

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 a	and African	American Studies		
2.	COURSE PROPOSED:	AFH (prefix)	318 (number)	African and African D	iaspora Women W	/riters 3 (semester hours)
3.	CONTACT PERSON:	Name: A	manda Sm	ith ·	Phone:	5-9862
		Mail Code	e: 4902	E-Mail: amanda	a.a.smith@asu.edu	1
4.	ELIGIBILITY: New courses m course number. For the rules 0739.					
5.	AREA(S) PROPOSED COUR area. A course may satisfy a may not satisfy requirements consent, an approved Genera program of study. (Please su	core area re in two core Il Studies co	equirement a areas simult ourse may be	and more than one aware aneously, even if approve counted toward both the	ness area requireme ed for those areas. V	nts concurrently, but Vith departmental
	Core Areas			Awareness Areas		
	Literacy and Critical Inquiry–L Mathematical Studies–MA Humanities, Fine Arts and De Social and Behavioral Scienc Natural Sciences–SQ S	ĊS □ sign–HU ☑	3	Global Awareness–G Historical Awareness– Cultural Diversity in the	— H □]
6.	DOCUMENTATION REQUIR (1) Course Description (2) Course Syllabus (3) Criteria Checklist for the (4) Table of Contents from the	area	used, if avai	lable		
7.	In the space provided below the specific criteria in the a				a description of ho	ow the course meets
	CROSS-LISTED COURSES:	⊠No	☐ Yes; l	Please identify courses:		
	Is this amultisection course?:	⊠ No	☐ Yes; I	s it governed by a commo	on syllabus?	······································
	Stanlie James Chair/Director (Print or T	ype)		Staulié) Chair/Director	M. Ames (Signature)	7/15/09

Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008

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

		ASU - [HU] CRITERIA	
		ES, FINE ARTS AND DESIGN [HU] courses must meet either 1, 2, or 3 is under 4 in such a way as to make the satisfaction of these criteria A CE SUBSTANTIAL PORTION of the course content.	
YES	NO		Identify Documentation Submitted
\boxtimes		Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	Syllabus
\boxtimes		2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.	Syllabus
		3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.	
		4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:	
		a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.	
		b. Concerns aesthetic systems and values, literary and visual arts.	
		c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.	
\boxtimes		d. Deepen awareness of the analysis of literature and the development of literary traditions.	Syllbus
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.	
:		Courses devoted primarily to developing skill in the use of a language — However, language courses that emphasize cultural study and the study of literature can be allowed.	
		Courses which emphasize the acquisition of quantitative or experimental methods.	
		Courses devoted primarily to teaching skills.	

Humanities and Fine Arts [HU] Page 3

Course Prefix	Number	Title	Designation
AFH	318	African and African Diaspora 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. Emphasizes the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.	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 U.S., Caribbean and Africa.	Syllabus: Course Description. Syllabus: Weekly Assignments/Themes (by region)
2. Concerns the comprehension and interpretation/analysis of written, aural, or visual text, and/or the historical development of textual traditions.	To familarize the literary context with a variety of works by and about women writers of the diaspora. To increase the ability to express critical responses to literature through written, visual, and aural components that will include music and film.	Syllabus: Additional Goals Syllabus: Weekly assignments/Themes (by region)
4b. Depen awareness of the analysis of literature and the development of literacy traditions.	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 U.S., Caribbean and Africa.	Syllabus: Course Description Syllabus: Required Text/Readings Syllabus: Objectives of Team Facilitation

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

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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

So Long A Letter. Mariama Ba Wide Sargasso Sea. Jean Rhys

Sula. Toni Morrison

"Home" & "Recitatif" Toni Morrison*

Introduction from Mothering ACROSS Cultures. Angelita Reyes

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)
- ÁAAS'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 l 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 Il 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

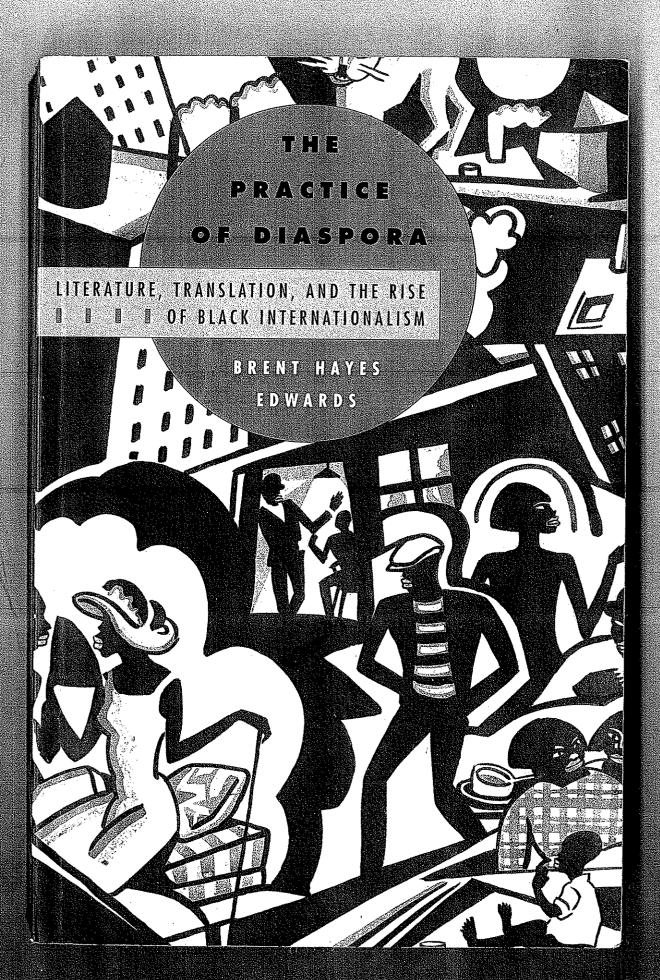
Film excerpts: versions of A Raisin in the Sun; quiz

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



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Coda: The Last Anthology

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.

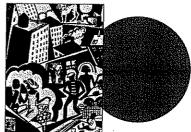
Edwards elucidates the workings of diaspora by tracking the wealth of black transnational print culture between the world wars, exploring the connections and exchanges among New York—based publications (such as Opportunity, The Negro World, and The Crisis) and newspapers in Paris (such as Les Continents, 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

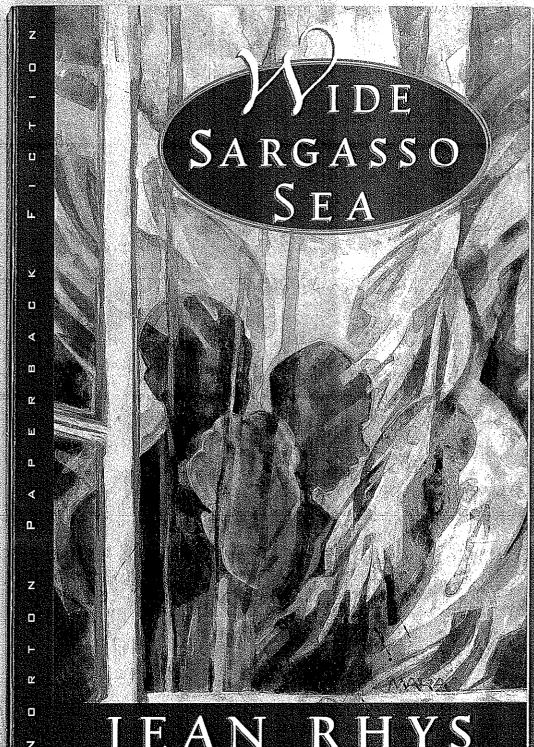
BRENT HAYES EDWARDS is Assistant Professor, Department of English, Rutgers University.

HARVARD UNIVERSITY PRESS

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www.hup.harvard.edu





JEAN RHYS

Can Rhys's reputation was made upon the publication of this passionate and heartbreaking novel, in which she brings into the light one of fictions, most mysterious characters, the madwomen in the attic from Charlotte Bronte's lance Eva.

A sensual and protected young woman. Antoinette Cosway grows up in the lush, natural world of the Caribbeau. She is sold into mairrage to the coldhearted and prideful Rochester, who suctimbs to his need for money and his lust. Yet he will make her pay for her ancestors, sins of slaveholding, excessive drinking, and othilistic despair by enslaving her as a prisoner in his bleak British home.

In this best-stilling novel Rhys portrays a society so driven by hatred, so skewed in its sexual relations, that it can literally drive a woman out of her mind

"Working a stylistic range from moody antrospection to formal elegance. Miss Rhys has us traveling under Antoinette's skin. It is an eerie and memorable trip."

— The Nation.

The novel is a triumph of atmosphere—of what one is tempted to call Caribbean Gothic atmosphere——It has an almost ballucina tory quality——New York Time.

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

Coun illustration by Bourty O Mara Coun design by Francisc Kass



www.wwnorton.com

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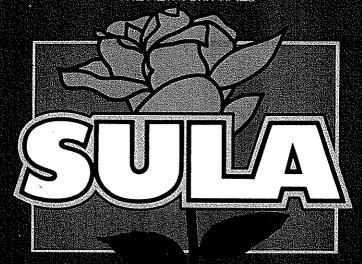
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"EXTRAVAGANTLY BEAUTIFUL... ENORMOUSLY, ACHINGLY ALIVE." —THE NEW YORK TIMES





TONI MORRISON

AWARD-WINNING AUTHOR OF

SONG OF SOLOMON

AND

TAR BABY

STATE STORE (US) AMPUS

TONI MORRISON



"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 heroines from 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 Guarðian

"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."

-Booklist

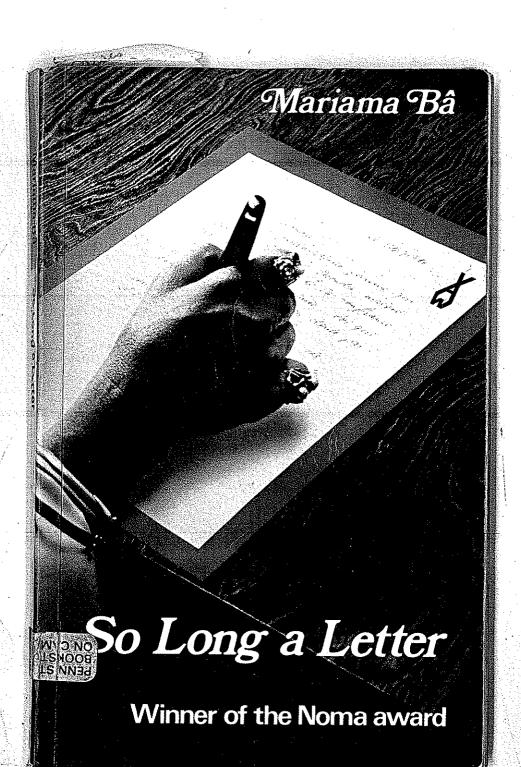
"This is the novel we have been waiting for. . . . I am sure it will be a classic."

—Doris Lessing

www.sealpress.com Fiction \$14.00

Cover painting by Tendayi Njagu

ISBN 1-58005-063-8





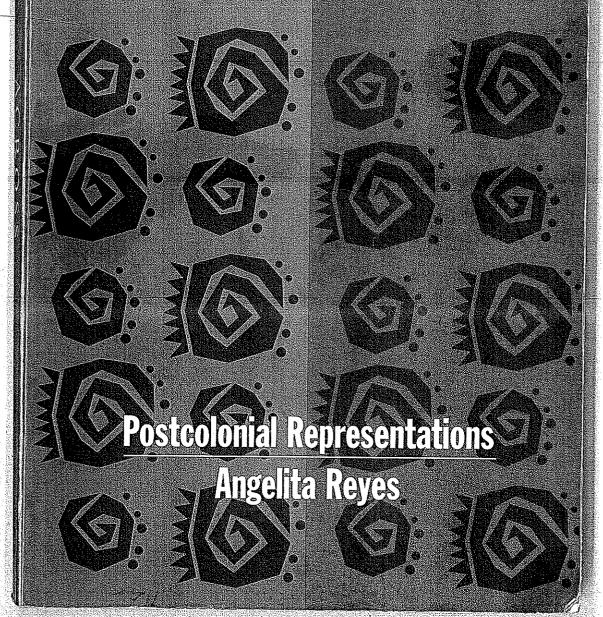
MARIAMA BÂ was born in Dakar, Senegal, in 1929. She was brought up as a Muslim by her maternal grandparents. She attended the French School (now the Berthe Maubert School) in Dakar and the École Normale in Rufisque, during school holidays she studied the Koran under the tutelage of the present Imam of the main mosque in Dakar Mariama Bâ is a primary school teacher and has long been active in the feminist movement in Senegal. So 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 Polytechnic, Ibadan, Nigeria

So Long a Letter is a sequence of reminiscences, some wisfful, some bitter, recounted by Ramatoulaye, who has recently been widowed. The letter, addressed to her old friend Aissatou, is a record of her emotional survival after her husband's 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 articulate woman who live in social milieux dominantitudes and values that deny them their proper

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Mothering ACROSS Cultures



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Literary Studies/Women's Studies

Angelita Reyes covers texts by African African American, and Afro-Caribbean women writers and contextualizes each with historical materials often discovered by the author herself through fresh archival research in the Caribbean, Europe, the United States, and African 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 stands to have a unique place in the field.

-Myriam J. A. Chancy, author of *Framing Silence* Revolutionary Novels by Haitian Women

lending the personal and the historical, the practical 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. Reves creates a comparative dialogue among the fictions of five postcolonial women-writers. Toni Morrison-Paule Marshall, Simone—Schwarz-Bart, Jean Rhys, and Mariama Ba.

Angenia Reves : Coop is river; ser and Morse Alumni Distinguished learned the Issue 1976; her airment of Afro-American and African Studies In Ithe Contention is a a secret growing Studies at the University of Minnesota

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