colored People Time)</b> in the Black community (p. 19; <i>or p. 13 this issue</i>).</p>
<p>(5) a <b>social time perspective</b> (p. 342)</p>	<p>A specific aspect of the <b>expressive nature of Black culture is seen in the use of language</b>. The way <b>Black people talk—the rhythm of the language, the slangs, the deleting of verbs, are all examples of the expressive use of language</b>. The significance of this is seen in the number of times white sociologists have missed the <b>meaning of words and expressions</b> by Black people, the number of times they have not understood <b>the subtle meaning of words...</b> (pp. 17-18; <i>or p. 13 this issue</i>).</p>
<p>(6) <b>orality</b>, and (p. 342)</p>	<p>Thus, in conversation, <b>Blacks stand closer to one another than whites do</b>; they use more gestures, and <b>physical contact is greater...</b> [W]e have always been and continue to be a feeling people who have <b>no hang-ups about touching one another</b>, about dealing with one another in a frank and open manner. All of this relates to the trusting values in Black culture that grow directly out of the relationship that the child has with his extended family and friends...(p. 19; <i>or p. 13 this issue</i>).</p>
<p>(7) a <b>person-to-person orientation</b> (p. 342).</p>	<p>All of this relates to the <b>trusting values in Black culture that grow directly out of the relationship that the child has with his extended family and friends. ...[T]he child learns at an early age to extend his personhood to others...</b> (p. 19; <i>or p. 13 this issue</i>).</p>
<p>The essence of <b>African communalism lies in the construction of the group</b> as a living microcosm of the universal order... <b>“Personhood”</b> is not something with which one is automatically born, but achieves by becoming a social entity through the shedding of egocentric dispositions associated with early childhood (p. 342).</p>	

<p>The <b>social interrelatedness that is communalism</b> also implies the cultivation of human contacts and the exchanging and <b>sharing</b> of goods and property. In essence, <b>possessions belong to the community at large rather than to individuals</b> (p. 343).</p> <p><b>At the same time, individualism is valued.</b> The way Africans characteristically resolve the individual versus group dilemma is by <b>blending communalism with expressive individualism.</b> One achieves individual identity through exercising one's duties to the collective in one's own style or personal interpretation to one's duties and responsibilities (p. 343).</p> <p>People are expected and encouraged to <b>put their own personal touch to their endeavors, to walk their own walk and talk their own talk</b> as the feeling moves them to do so. <b>Expressive individualism</b> also implies naturalness and spontaneity. The <b>individualistic mode of self-expression</b> makes for an essentially artistic approach to life. One's creative self-interpretation becomes one's hallmark and <b>signals one's uniqueness as a human being</b> (p. 343).</p> <p>Transcending <b>importance is attached to the spoken word.</b> The medium of the spoken word <b>makes communication more alive, gives it a rich emotional texture, and allows for rhythmic, percussive expression</b> (p. 343).</p> <p>Traditional African societies also have a <b>social orientation toward time...What "time" does an event start? When people get there. What "time" does the event end? When people feel like leaving</b> (p. 343).</p> <p>One significant implication of this orientation is that <b>leadership and authority are invested in the person rather than the office.</b> Ad hominem arguments are not considered to be inappropriate (p. 344).</p> <p><b>Subjective, personal, and passionate interpretations of others' actions are not out of the ordinary</b> (p. 344).</p>	<p>Out of this initial socialization process, the seeds of <b>communal sharing</b> develops. When one is forced from birth to relate to many different people, his selfhood extends into them. He becomes an existential person. Others become important to him (p. 5; <i>or p. 10 this issue</i>).... By the time the child is eighteen months old, he learns that he <b>must share his tangible possessions with others in the family.</b> This does not suggest that <b>one shares</b> or extends himself because one wants to, but rather, <b>because the conditions of life and the values of the culture make it necessary</b> (p. 6; <i>or p. 10 this issue</i>).</p> <p><b>This may at first seem to contradict the above [communal] analysis, but the two themes really fit together.</b> That is, <b>one is free to develop at this own speed, in his own way as long as this development does not hinder another person.</b> Thus, a certain amount of unselfishness is a necessity. However, <b>one need not strive to be like his brothers and sisters. One can be different and yet a part of the family or group</b> (pp. 10-11; <i>or p. 11 this issue</i>).</p> <p><b>Uniqueness of the Individual</b> (p. 10; <i>or p. 11 this issue</i>)          Another major theme in Black culture is that of a belief in <b>the unique individual</b> and his rights (p. 10; <i>or p. 11 this issue</i>). ...[A]nd part of this uniqueness is that <b>each person has his own special walk. He uses his body to give off certain identity stances</b> (p. 18; <i>or p. 13 this issue</i>)....The <b>unique outfits of Black people are part of the expression of freedom</b> both as a group and as an individual (p. 21; <i>or p. 14 this issue</i>).</p> <p><b>Black culture is seen in the use of language.</b> The way <b>Black people talk--the rhythm of the language, the slangs, the deleting of verbs, are all examples of the expressive use of language</b> (p. 17; <i>or p. 13 this issue</i>).</p> <p>If one does not realize <b>the use of time as viewed by Black people, he will continually arrive too early for meetings, parties, dates, etc. ...Things rarely start on time, and likewise they rarely end on time.</b> To operate adequately in a Black culture <b>one must be free and loose with his time.</b> (pp. 20-21; <i>or p. 14 this issue</i>).</p> <p>Therefore, we find middle class Black people who ...cannot appreciate the affective nature of Black people. <b>They may feel that Blacks are too overly familiar with them, do not respect their positions</b> (pp. 20-21; <i>or p. 14 this issue</i>).</p> <p>If a Black child <b>starts his existential analysis</b> on his teacher, he will more than likely be sent home. He will be defined in a whole host of negative ways (p. 14; <i>or p. 12 this issue</i>).</p>
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**Afro-American Culture**, pp. 344-347

I will argue that nine interrelated, yet distinct dimensions can be discerned that grew out of the belief system and orientation of traditional African society and that manifest themselves in contemporary Afro-American culture. These nine realms or dimensions are spirituality, harmony, movement, verve, affect, communalism, expressive individualism, orality and social time perspective.

1. Spirituality—It means conducting oneself in a manner consistent with the possibility that the nonobservable and nonmaterial have governing powers in the everyday affairs of people. Permeating all sectors of one's life space is the **conviction that greater powers than man are continuously at play** (p. 344).

2. Harmony—The conviction is that **what will happen will happen, mainly because it is supposed to or because it is best that it does**.

3. Movement—is actually a shorthand designation for the interwoven mosaic of movement, **music, dance**, percussiveness, and **rhythm**, personified by the musical beat. Music and dancing are ways of engaging life itself and are life-sustaining media, vital to one's psychological health. (p. 345)

4. Verve—implies a propensity for the energetic, the intense, the **stimulating, and the lively**. It connotes a **tendency to attend to several concerns at once and to shift focus among them rather than to focus on a single concern or a series of concerns in a rigidly sequential fashion**. (p. 345)

5. **Affect**—implies integration of **feelings** with thoughts and actions, such that it would be difficult to engage in an activity if one's feelings toward the activity ran counter to such engagement. Also implied is the importance of **emotional expressiveness**, the affective values of information and a particular **sensitivity to emotional cues** given off by others. p. 345

6. **Communalism**—denotes awareness of the interdependence of people. One's orientation is social rather than being directed toward objects. One acts in accordance with the notion that duty to one's social group is more important than individual privileges and rights. **Sharing is promoted** because it signifies the affirmation of social interconnectedness; **self-centeredness and individual greed are disdained**. P. 345

How one defines the relationship between good and evil in the world, is related to religious ideas. Since Blacks know that they are oppressed in this racist society by evil people, **they see whites getting their just rewards in the final analysis**. For some Blacks this attitude takes on strictly a spiritual character. That is, **some Blacks are willing to wait for God to punish the unjust**. (p. 23; or p. 15 *this issue*)

**Black culture** may also be seen in **music, dance**, literature, religion... The use of dance is seen by many as being basic to the way Black people express themselves. The definition of the word "soul" is quite often defined in relationship to the ability of a person to dance—the **rhythm** of Black people's dance can be traced directly to its African heritage (p. 18; or p. 13 *this issue*).

Family life is not sedentary—not quiet, but rather, the child is born into an **exciting, active environment**. **Several things may be going on at the same time, and as the child matures, he learns how to tune-in or tune-out on things that do not involve him at any given time**. (p.17; or p. 13 *this issue*)

What we find is that Black people have not given up on their humanism—they are a **feeling people**, who **express this feeling** in various ways throughout the culture (p.17; or p. 13 *this issue*) ... We have always been and continue to be a **feeling people** who have no hang-ups about touching one another, about dealing with one another in a frank and open manner. (p. 19; or p. 14 *this issue*)

Out of this initial socialization process, the seeds of **communal sharing** develops. When one is forced from birth to relate to many different people, his selfhood extends into them. He becomes an existential person. Others become important to him. (p. 5)... Sociologists have looked upon this **pattern of communal existentialism** as a negative aspect in Black life... Now, this kind of analysis... is seeped in the syndrome of "What is mine is mine, and what is yours is yours." It would seem that feelings from the latter statement **would lead to individuals who are selfish, who always think of themselves first and their family or group second...**[I]t would not lead to **the kind of communal sharing that exists in the Black culture** (p. 6; or p. 10 *this issue*).

<p>7. <b>Expressive Individualism</b>—refers to the cultivation of a <b>unique or distinctive personality</b> or essence and <b>putting one’s own personal brand on an activity, a concern with style</b> more than with being correct or efficient (p. 345).</p> <p>8. Orality—refers to the special importance attached to knowledge gained and passed on through word of mouth and the <b>cultivation of oral virtuosity</b>. It implies a special sensitivity to aural modes of communication and a <b>reliance on oral expression to carry meanings and feelings</b>. <b>Words cannot always be interpreted literally, but must be understood in terms of the interpersonal context in which they are uttered</b> (p. 346).</p> <p>9. <b>Social time perspective</b>. Commitment to time as a social phenomenon implies construing time primarily in terms of the significant events to be engaged in and <b>not to be rigidly bound to clocks and calendars</b> (p. 346).</p> <p><b>TRIPLE QUANDRY FOR AFRO-AMERICANS</b> (pp. 347-356)</p> <p>It can be argued that the contours and textures of the Afro-American psychological experience are products of the interplay among three realms: the mainstream experience, the minority experience and <b>the Black cultural experience</b> (p. 347)... However, <b>the imposition of the dictates of mainstream society</b> is less likely to be successful or fully realized in the case of Afro-Americans because of the conflicting influences of the minority and <b>Black cultural experiences</b> (p. 347).</p> <p><b>By cultural style</b>, I refer to motifs, <b>patterns of behavior</b>, and predilections—<b>tendencies and thoughts</b> that tend to distinguish a given group of people from others and are the <b>result of cultural conditioning</b> (p. 348).</p>	<p>Another major theme in Black culture is that of a belief in the <b>unique individual</b> and his rights.... Black parents make much “to do” over the names they select for their children. They say, in effect, we have just birthed a <b>unique being</b> who may change the course of human events... They <b>walk in a unique way—and part of this uniqueness is that each person has his own special walk</b> (p. 18; <i>or pp. 11, 13 this issue</i>)...The <b>unique outfits</b> of Black people are part of the <b>expression</b> of freedom both as a group and as an individual (p. 21; <i>or pp. 14 this issue</i>).</p> <p>A <b>specific aspect of the expressive nature of Black culture is seen in the use of language</b>. The <b>way Black people talk—the rhythm of the language, the slangs, the deleting of verbs, are all examples of the expressive use of language</b>. The significance of this is seen in the <b>number of times white sociologists have missed the meaning of word and expressions by Black people</b>, the number of times they have not understood the subtle meaning of words...Another misunderstanding of Black communication is the “ribbing” process discussed previously. Unless one is a part of Black culture, he will <b>totally miss the positive aspects of “running” another person down</b>, or the educational importance of that process (pp 17-18; <i>or p. 13 this issue</i>).</p> <p>The feeling of Black people is further seen in the <b>way time is viewed</b>. There is <b>the idea of CPT (Colored People Time) in the Black community... Things rarely start on time, and likewise, they rarely end on time</b> (pp. 19, 20; <i>or p. 13 this issue</i>).</p> <p>One of the difficulties in analyzing <b>Black culture</b> in America is the notion by sociologists and anthropologists that Blacks do not have nor have they ever had a society of their own... If one accepts the previous statement, it becomes impossible, then, to speak of a culture without a society or a society without a culture. Therefore, it becomes necessary to make a case that <b>Blacks indeed have operated a society within the American society</b> (p. 2; <i>or p. 9 this issue</i>).</p> <p>We must be able to identify the <b>dominant values and themes of Black culture</b>. We must characterize what anthropologists call <b>cultural patterns</b> (p. 2)... We know that <b>culture is defined as the totality of what is learned by individuals</b> as members of society—that culture is a way of life, a <b>mode of feeling, thinking and acting</b> (p. 2; ; <i>or p. 8 this issue</i>).</p>
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The explicit beliefs and **values of most Afro-Americans** are primarily shaped by the dominant or overarching society to which they have a distal relationship, whereas their **habitual patterns of actions, behavioral motifs, and feeling are primarily shaped by their proximal experiences within their families and immediate community...** Although there are surely differences from home to home and from one neighborhood to another, **the degree to which Black children acquire Euro-American cultural ideals and the corresponding stylistic manifestation is less than in the case of their White counterparts** (p. 349).

**Black cultural styles** form a sort of coherent, internally consistent behavioral grammar. The styles are thus mutually reinforcing. They are habitual, familiar, and comfortable. And finally, **they are acquired and practiced in relative isolation from the mainstream of society.** All these factors conspire to make the Black cultural styles resistant to change, despite their lack of coordination with the values of the larger society that Black children are also being taught (p. 350).

Afro-Americans, then, are faced with a triple quandary. They are likely to be incompletely **socialized** in the Euro-American cultural ethos. **They typically develop a stylistic repertoire that arises out of their African heritage** but is at odds with mainstream ideology. And finally, they are victimized by racial and economic oppression (p. 350).

**Black children are likely to find that their characteristic attitudes and ways of behaving do not fit what their teachers expect of them.** They therefore **find it difficult to put their stylistic repertoires in the service of learning** (p. 353).

When children **attempt to cooperate on an academic assignment—an expression of communalism,** if you will—the **teacher may interpret cooperativeness as cheating** (p. 354).

I maintain that **what Black parents tell their children and do with their children** is significantly different from what white parents tell their children and do with their children. And, further, that this communication process **forms a dominant value,** belief system that in turn makes up the Black culture (pp. 4-5; *or p. 9 this issue*).

One can make a strong case for the concept of a **Black culture** if one views and analyzes the two basic institutions of the family and religion. Likewise, **the educational institutions in Black society have, for the most part, been separate and different from the total society...** (pp. 2-3; *or p. 9 this issue*)

What these works suggest in one way or another is that **one acquires the major themes of a Black culture through the socialization process.** That is, one is not born knowing his culture. He must learn it through his parents and various significant others, who filter the way of life of the culture to the child (p. 3; *or p. 9 this issue*).

In fact, **if a Black child starts his existential analysis on his teacher, he will more than likely be sent home. He will be defined in a whole host of negative ways** (p. 14; *or p. 12 this issue*).

They may never appreciate **the sharing of information that goes on in school.** The feeling that exists among Blacks is that **to have a piece of information about the system is to share that information** with other folk. What **may be defined as “cheating”** in middle class values may be defined as sharing information in the Black experience (pp. 15-16; *or p. 12 this issue*).

### **Cheating and Plagiarism Versus the Traditional Steps Followed by Scholars**

Of note, regarding the last section of analysis in Table 1, it is conceivable that Boykin and I could have cooperated or collaborated, or that my early 1972 work providing a Theory of Black Culture could have been acknowledged, or perhaps further built upon. This could have been part of an ongoing and collective effort by theorists and researchers to improve the educational experience of Black children in schools—especially where teachers fail to perceive or appreciate how Black culture is operating in their classroom experiences with children. Indeed, the process of reviewing literature and citing prior published literature, as one goes on to contribute anew to that growing body of literature, serves exactly such a purpose. However, not following these traditional steps that are the hallmark of a scholar reduced Boykin (1983) to engagement in “cheating,” in a very real sense, by stealing my ideas and appropriating them as his own—all while committing copyright infringement on my 1972 published article, “*The Dominant Values of Black Culture*.”

### **Silence in Response to the Most Serious Offense in the Academic Community: Raising My Voice and Inviting a Chorus of Voices**

Within the academic community, there is wide recognition that plagiarism is perhaps the most serious offense to be committed. I sent my case materials against Boykin to several well-known psychologists, and I also contacted other organizations to which he might belong to no avail. They were silent. No one seemed to care that his golden career had been built with gold he stole from me.

I hired lawyers and had one major law firm take my case pro bono. Since Boykin published his article forty years ago, the time to sue him for plagiarism had expired. This firm was able to make legal contact with Boykin for the first time in 2018—some thirty-five years after his first publication based on my concepts. He was sent a cease and desist authorship demand letter dated January 16, 2018. Thereafter, Boykin was sent a follow up authorship demand letter dated May 14, 2019, which Boykin signed to resolve the case. Again, I refused to sign it. I was not born yesterday. Meanwhile, Boykin had already built a career and personal wealth using concepts from my original Theory of Black Culture that he plagiarized from my 1972 paper, “*The Dominant Values in Black Culture*.”

The publication of this article, providing a detailed analysis and comparison of the work of Boykin (1983) versus my earlier work in Rodgers-Rose (1972)—in Table 1—and intention to reclaim my original Theory of Black Culture from Alfred Wade Boykin, Jr. has vital

importance, today. It is crucial that I raise my voice, and invite others to join me as a chorus of voices in countering the claim made by C. Malik Boykin and colleagues (2023) in the May/June 2023 issue of the *American Psychologist* about the work of A. Wade Boykin: i.e. “...To contrast American cultural values against AA [African American] cultural values, Boykin [A. Wade Boykin, Jr] sourced and contributed to a growing body of literature on the defining elements of Black culture.” What he found or sourced was my original Theory of Black Culture—while engaging in copyright infringement by failing to cite my early pioneering work in the 1972 paper, “*The Dominant Values in Black Culture*.”

### **Conclusion: Reclaiming My Theory**

Thus, my Theory of Black Culture published in “*The Dominant Values in Black Culture*” (Rodgers-Rose, 1972) helped to spur advancements in four fields. First, because of the plagiarism of William C. Parker, what was demonstrated by how he introduced and framed my work was how my original Theory of Black Culture had the power to spur advancements and improvements in three fields: (1) Black children’s education and academic achievement; (2) counseling members of the Black community with cultural considerations—as a forerunner to the focus on provider cultural competence; and (3) the field of assessment with consideration of culture. Secondly, because of the plagiarism and copyright infringement of Alfred Wade Boykin, Jr. what has been demonstrated is how my original Theory of Black Culture also fostered advancements in (4) the field of research inclusive of a focus on culture. For example, in advancing a research agenda, Boykin (1997, p. 411) cited his prior Boykin (1983) chapter, providing a quote that is rife with my ideas taken from Rodgers-Rose (1972):

Boykin (1983) has offered that the Afro-cultural concept of communalism denotes awareness of the [fundamental] interdependence of people. One’s orientation is social rather than being directed toward objects. One acts in accordance with the notion that duty to one’s social group is more important than individual privileges and rights. Sharing is promoted because it signifies the affirmation of social interconnectedness; self-centered-ness and individual greed are disdained. (p. 345)

Further, Boykin et al (1997, p. 411) utilized the following explanation in their work, as the springboard for their research involving development of a communalism scale to provide a foundation for the study of communalism, while

again appropriating my work from Rodgers-Rose (1972):

Communalism denotes awareness of the fundamental interdependence of people. One's orientation is social rather than being directed toward objects. There is overriding importance attached to social bonds and social relationships. One acts in accordance with the notion that duty to one's social group is more important than individual rights and privileges. Hence, one's identity is tied to group membership rather than individual status and possessions. Sharing is promoted because it affirms the importance of social interconnectedness. Self-centeredness and individual greed are frowned upon. (Boykin et al, 1997, p. 411)

Thus, my Theory of Black Culture has served as the impetus for the line of research that has allowed Alfred Wade Boykin, Jr. to build his career. While those reading the May/June 2023 issue of the *American Psychologist* may view the article by C. Malik Boykin and colleagues (2023) as advancing the historic, present, and future impact of Alfred Wade Boykin's work, perhaps those reading this September 2023 article's rejoinder will take pause and re-evaluate his career and contributions.

For me and the chorus of voices who join me, what can be declared is that plagiarism, the appropriation of concepts and ideas, and copyright infringement are real; and people like William C. Parker and Alfred Wade Boykin, Jr. have unfortunately emulated the "lies of our conquerors," necessitating my "telling the truth again and again" (See Rodgers-Rose, 2023d), as regards to the thievery in which they each engaged.

***In closing, I hereby reclaim my original work in Rodgers-Rose (1972). This journal's re-publication of my 1972 paper "The Dominant Values in Black Culture" (i.e. Rodgers-Rose, 2023a), serves to acknowledge and celebrate the fifty years since I first codified my original Theory of Black Culture.***

I celebrate those fifty years, knowing that my original Theory of Black Culture (Rodgers-Rose, 1972) spurred advancements in four fields: (1) Black children's education and academic achievement; (2) counseling members of the Black community with cultural considerations—as a forerunner to the focus on provider cultural competence; (3) the field of assessment with consideration of culture; and

(4) research inclusive of a focus on culture. This is in addition to other contributions, as noted in articles in this journal issue (e.g., Lewis, 2023; Rose & Rose, 2023; Ponder, 2023; McNair, 2023; Thompson-Gaddy, 2023; Jenkins, 2023).

***Most importantly, this journal's re-publication of my paper (Rodgers-Rose-2023a), as well as this article, are part of the process of my reclaiming my theory from A. Wade Boykin and receiving credit for my efforts to address the question, "Do African Americans have a Black culture that differs from the larger American culture?"***

***I said "yes" some fifty years ago and say "yes" today.***

***Our Ancestors said, "God's A-gwineter Trouble de Water."***



Above, Dr. La Francis Rodgers-Rose, Founder and CEO of the International Black Women's Congress (IBWC), celebrates her July 2023 birthday.

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