

AFRICAN WOMEN WRITERS: SPRING 2022
SSW 4713 Sec. 7N79, LIT 3383 Sec. 44A9, AFS 4935 Sec. 14CF

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

Time: T 1:55-3:50, R: 1:55-2:45pm
Venue: T: FLI 0101, R: TUR 2346
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

--The way in which women authors represent gender as a crucial variable for social stratification.

--The use of writing itself as a tool for social critique and transformation.

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

There will be introductory lectures to contextualize the set texts, and to place them within the perspective of their particular genres and geographical location. Students' reports on special topics, relevant criticism articles in the library reserve section (ARES), and online resources, such as interviews and speeches by the writers; will be used to compliment the textual study of the set texts.

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:

Moolaade (2007) by Sembene Ousmane

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

- * “African Literature”. Eileen Julien. In *Africa*. Eds. Phyllis M. Martin & Patrick O’Meara, Indiana UP, 1995.
- * *Emerging Perspectives on Buchi Emecheta*. Ed. Marie Umeh, Trenton, N.J.: Africa World P, 1996. Library 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.

- I. 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 will 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.”

Online Course Evaluation Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at gatorevals.aa.ufl.edu/public-results/.

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 the itemized activities. These are explained in more details within the syllabus.

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

Student Requirement.

Students are urged to read the texts and enjoy them even as they identify the main issues the writer wishes to convey. This should be done before the class discussion begins.

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 on page 6)

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 and the politics that shape their narratives. This provides background information necessary for the understanding of the texts.

3. 3 Reaction Papers =15%

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. The instructor may ask students to share their perspectives orally with other students in class.

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 on all the background information on African feminism, status of African women, their writing, and forms of the texts.

5. Individual Class Presentation =15%

Each student will be expected to select a prominent African woman from any African country and give a brief presentation on their accomplishment. The instructor will provide a list of these women. The presentation will be given during the last weeks of teaching.

5. Final Paper =20%

This will be 8-10 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. The questions will focus on themes developed during the course of the semester. Students will be required to reference two or more texts read in class, in addition to consulting relevant articles on their chosen question and citing them in order to get full points.

Note: 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 2022

Week 1: Jan 6

Tue: : Introduction to course /syllabus

Thur: Introduction to African Literature, stereotypes about Africa and African women

Week 2: Jan 11 & 13

Tue: A historical survey of African literature:

The male and female writing traditions in Africa. Lecture.

Thur: African women and literary production / motivation to write

Week 3: Jan 18 & 20

Tue. Student presentation, Group 1: Feminist movement /African Feminism.

Feminist Consciousness and African Literary Criticism.

Week 4 : Jan 25 & 27

Tue: Student presentation, Group 2: The Swahili people of East Africa. **Jan 25**

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

Thur: African women and the *Bildungsroman* / its unique characteristics.

Week 5: Feb 1 & 3

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

Reaction paper # 1 on *The Bride Price* due Feb 3

Discussion of *The Bride Price* by Buchi Emecheta

Thur: Characterization/ response to students’ questions..

Week 6: Feb 8 & 10

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

Reaction # 2: Oral reactions on *The Dilemma of a Ghost* due on Tuesday, Feb 10

Thur: Discussion of *The Dilemma of a Ghost*

Week 7: Feb 15 & 17

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

Characterization /response to students’ questions

Thur: Student presentation, Group 5: African women and excision, **Feb 17**

Week 8: Feb 22 & 24

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

Thur: Discussion of the movie: Students reactions /impact of the movie

Week 9: February 28-March 4

Tue: Mid-Term Exam--

Thru: Finalize discussion on *Moolaade*

Week 10: March 5-12 SPRING BREAK: NO CLASSES'**Week 11: Mar 15 & 18**

Tue. Student presentation, Group 6: Women and Islam / Women in Senegal

Mariama Ba's *So Long a Letter*

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 12: Mar 22 & 25

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

Thur: Student presentation, Group 7: Women and Apatheid in S. Africa **March 25**

Week 13: March 29 & 31

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

Thur. Characterization/ students' questions. Questions for final paper will be given.

Week 14: April 5 & 7

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

Reaction paper # 4 on *Nervous Conditions* due Tuesday, April 5

Discussion on Tsitsi Dangarembga's *Nervous Conditions*.

Thur: Discussion of themes and issues.

Week 15: April 11 & 15

Tues. Continue discussion of *Nervous Conditions*, and students' questions

Thur: Individual student's presentation

Week 16: April 19

Tue. Individual students' presentation continue/ course conclusion

Study Days: April 21-22

Week 17: Exam week April 23-29

Final Paper due Wednesday April 24, 2022 in my mail box, 361 Pugh Hall.

SPECIAL TOPICS FOR CLASS GROUP PRESENTATION

Each student must choose one of the listed topics for presentation in class.

1. The Feminist movement / African Feminism . Jan 20

Similarities and differences/ Feminist literary criticism

2. *The Poem of Mwana Kupona*. Jan 25

- 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* . Feb 1

- 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 /Their significance

4. *The Dilemma of a Ghost* . Feb 8

- 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 17

- Sembene Ousmane—male feminist?
- Female cutting: the controversy/ what is the basis?/ current situation today
- Critique of external and internal intervention

6. *So Long a Letter* . Mar 15

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

7. *And They didn't Die* . Mar 25

- 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*. April 5

- Writer's biography and the colonization of Zimbabwe
- Conditions leading to Zimbabwe's independence
- Gender roles & socialization/ Impact of Westernization on women

9. A synopsis of male characters in female texts

- Are the portrayals stereotypical or realistic? Cite examples from texts read.
- Do the portrayals reflect any objectives of African feminism? Give examples