

AFRICAN WOMEN WRITERS: SPRING 2016

SSW 4713 Sec. 005G, AFS 4935 Sec. 08GC, LIT 3383 Sec. 2G62, WST 4930 Sec. 079B

Instructor: Dr. Rose Sau Lugano
Office Location: 361 Pugh Hall
Phone: (352) 846-2433

Time: T 1:55-3:50, R: 3:00-3:50
Venue: T: TUR 2305 R: TUR 2306
Off. Hrs: Mon: 1-2. Wed: 1-2

Course Description:

This course is designed to provide students with both a specific and a general view of the status, achievements and experiences of African women in fiction. We will explore African women writers and critics, looking at their theoretical priorities and cultural positions. Using different genres (novels, poems, plays and films) we will endeavor to understand how women's literary expression has been shaped by history, culture, and their experiences, as well as see how they are addressing issues of gender in their respective societies.

Our discussions will focus on issues of identity, socialization, resistance, exile, language, translation and colonialism, as points of entry into a diverse set of texts. The framework for classroom discussion will revolve around two central issues

- 1) The way in which women authors represent gender as a crucial variable for social stratification.
- 2) The use of writing itself as a tool for social transformation and critique.

Course Objectives:

1. Introduce students to the different genres and literary themes presented by African women writers.
2. To understand the historical and social context in which African women's literary expressions have developed.
3. To help students appreciate the richness and variety of African women's literary production while endeavoring to understand more clearly the impact of colonialism, race, class, ethnicity and gender on African women.

Teaching Method

Introductory lectures to contextualize the set texts, and to place them within the perspective of their particular genres. Students' reports on special topics, a textual study of the set texts and reading of literary criticism articles.

Required Texts:

- * * "The Poem of Mwanakupona" in *Tendi*. New York: Africana P. C., 1971 (Copy).
- * Buchi Emecheta. *The Bride Price*. Glasgow: Fontana, 1978.
- * Tsitsi Dangarembga. *Nervous Conditions*. New York: Seal Press, 1988.
- * Laureta Ngcobo. *And they Didn't Die*. New York: The Feminist Press, 1999.
- * Mariama Bâ. *So Long a Letter*. Long Grove (IL): Waveland Press, Inc. 2012
- * Ama Ata Aidoo. *The Dilemma of a Ghost*. Accra: Longmans, 1965.

Movies:

Faat Kine and *Moolaade* (2007) by Sembene Ousmane

References on criticism & theory: in Course Reserve-ARES-Library West

- * *Emerging Perspectives on Buchi Emecheta*. Ed. Marie Umeh, Trenton, N.J.: Africa

World P, 1996. Libraray call # PR9387.9.N933 Z65 1998.

* *Emerging Perspectives on Tsitsi Dangarembga: Negotiating the Postcolonial*. Eds. Anne E. Willey and Jeanette Treiber, Trenton, N.J.: Africa World P, 2002.

Library call # PR 9390.9.D36Z66 2002

* *African Women & Feminism: Reflecting on the Politics of Sisterhood*. Ed.

Oyeronke Oyewumi. Trenton, N.J.: Africa World P, 2003.

Library call # HQ1787.A372 2003

* *Ngambika: Studies of Women in African Literature*. Ed. Carole Boyce Davies

Trenton, N.J.: Africa World P, 1986. Lib # PL8010.N47 1986

* *Francophone African Women Writers: Destroying the Emptiness of Silence*. Irene

Assiba D'Almeida. Gainesville, UP of Florida, 1994. Lib # PQ3980.5.A46 1994

- Any other relevant articles of criticism on the texts.

REQUIREMENTS.

1. Regular attendance at all classes is very important. Reading of the assigned class texts before class is necessary for meaningful participation in class discussion. The instructor may expect students to present on certain topics as part of their class participation.

2. Completion of all assignments and homework on time is an important aspect of the course. Late exercises may be accepted but will attract a 5% deduction in points.

ACADEMIC CONDUCT.

Cheating of any kind is a serious university policy offence. You can work with others on assignments but be sure to always write your own answer(s). Be sure to express your concern about your performance (especially if you are having problems) early instead of late in the semester.

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.”

GRADING POLICY:

The following grading policy will be used in awarding grades. A =93-100, A- =90-92, B+ = 87-89, B =83-86, B- =80-82, C+ =77-79, C =73-76, C- = 70-72, D+ =67-69, D=63-66, D- =60-62, E less than 60.

COURSE EVALUATION.

There will be no final examination in this course. Evaluation will be based on six reaction papers of 2 pages each and a 10 page report based on independent study to be submitted by the last week of class. This paper will be presented to the class before collection.

1. Class attendance and participation:	15%
2. Special Topic presentation	10%
3. 4 Reaction papers of 5% each	20%
4. Mid-Term Exam	25%
5. Final Research Paper	30%
Total Points:	100%

Student Requirement.

1. A two-page reaction paper on certain texts must be handed in the first day of text discussion. Students must read the texts before the class discussion begins.

2. Each student will choose one special topic from an array of questions which deal with other topics that concern Africa, such as “the political atmosphere of South Africa during apartheid.”

1. Attendance and Class participation =15%

The course format is a combination of lecture and discussion, therefore regular attendance is required. Students may miss only one class meeting without penalty. This one day allow for absence due to illness, time conflicts, university activities, etc. You do not need to present an excuse for this absence. Beyond the one day allowable for absence, 1 point will be deducted for any subsequent absence from class.

2. Special Topic presentation =10% (See special topic list)

Students will work in groups to research on special topics on women in the countries represented by the texts, as well as supply background information on the writers.

3. 4 Reaction Papers =20%

A two-page (typed) reaction paper due on the day we begin discussion will be expected for selected texts. Your paper should be an analysis and not a summary of the work. Students should focus on one aspect of the text, for example: the narrator, the plot, gender roles, language, or any other relevant issues. Students must include at least one question on any aspect of the book they did not understand at the end of the reaction paper.

4. Mid-term exam = 25%

This will be an in-class exam based on issues raised in the analysis of texts read so far as well as all the background information on African feminism, status of African women, their writing, and form of texts.

5. Final Paper =30%

This will be 10 pages long, on double space and font 12. Students will be given a set of questions from which they can select one question to write about. Students will be expected to focus on a theme developed during the course of the semester, and in addition to consulting relevant articles on their chosen topics, they must also reference two or more texts read in class.

Note: Cheating of any kind is a serious university policy offence. You can work with others on assignments but be sure to always write your own answer(s). When you reference articles you must acknowledge the critics and not present the information as your own. If you find you are having problems with any part of the course, please see the instructor early in the semester. Do not wait until the end of the semester! There will be no extra credit opportunities.

AFRICAN WOMEN WRITERS, SPRING 2015

Tue: Jan 5 & 7

Introduction to course /syllabus

Introduction to African Literature and stereotypes about African women

Thur: Survey of African literature:

The male and female writing traditions in Africa. Lecture.

Ref. "African Literature" in *Africa* by Phyllis M. Martin & Patrick O'Meara (1995)

Week 2: Jan 12 & 14

Tue: Women and literary production.

Thur: Student Presentation . Group 1: Feminist movement /African Feminism.

Ref. "Feminist Consciousness and African Literary Criticism." In *Ngambika: Studies of Women in African Literature* (1990) Edited by Carole B. Davies & Anne A. Graves.

Ref: Carole Boyce Davies and Elaine Savory Fido, "African Women Writers" . in *A History of African Literature in the Twentieth Century*. Ed. Oyekan Owomoyela.

Week 3: Jan, 19 & 21.

Tue. Student presentation, Group 2: The Swahili people of East Africa. **Jan 21st**

Discussing "The Poem of Mwanakupona" in *Tendi*. Pages 55-71 (Copies will be given in class). Structure, themes, and religious ideology.

Thur: Background on the *Bildungsroman*

Week 4: Jan 26 & 28

Tues: Student presentation. Group 3: Cultural and social contestation/ Women in Nigeria

Reaction paper # 1 on *The Bride Price* due January 26th

Discussion of *The Bride Price* by Buchi Emecheta

Thur: Characterization/ response to students' questions..

Ref: *Emerging Perspectives on Buchi Emecheta*

Week 5: Feb 2 & 4.

Tues. Student presentation, Group 4: Slavery / traditions and Societal expectations/ Women in Ghana

Students' oral reactions on *The Dilemma of a Ghost* due on Tuesday, Feb 2nd

Thur: Discussion of *The Dilemma of a Ghost*

Ref: *Emerging Perspectives on Ama Ata Aidoo*

Week 6: Feb 9 & 11

Tues. Continue discussion of *The Dilemma of a Ghost*.

Characterization /response to students' questions

Thur: Student presentation, Group 5: African women and excision, **Feb 11th**

Week 7: Feb 16 & 18.

Tue: viewing movie— *Moolaade* (2007) by Sembene Ousmane

Thur: Discussion of the movie: Students reactions

Week 8: Feb 23 & 25

Tue: Mid-Term Exam—Tuesday 23rd

Thur: Finalize discussion on *Moolaade*

Week 9: Feb 27----March 5 SPRING BREAK: No classes.

Week 10: Mar 8 & 10

Tue. Student presentation, Group 6: Women and Islam / Women in Senegal
Mariama Ba's *So Long a Letter*

Individual oral presentation of reaction # 3 on *So Long a Letter*

Thur: Ref: Irene Assiba d'Almeida. "The Concept of Choice in Mariama Ba's Fiction" in *Ngambika*. Continue discussion of *So Long a Letter*

Week 10: Mar 15 & 17

Tue: Documentary: *A Veiled Revolution* . Finalize discussion of *So Long a Letter*

Thur: Student presentation, Group 7: Women and Apartheid in S. Africa **March 17th**

Week 11: Mar 22 & 24.

Tue. Continue discussion of Lauretta Ngcobo's *And They Didn't Die*

Thur. Characterization/ students' questions

Week 12: March 29 & 31

Tue: Student presentation Group 8: Contesting marginalization and Neo-colonialism/
Women in Zimbabwe.

Reaction paper # 4 on *Nervous Conditions* due Tuesday, March 29th

Discussion of Tsitsi Dangarembga's *Nervous Conditions*

Thur: Discussion of themes and issues

Week 13: April 5 & 7

Tues. Continue discussion of *Nervous Conditions*

Thur: Characterization and students' questions

Ref. *Emerging Perspectives on Tsitsi Dangarembga: Negotiating the Postcolonial*

Week 14: April 12 & 14

Tue. The modern African woman. Movie *Faat Kine* by Sembene Ousmane
The future of African women writers / current themes.

Thur: Presentation: African women in politics

Week 15: April 19

Tues. Course conclusion.

Study Days: April 21-22. **Final Paper due Wednesday April 24th in my mail box.**

SPECIAL TOPICS FOR CLASS GROUP PRESENTATION

Each student must choose one of the listed topics for presentation in class. These serve as background information for the understanding of the texts.

1. The Feminist movement / African Feminism . Jan 14th.

Similarities and differences

Feminist literary criticism

2. *The Poem of Mwana Kupona*. Jan 21st

- Writer's biography and the introduction of Islam in East Africa
- Islam and the status of Swahili woman then and today
- Role of poetry among the Swahili / role of Swahili language today.

3. *The Bride Price* . Jan 26th

- Writer's biography and the colonial situation in Nigeria in the 1940s
- the Igbo-speaking people of Nigeria & Traditional gender socialization.
- the African perspective of bride price
- Beliefs and superstitions—what are they? Their significance in society.

4. *The Dilemma of a Ghost* . Feb 2nd

- Writer's biography and the colonial history of Ghana
- Domestic and international slave trade in Ghana
- Continental African and African-American relationships
- Ghanaian women today

5. *Moolaade* Feb 11th

- Female cutting: the controversy/ what is the basis?
- What is the current situation in African countries?
- External and internal intervention

6. *So Long a Letter* . Feb March 8th

- Writer's biography and divorce in Islamic tradition
- Polygamy and Islam, Women in Senegal
- Can one generalize about the situation of women in the Islamic world?
- The role of the veil/ women and dress

7. *And They didn't Die* . Mar 17th

- Writer's biography and the arrival of Europeans in South Africa
- What was Apartheid? How did it affect Black South Africans?
- Effects of urbanization and migration on S. African women
- Present political climate in South Africa

8. *Nervous Conditions*. March 29th

- Writer's biography and the colonization of Zimbabwe
- Conditions leading to Zimbabwe's independence
- Present political climate in Zimbabwe