

ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE	July 15, 2009			
1.	ACADEMIC UNIT:	African and African American Studies		
2.	COURSE PROPOSED:	AFH 318 African and African Diaspora Women Writers 3 (prefix) (number) (title) (semester hours)		
3.	CONTACT PERSON:	Name: Amanda Smith Phone: 5-9862		
		Mail Code: 4902 E-Mail: amanda.a.smith@asu.edu		
4.	ELIGIBILITY: New courses m course number. For the rules 0739.	ust be approved by the Tempe Campus Curriculum Subcommittee and must have a regular governing approval of omnibus courses, contact the General Studies Program Office at 965–		
5.	AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awarenes area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the more program of study. (Please submit one designation per proposal)			
	Core Areas	Awareness Areas		
	Literacy and Critical Inquiry–L Mathematical Studies–MA Humanities, Fine Arts and Des Social and Behavioral Science Natural Sciences–SQ Se	CS Historical Awareness—H Cultural Diversity in the United States—C		
6.	DOCUMENTATION REQUIRE (1) Course Description (2) Course Syllabus (3) Criteria Checklist for the a (4) Table of Contents from the	rea		
7. In the space provided below (or on a separate sheet), please also provide a description of how the course the specific criteria in the area for which the course is being proposed.				
	CDOSS LISTED COLLDONS			
	CROSS-LISTED COURSES:	No Yes; Please identify courses:		
	Is this amultisection course?:	No Yes; Is it governed by a common syllabus?		
	Stanlie James	Stanle M. Jamos 7/15/09		
	Chair/Director (Print or Ty	Chair/Director (Signature) (DATE)		
Rev. 1/9	4, 4/95, 7/98, 4/00, 1/02, 10/08	//		

Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) indepth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Proposer: Please complete the following section and attach appropriate documentation.

ASU[G] CRITERIA GEOBAL AWARENESS [G]				
YES	NO		Identify Documentation Submitted	
\boxtimes		1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Syllabus	
		2. Course must be one or more of following types (check all which may apply):		
		a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.		
		b. Contemporary non-English language courses that have a significant cultural component.		
\boxtimes		c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Syllabus Readings (only four readings are specific to U.S.)	
		d. In-depth studies of non-U.S. centered cultural interrelationships of global scope, such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war. Most, i.e., more than half, of the material must be devoted to non-U.S.		

Global Awareness [G] Page 3

Page 3 of 3

Course Prefix	Number	Title	Designation
AFH	318	Africa and African Disapora Women Writers	
	,		

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Studies must be composed of subject matter that address or leads to an understanding of the contemporary world outside of the U.S.	Discussion and analysis of how themes such as migration, postcoloniality, discrimination, slavery, gender and family issues, intersect and highlight culture and the lives of women across cultures through their literary traditions.	Syllabus: Course Description Title and description of the course emphasizes compartiave international topics that deal with women in the Caribbean, Africa and the United States.
2C. Comparative cultural studies in which most, i.e. more than half, of the material is devoted to non-U.S. areas.	Of the 12+ reserved (and required) readings and film exerpts only four of them are specific to the United States. The others focus on Global, Caribbean, and Africa studies.	Syllabus: Required Text. Syllabus: Weekly Global Themes

African and African Diaspora Women Writers AFH 318

Professor Angelita Reyes
Office hrs. Tues 3:30 – 5 PM or by appt
159 Wilson Hall: tele: 480 965 9777
email: angelita.reyes@asu.edu

\$9°&&

Course Description and Objectives

Welcome to the course African and African Diaspora Women Writers. This is a survey course that will explore themes of race, class, gender, and ethnicity in the creative fiction of black women writers of African descent in the United States, the Caribbean, and Africa. We will discuss and analyze how themes such as migration, postcoloniality, discrimination, slavery, gender and family issues, intersect and highlight culture and the lives of women across cultures through their literary traditions.

Additional Goals are to:

- discover how personal ideas and feelings about human concerns add to an understanding and interpretation of the writer's cultural ideas and beliefs
- familiarize the literary context with a variety of works s by and about women writers of the diaspora
- increase the ability to express critical responses to literature through written, visual, and aural components that will include music and film
- increase awareness of factors in literature that influence reader responses to the works
- enhance the ability to use literature as an experience which helps reader understanding of different world views
- discuss and note various responses to and contextual interpretations of literature
- discover how literature provides a meaningful dimension to social transformation

Students will actively participate in class discussions and are responsible for the active learning process; and will attend class regularly. Attendance will be taken at each class session. Regularly missed class sessions are considered a violation of ABOR and university guidelines regarding disruptive class behavior. I suggest that you take this course at another time if you are not able to have regular attendance.

REQUIRED TEXTS

RESERVED READINGS AND VIEWING OF FILM EXCERPTS ARE REQUIRED

<u>So Long A Letter</u>. Mariama Ba <u>Wide Sargasso Sea</u>. Jean Rhys

Sula. Toni Morrison

"Home" & "Recitatif" Toni Morrison*

Introduction from Mothering ACROSS Cultures. Angelita Reves

Nervous Conditions. Tsitsi Dangarembga

"Collector of Treasurers" Bessie Head*

"Girl" Jamaica Kincaid (handout)

"Reena" and "The Poets in the Kitchen" *

Introduction from The Practice of Diaspora

* (Hayden Electronic Reserve)

BRING THE REQUIRED BOOK OR READING TO EVERY CLASS SESSION!

Assignments and Grading Criteria

The format of the quiz will be short answer. The team facilitation/presentation assignment is explained below. Essay #1 will be based on a topic of your choice based on your level of writing skills and inquiry—not a research paper. The final essay exam (take home) will be 10-12 pages with a minimum of 3 bibliographic sources that must not be random internet sources. The topic and additional will be announced. The essay should adhere to MLA style and format.

Essay # 1 (5-7 pp)	15%
Midterm exam	20%
Class participation	15%
Team presentation	15%
Final essay exam	25%
Quiz	<u>10%</u>
	100%

There will also be very short unannounced quizzes based on the assignment for the day—that will become part of the class participation grade.

BlackBoard: There will be a shell for this course on Blackboard. Please make sure that you know how to access this classroom tool. The syllabus will also be located here. (if you loose the hard copy that you will get the first day, you can print it out from blackboard.) there will be announcements on Blackboard as well.

STUDENTS ARE ENCOURAGED TO ANNOUNCE ANY EVENTS, SPEAKERS OR LECTURES RELATED TO THE COURSE. THE READINGS ARE SELECTED ON THE BASIS OF DIVERSE IDEAS AND APPROACHES TO READING AUTOBIOGRAPHY, ESSAYS AND FICTION AND ASPECTS OF CHALLENGING ISSUES IN THE CONTEXT OF THE REMARKABLE AND, INDEED, SURGING INTERESTS IN THE CONTEXT OF BLACK WOMEN CROSS CULTURALLY.

Scholastic Dishonesty and Plagiarism: Scholastic dishonesty includes cheating on assignments or examinations; plagiarizing, misrepresenting as your own work any part of work done by another or taken from internet free/pay essay web sites (such as termpapers.com, etc); submitting another student's paper as your own, or submitting the same paper to meet the requirements of more than one course without the approval and consent of all instructors concerned. Since all instructors are obligated to report instances of scholastic dishonesty, please save me from doing so. Remember that all written work not derived directly from your own mind and integrity must be acknowledged as such; refer to the MLA Style Guide or a similar reference work.

Student Support

- Disability Services (http://www.asu.edu/drs)
- AAAS's Homepage (http://www.asu.edu/clas/aframstu)
- Writing Center (http://www.asu.edu/duas/wcenter/)
- On-line Writing Guide (http://www.asu.edu/duas/wcenter/handouts.html OR http://www.asu.edu/duas/wcenter/successessay.html)
- Counseling Center (http://www.asu.edu/vpsa/counseling)

The team presentation project is explained below.

IF YOU DON'T FEEL COMFORTABLE IN DOING TEAM WORK OR DON'T HAVE
THE TIME, I SUGGEST THAT THIS COURSE IS NOT FOR YOU.

The final essay exam (take home) will be 10-12 pages with a minimum of 3 bibliographic sources that you will read and include in your discussion in the essay. The essay will adhere to MLA style and format. You will get a topic for the final exam essay.

Objectives of the Team Facilitation:

- to discuss and analyze the major issues/ideas/points of view of the readings
- to consider the historical and cultural context of the readings
- to provide questions/statements/relevant quotes for the class from <u>your</u> point of view and analysis
- to enable successful public presentations and speaking
- to practice/improve your PowerPoint skills

Note on Planning Ahead: I can make some copies that you may need for the facilitation if you submit to me at least by the Wednesday prior to your Monday presentation. You may also consider break-out groups for discussion/activity/ related to your Team Assignment. On writing good questions you should think of questions/quotes/statements as an opportunity to guide the discussion toward the readings and/or specific passages you find to be most interesting or those that highlight critical issues of the readings. Sign-ups for the team presentations will be on the second class meeting.

ADDITIONAL GUIDELINES

- 1. Cell phones, pagers, etc. Out of respect for me and your classmates, please turn them off during class session. No cell phones or hand held devices are allowed to be used during exams and quizzes. During the mid-term exam, you may not leave the room until you finish the exam. Thus make sure that you are *comfortable* before you begin the exam.
- 2. Extra Credit: No extra credit assignments in this course.
- 3. In class activities and projects cannot be made up.
- 4. Courtesy and Respect: Be aware that this class will be composed of diverse members; It is your responsibility to use appropriate and respectful language in class and in writing and to respect the opinion and culture of the professor and of other students, per university guidelines.

5. If you must leave class early or arrive late please let me know in advance by email or a telephone call. If you are chronically late to class or regularly leave early, or if you are not prepared to participate in the discussions because you haven't completed the readings, you will loose credit in the area of attendance and class participation. Please do not arrive late in this class.

More stipulations:

- Please remember to respect the opinions of others, especially when they disagree with your own. Learn to listen—be careful not to monopolize discussions. Everyone should feel comfortable in speaking and joining discussions in this class.
- Bring your honest efforts to the course. Your commitment to the course and to each other will make the class time vibrant, pleasurable, and successful for you and for me.
- I encourage you to make use of my office hours; I am very good about responding to your email questions in a timely manner.
- Again about Plagiarizing: Plagiarizing will result in an "XE"—failure—for the course. If you don't understand what plagiarizing is, consult the web site above or ask me. http://www.asu.edu/clas/english/writingprograms/teacherresources/wpguide/questions.htm#10

ACADEMIC FREEDOM AND SENSITIVE COURSE CONTENT

Teaching /learning is an organic, dynamic process that includes a range of creative techniques designed to engage students' thinking and to promote evidence-based, data-driven understanding. Whatever the field or interdiscipline, teaching methods occur in many forms that are meant to raise awareness of other perspectives. The process requires free, open, civil respectful and safe inquiry whether in the humanities, sciences, social sciences or any other field. The course readings may address potentially sensitive subject matter in the context of the dynamic and interrelated process of teaching, facilitating and learning.

WEEKLY SCHEDULE

Week I Introduction to the course; Reading and of the syllabus; Meanings of the African Diaspora; Women of African descent and postcolonial Diasporas; Francophone, Anglophone; African American; African

Assignment for Week 2: Select a topic from *Mothering ACROSS Cultures* excerpt and write a one page response to any aspect of the chapter. Your response/critique will be the basis of breakout discussion

Week 2: Topic: Setting the Stage

Excerpt from Mothering ACROSS Cultures, "I'm Not Mad, I'm Postcolonial, a Woman, and a Mother "Introduction," The Practice of Diaspora

Subjects: Negritude; Francophone, Anglophone; postcolonial terms

Introduction to Wide Sargasso Sea; Film excerpt: Jane Eyre

Complete the reading of the novel for WEEK 3; be sure to take notes on character names and roles; write down any questions you have about items you don't understand. The short essay is due

Week 3: Caribbean: Jean Rhys

Wide Sargasso Sea

Subjects: Mothering; slavery; postcolonial; mother-daughter

Relationships; Rhys: Caribbean or British writer?

Suggested Reading: Chapter on Wide Sargasso Sea in Mothering Across Cultures

Short Essay due:

Select either a newspaper article, journal/magazine article, visual image, a contemporary play or other work of art (including popular music) on a contemporary or historical topic that illustrates some aspect of the theme of women (or a woman) in Africa or the African Diaspora. Your critique can be historical or contemporary. Write a critique (5-7 pp) of the selection that you've made; discuss why you chose the particular piece to illustrate the theme of the course; state what the selection is all about. If it is a visual image, or a short literary piece, a short magazine or journal article, please include a photocopy with your short essay. If you choose a music selection, please include it on CD. Your essay will have a title. Number your pages. Double space. Please do not double-double space between paragraphs. Do a spell/grammar check.

Week 4 Caribbean Americans: Paule Marshall and Jamaica Kincaid "Girl" (handout) "Reena" and "The Poets in the Kitchen" (Hayden electronic reserve) Themes: Anglophone Caribbean diaspora; mothering; Economic migrations; bridging the Americas and diasporas

Week 5 Midterm Exam

Week 6 Francophone Africa: Mariama Ba

So Long a Letter (entire novel)

Introduction; themes of Islam; polygamy; education; widowhood;

Suggested Reading: Chapter on So Long a Letter in Mothering Across Cultures

Week 7 Francophone Africa con't

Themes: women & Islam; polygamy; education; widowhood; feminisms

Film excerpt: La petite vendeuse de soleil (The Little Girl Who Sold the Sun)

In Wolof with English subtitles. 45 mins. Feminization of poverty; hope & resilience

Week 8 South Africa: Tsitsi Dangarembga

Nervous Conditions, pp. 1-119

Themes: apartheid; women's autonomy; education; marriage; love

Week 9 South Africa: Tsitsi Dangarembga and Bessie Head

Nervous Conditions, pp. 120-204; "Collector of Treasures" & Bessie Head Themes: Postcolonial; women; education; race, class & gender; apartheid

Week 10 African American Diaspora: Toni Morrison

Sula (entire novel)

Themes: Race, gender; theory of race and racism;

Week ll African American Diaspora: "Home" "Recitatif"

Themes: Race, gender; theory of race and racism; female friendships

Week 12 African American Diaspora: Lorraine Hansberry's A Raisin in the Sun Themes: home ownership; education; mothering; black masculinity; diasporas;

The American Dream: What is it? Hint: Langston's Hughes's poem, "A Dream Deferred"

Week 13 African American Diaspora: A Raisin in the Sun con't

Film excerpts: versions of A Raisin in the Sun; quiz

Week 14 THANKSGIVING BREAK

Week 15 Review of essay final exam Course Synthesis and class potluck!

Essay Exam Due

No email submission and No late exam accepted

PRACTICE OF DIASPORA LITERATURE, TRANSLATION, AND THE RISE B B B OF BLACK INTERNATIONALISM BRENT HAYES EDWARDS

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The Negro Worker
Black Collaboration, Black Deviation
Black Marxism in Translation
Toward a Francophone Internationalism
International African

Coda: The Last Anthology

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Notes 321 Acknowledgments 387 Index 391 A PATHBREAKING WORK of scholarship that will reshape our understanding of the Harlem Renaissance, *The Practice of Diaspora* revisits black transnational culture in the 1920s and 1930s, paying particular attention to links between intellectuals in New York and their Francophone counterparts in Paris. Brent Edwards suggests that diaspora is less a historical condition than a set of practices: the claims, correspondences, and collaborations through which black intellectuals pursue a variety of international alliances.

Edwards elucidates the workings of diaspora by tracking the wealth of black transnational print culture between the world wars, exploring the connections and exchanges among New York—based publications (such as Opportunity, The Negro World, and The Crisis) and newspapers in Paris (such as Les Continents, La Voix des Nègres, and L'Etudiant noir). In reading a remarkably diverse archive—the works of writers and editors from Langston Hughes, René Maran, and Claude McKay to Paulette Nardal, Alain Locke, W. E. B. Du Bois, George Padmore, and Tiemoko Garan Kouyaté—The Practice of Diaspora takes account of the highly divergent ways of imagining race beyond the barriers of nation and language. In doing so, it reveals the importance of translation, arguing that the politics of diaspora are legible above all in efforts at negotiating difference among populations of African descent throughout the world.

"Nothing short of a masterpiece. By looking at the way black life, thought, struggles and quite literally, words, are translated across the black Francophone and Anglophone worlds, Edwards reveals how Paris became a locus for the development of black modernism and internationalism during the crucial interwar years."

-Robin D. G. Kelley, author of Freedom Dreams

"Because of Brent Edwards's imaginative research, subtle questioning, and acute powers of synthesis, this book succeeds from start to finish."

—Arnold Rampersad, author of The Art and Imagination of W.E.B. Du Bois and The Life of Langston Hughes



"Brent Edwards is a fine literary critic and historian as alert to the tensions and anxieties of difference and distance as to the yearnings for affiliation and solidarity. The Practice of Diaspora is a stunning excavation of the transnational sites and circuits of modern black culture."

-Hazel Carby, author of Race Men

BRENT HAYES EDWARDS is Assistant Professor, Department of English, Rutgers University.

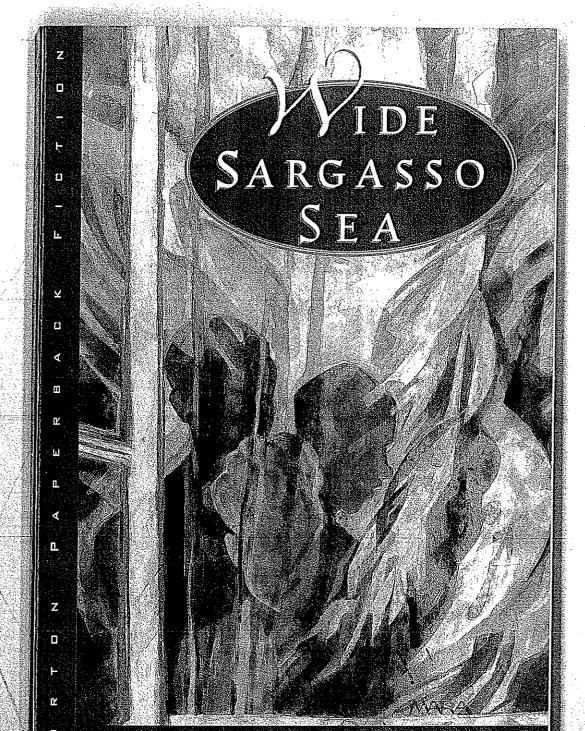
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www.hup.harvard.edu



Cover art: Detail from Winold Reiss, Harlem at Night (Interpretations of Harlem Jazz), ca. 1925; ink and watercolor on paper, 20" x 15"; W.T. Reiss Estate.



JEAN RHYS

Tean Rhys's reputation was made upon the publication of this passionate and hearthreaking novel, in which she hangs into the light one of hearthreamist mysterious characters the made woman in the artic from Charlotte Brante's land live.

retremotion

A sensual and protected young woman. Antonnette Cosway, grows up in the lush, natural world of the Caulibean. She is sold into marriage to the coldhearted and prideful Rochester, who suguinds to his need formoney and his lust. Yet he will make her pay for her ancestors, sinc of slaveholding, oxcessive drinking, and nithilistic despair by enslaving her as a prisoner in his bleak British home.

In this best selling novel Rhys pontrays a society so driven by harred, so skewed in its sexual relations, that usem literally drive, a woman out of her mind:

*Working a stylistic range from moody introspection to formal elegange. Miss Rhys has us traveling under Antoinette's skin livis an eeric and memorable trip.

—The Nation

The novel is a trumph of amosphere—of whit one is tempted to call Caribbean Gothic atmosphere——It has an almost hallusing tory quality.

—New York Time

Norton now has all of Jean Rhys's fiction available in paperback including. After Leaving Mr. Mackenzie: Good Morning, Midnight: Voyage in the Dark: Quarter, and Jean Rhys: The Colleged Short Strings.

Cong illustration by Bonny 9 Marc. Consideration by Francis Kass





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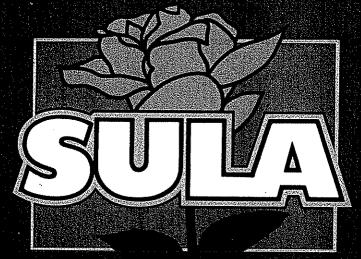
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"EXTRAVAGANTLY BEAUTIFUL... ENORMOUSLY, ACHINGLY ALIVE." —THE NEW YORK TIMES





TONI MORRISON

AWARD-WINNING AUTHOR OF

SONG OF SOLOMON

AND

TAR BABY

BOOKSTORE ON CAMPUS

FICTION • Z5476 CANADA \$7

"STUNNING...SUCH TONE AND GRACE AND WISDOM THAT THE EFFECT IS ALMOST HYPNOTIC."

-DETROIT FREE PRESS

Toni Morrison has come to be recognized as one of the most important novelists in America today—and Sula ranks high among her extraordinary triumphs. This rich and moving novel traces the lives of two black heroinesfrom their growing up together in a small Ohio town, through their sharply divergent paths of womanhood, to their ultimate confrontation and reconciliation. The one, Nel Wright, chooses to stay in the place of her birth, to marry, to raise a family, to become a pillar of the tightly knit black community. The other, Sula Peace, rejects all that Nel has accepted. She escapes to college, submerges herself in city life, and when she returns to her roots, it is as a rebel, a mocker, a wanton sexual seductress. Both women must suffer the consequences of their choices; both must decide if they can afford to harbor the love they have for each other; and both combine to create an unforgettable rendering of what it means and costs to exist and survive as a black woman in America.

"They are enormously, achingly alive...this novel is a howl of love and rage, playful and funny as well as hard and bitter."

—The New York Times

"In characters like Sula,
Toni Morrison's originality and power emerge."

—The Nation

"As mournful as a spiritual and as angry as a clenched fist...Written in language so pure and resonant that it makes you ache. A gem!"
—Playboy



NERVOUS CONDITIONS



BY TSITSI DANGAREMBGA INCLUDES AN INTERVIEW WITH THE AUTHOR

"That rare novel whose characters are unforgettable. It is an expression of liberation not to be missed."—Alice Walker

Set in Rhodesia in the 1960s, this mesmerizing novel is an evocative story of a girl's coming of age and a sharply etched portrait of the human devastation wrought by colonialism.

Tambu, an adolescent girl who yearns to be free of the constraints of her rural village, thinks her dreams have come true when her wealthy uncle offers to sponsor her schooling. But she soon learns that the education she receives at his mission school comes with a price. There she meets her British-educated cousin, the worldly and rebellious Nyasha, who is chafing under her father's authority and struggling to reconcile her divided loyalties. A compassionate witness to her cousin's struggle and a sensitive observer of the women in her village, Tambu narrates their world with compelling insight and veracity.

Praise for Nervous Conditions

"A gripping first novel . . . the reader wants it to go on forever." —San Francisco Bay Guar∂ian

"Nervous Conditions is an absorbing page-turner that will delight the reader.... A riveting story." —The Bloomsbury Review

"Another example of a bold new national literature . . . one which bears no mimicry of European forms and experience." —The African Times

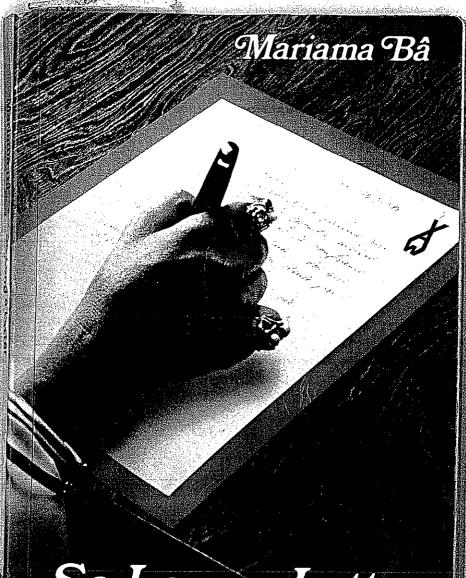
"Tsitsi Dangarembga [has written] as fine a novel as the subcontinent has produced in recent years." —The New Republic

"Like many heroes of the bildungsroman, Tambu slowly reaches some painful conclusions—about her family, her proscribed role as a woman, and the inherent evils of colonization. . . . The novel becomes Tambu's keening—a resonant, eloquent tribute to the women in her life, and to their losses."—Publishers Weekly

"Dangarembga's characters are fascinating, and the issue of freedom is examined dispassionately and firmly. A unique and valuable book."

"This is the novel we have been waiting for. . . . I am sure it will be a classic."
—Doris Lessing

www.sealpress.com Fiction \$14.00 Cover painting by Tendayi Njagu ISBN 1-58005-063-8



So Long a Letter

Winner of the Noma award



MARIAMA BÂ was born in Dakar. Senegal, in 1929. She was brought-up as a Muslim by her maternal grandparents. She attended the French School (now the Berthe Maubert School) in Dakar and the Ecole Normale in Rufisque, during school holidays she studied the Koran under the tutelage of the present Imam of the main mosque in Dakar. Mariama Bâ is a primary school teacher and has long been active in the teminist movement in Senegal Sa Long a Letter, which in 1980 won the first Noma Award for Publishing in Africa, is her first novel. The translator Modupé Bodé Thomas, is a Lecturer in French at the Polyteghnic, Ibadan, Nigeria.

So Long a Letter, is a sequence of reminiscences, some Wistful some bitter, recounted by Ramatoulaye, who has recently been widowed. The letter, addressed to her old friend. Alssatou is a record of her emotional survival after her husbands abrupt decision to take a second wife. His choice is Binetou, the best friend of their young daughter. Although sanctioned by Islam, his action is a calculated betrayal of Ramatoulaye's trust and a brutal rejection of their life together. The novel is a perceptive portrait of a Muslim woman in a society in transition of her grief, her courage and her dignity; it is a study of the isolation of married, women who refuse to accept polygamy in a society that takes it for granted; it is testimony of, and a tribute to, the plight of those afficulate woman who live in social milieux dominantifudes and values that deny them their proper

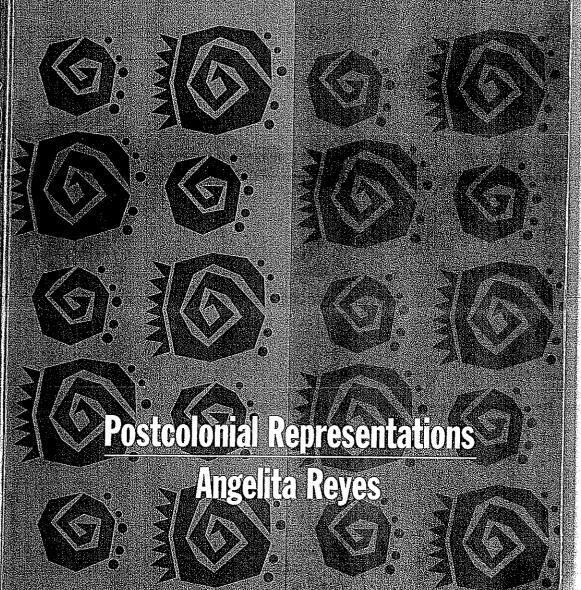
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net UK only; local prices elsewhere

Mothering ACROSS Cultures



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Angelita Reyes covers texts by Atacam Atacam Americans and Afro-Cambbean women) waiters and contextualizes each with historical materials often discovered by file author herself through fresh archivals assembly in other. Cambbean Europe, the United States and Africa She reveals points of continuity in the history of Africans in the Americas and across the Atlantic while also taking note of the complexities of the legacies of various forms of colonization and imperialism. This work semission have a unique place in the field.

—Myriam J. A. Chancy, author, of *Etaming Silema* Revolutionary Novels by Hannan Women

lending the personal and the historical, the praestical and the theoretical Angelita Reyes draws on a wide-range of texts from Africa and the African diaspora to establish mothering as a paradigm of progressive feminisms. Reyes creates a comparative dialogue among the fictions of five postcolonial women writers Tour Morrison. Paule Marshall, Simone Schwarz-Bart, Jean Rhys, and Marama Ba.

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