

**FULBRIGHT HAYS GROUP
PROJECTS ABROAD**

**SENEGAL 2017
VIRGINIA STATE UNIVERSITY**



***Representations of Cultural
Resistance in Senegalese
Artistic Expression***

**Fulbright-Hays GPA Senegal
Curriculum Unit
Level: Undergraduate**

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Virginia State University, VA**



***Representations of Cultural Resistance
in Senegalese Artistic Expression***

This teaching module can be integrated into African literature and Africana Studies courses as well as any courses in literary and area studies designed to broaden students' access to and understanding of the contribution of Senegal and sub-Saharan Africa to world civilizations and cultures. Cultural artifacts and the historical, cultural, and political contexts out of which they take shape and become meaningful facilitate students' engagement with Africa, its peoples, and its cultural diversity.

This curriculum unit offers a three to four-week exploration of the idea of cultural resistance, examining representations of cultural resistance in Senegalese literary texts and films to contemplate the larger issue of the African creative artists' contribution to public discourse about African national identity after independence. Students will consider these questions:

1. How do the articulation and actualization of cultural identity become political (both socially, economically, politically etc.)?
2. How do the politics of cultural identity manifest themselves in post-Independent or Post-colonial Africa in general and in Senegal in particular? And how is this captured in literature and film?
3. What role does gender play on both a societal and national level in the politics of cultural identity?

This thematic approach to Senegal recognizes that writers and filmmakers in Africa have traditionally made a significant contribution to national conversations about African cultural identity and empowerment (Ex. the domestic policy of Leopold Senghor, the first president, who made the arts part of a national agenda). The creative artists' representations tend to be double voiced—chronicling the personal while addressing national cultural and political agendas. Ousmane Sembene's novels and films address these issues in Senegal but also speak to the rest of sub-Saharan Africa. Also Important to this unit are gendered representations of cultural identity addressed both by Mariama Bâ and Ousmane Sembene.

In focusing on Senegal, the unit also gives students an opportunity to see another face of Islam through the exploration of the triadic intersection of traditional Africa, Islam, and French colonialism. It broadens their knowledge base of Africa beyond more familiar countries such as Nigeria and South Africa.

Representations of Cultural Resistance: Senegalese Artistic Expression

Fulbright Hays Group Projects Abroad

Curriculum Unit

Maxine Sample, Ph.D.

Virginia State University

Stage 1 Desired Results		
<p>ESTABLISHED GOALS</p> <ol style="list-style-type: none"> 1. Explore representations of cultural resistance through an exploration of both Senegalese literary works and films. 2. Examine the contribution to national conversations about African cultural identity and empowerment. 3. Explore the societal and cultural intersection of tradition Africa and Islam as an element of national identity. 4. Exploring gendered representations of cultural identity. 	Transfer	
	<p><i>Students will be able to independently use their learning to</i></p> <ol style="list-style-type: none"> 1. engage in close reading and critical analyses of Senegalese artistic expression in literature and film; 2. identify the contributions that writers and filmmakers in Senegal have traditionally made to national conversations about African cultural identity; and 3. articulate ways that African creative artists in general and Senegalese creative artists in particular contribute to public discourse about self-definition and empowerment in post-independent/post-colonial Africa. 	
	Meaning	
	<p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <ol style="list-style-type: none"> 1. Like those in other African countries, Senegalese creative artists' representations tend to be double voiced—chronicling the personal while addressing national agenda. 2. social, historical, linguistic, and aesthetic contexts help reveal the cultural tensions of the colonized/oppressed. 3. constructions of national and gender identity by Senegalese male and female literary artists reveal an intentional resistance to historical and religious traditions. 	<p>ESSENTIAL QUESTIONS</p> <ol style="list-style-type: none"> 1. How do the articulation and actualization of cultural identity become political (both socially, economically, politically, etc.)? 2. How do the politics of cultural identity manifest themselves in post-Independent or Post-colonial Africa in general and in Senegal in particular? And how is this captured in literature and film? 3. What role does gender play on both a societal and national level in the politics of cultural identity?
Acquisition		

	<p><i>Students will know...</i></p> <ol style="list-style-type: none"> 1. the major enduring questions and conflicts that Senegalese writers (and their cultures) have grappled with in the past that are still relevant today 2. basic tenets of Islam and their influence on African family and societal dynamics 3. the post-Colonial legacy: its manifestations in contemporary African and its representations in African/Senegalese literary expression 	<p><i>Students will be skilled at...</i></p> <ol style="list-style-type: none"> 1. articulating key issues and characteristic themes in the works of Senegalese writers 2. applying cultural contexts to a close reading and critical analysis of African literature and film 3. understanding the complexities of cultural resistance.
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Stage 2 – Evidence and Assessment

Evaluative Criteria	Assessment Evidence
<ol style="list-style-type: none"> 1. Grading rubric for discussion boards 2. Grading rubric for presentation 3. Grading rubric for literary analysis 	<p>PERFORMANCE TASK(S):</p> <ol style="list-style-type: none"> 1. Discussion Board assignments (4 @250 words) on assigned essay prompts 2. Delivery of an oral multi-media presentation (15 min) on an aspect of Senegalese culture/history with shared resource list 3. Literary analysis of one of the Senegalese texts (researched) on the unit theme
	OTHER EVIDENCE: Participation in class discussions.

Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Assigned Texts:

So Long a Letter by Mariama Ba; *God's Bits of Wood* (English translation) by Ousmane Sembene; *Faat Kine* (film)

Supplementary Readings and Other Materials:

PPT Presentations by guest lectures during the Senegal seminar

Two-three critical essays from scholarly journals

Short documentary films on Senegal and Africa

Unit Activities:

- Cultural presentation (religion, food, dance, music, visual arts, family, health issues, colonial oppression, Wolof language, etc.)
- Group discussions/discussion boards on Bb
- Literary Essay (short analysis and researched analysis)
- Scholarly readings/critiques and discussion
- Short documentary films (European Colonialism, Women in Senegal, author bios, West African and Senegalese history, and other related topics)
- Lectures – short lectures (backgrounds on Sembene Ousmane, Mariama Ba, and West African/African women writers; historical and cultural contexts; Senegal's triple heritage; gender issues, etc.); PPTs by Senegalese lecturers during Fulbright program; guest lecturers



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Virginia State University, VA**

Level: Upper division undergraduate students of any major who have completed English composition requirements (ability to write thesis-driven prose, engage in critical reading and analysis of texts, and mastered rudiments of scholarly documentation).	Time Frame: 4-Week Module designed to be integrated into a course after the second or third week or at mid-point. Assignments and activities build upon previously assigned readings and covered content.	Instructional Delivery: Face to Face instruction with integrated online components (ex. Blackboard or other LMS - Learning Management System) and collaborative learning.
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Texts: *So Long a Letter* (Mariama Bâ), *God's Bits of Wood* (Ousmane Sembene), *Faat Kine* (video)

TIMETABLE

WEEK ONE (3 Hours)	Gendered Identity and Cultural Resistance (Refer to Unit Goals and Student Learning Outcomes on Curriculum Unit Template.)
	Assigned Reading: <i>So Long a Letter</i> (Mariama Bâ)
	Backgrounds: Class will have read and discussed "The Novelist as Teacher" (Chinua Achebe) and the instructor will have already discussed elements of Post-colonial literature and the African literary tradition.
	Instructional Components: <ul style="list-style-type: none"> • Student presentations: (1) Africa and Islam; (2) Gender Issues and African Women • Mini-Lecture on Epistolary Novel (Handout) and Overview of Mariama Bâ • Tedtalk: "We Should All Be Feminists" by Chimamanda Ngozi Adichie (30 min) Access at https://www.youtube.com/watch?v=hg3umXU_qWc • Collaborative Group Activity on <i>So Long a Letter</i> (25 minutes in groups and 30-35 minutes reporting and discussion). Worksheet with guided discussion topics. • Review of upcoming assignments and wrap-up discussion

WEEK TWO (3 Hours)	Gender, Culture and the Politics of National Identity (Refer to Unit Goals and Student Learning Outcomes on Curriculum Unit Template.)
	Assigned Reading: Students will access the video <i>Faat Kine</i> through Blackboard or the VSU off-campus library portal. Students should begin reading <i>God's Bits of Wood</i> (Ousmane Sembene).
	Backgrounds: This lesson builds upon previously covered content on Islam, gender issues in African countries, and women in Senegal, including perspectives on polygamy.
	Instructional Components: <ul style="list-style-type: none"> • Student Group Presentation: African Film and Filmmakers • Video: "Senegalese Women Step into the Political Spotlight" (5 min) Access at https://www.youtube.com/watch?v=AEH2j_W3-Xc • Class discussion of <i>Faat Kine</i> • Viewing of Video: <i>Sembene – The Inspiring Story of the Father of African Cinema</i> (89 min), 2016, Directed by Samba Gadjigo and Jason Silverman. • Review of upcoming assignments and wrap-up discussion
	Assessment: Discussion Board assignment on <i>Faat Kine</i> .
WEEK THREE (3 Hours)	Colonial Resistance and the Politics of National Identity - Part I (Refer to Unit Goals and Student Learning Outcomes on Curriculum Unit Template.)
	Assigned Reading: Continue reading <i>God's Bits of Wood</i> (Ousmane Sembene) and excerpt from <i>Decolonising the Mind: The Politics of Language in African Literature</i> (Ngugi wa Thiong'o)
	Backgrounds: The class would have already covered pre-colonial African empires as well as European colonization of the continent, with attention to nature of French colonialism. This lesson builds upon previous introduction to the artistic vision of Ousmane Sembene as a key voice in Senegalese artistic production. Students will have been invited to review the reading guide on Blackboard and sign up for discussion topics on the novel.
	Instructional Components: <ul style="list-style-type: none"> • Student Group Presentation: African Resistance Movements • Video: "Case Studies on Colonialism: Senegal" (2017), Prof. Fallou Ngom, Boston University, (17 min) Available at https://www.youtube.com/watch?v=Uw3cCANUYaQ • Lecture on historical contexts: Role of African labor unions during colonization; the Senegalese railway strikes against the French colonial government; importance of language (Wolof) in the text • Class discussion of early chapters of <i>God's Bits of Wood</i> • Review of upcoming assignments and format for literary analysis
WEEK FOUR (3 Hours)	Colonial Resistance and the Politics of National Identity – Part II (Refer to Unit Goals and Student Learning Outcomes on Curriculum Unit Template.)

	<p>Assigned Reading: Finish <i>God's Bits of Wood</i></p> <p>Recommended reading for assigned paper: Reneau, Ingrid M. "Maimouna's Praisesongs: Modeling Nationhood in Sembene Ousmane's <i>God's Bits of Wood</i>. <i>Obsidian III</i> 5.2 (Fall/Winter 2004): 137-50. Retrieved from http://www.jstor.org/stable/44479710</p> <p>Sacks, Karen. "Women and Class Struggle in Sembene's <i>God's Bits of Wood</i>." <i>Signs</i> 4.2 (Winter 1978): 363-70. Retrieved from http://www.jstor.org/stable/3173032</p>
	<p>Backgrounds: This lesson builds upon the previous exploration of Ousmane Sembene as a leading Senegalese literary figure and the study of core issues in the novel.</p>
	<p>Instructional Components:</p> <ul style="list-style-type: none"> • Student Group Presentation: African cuisine • Class discussion of novel (assigned group topics) continued • Review of topics for assigned paper and discussion of critical reception of Ousmane Sembene • Final review of unit and overview of next module.
	<p>Assessment: Literary analysis essay on <i>Gods Bits of Wood</i> (Assigned topics)</p>

So Long a Letter (Mariama Bâ) - Group Discussion

Directions: You will have about 20-25 minutes to partner with your group to address your question. Identify supporting passages in defense of your responses. Identify a recorder (take notes for the group) as well as a reporter (a spokesperson to report to the class). This is a graded class participation assignment.

Group 1 _____

Topic	Response(s)	Textual support
What gender hierarchies exist among men and women (as well as among women) in Senegalese culture?		

Group 2 _____

Topic	Response(s)	Textual support
To what extent is Ramatoulaye's complaint with Islamic customs/culture?		

Group 3 _____

Topic	Response(s)	Textual support
Recount the complaints that Ramatoulaye makes against Modou Bâ.		

Group 4 _____

Topic	Response(s)	Textual support
To what extent does Ramatoulaye acquiesce to Islamic/Senegalese tradition?		

Group 5 _____

Topic	Response(s)	Textual support
Ramatoulaye gives voice to the plight of other Senegalese women as she tells her own story. What are those other stories? Why are they important		

Group 6 _____

Topic	Response(s)	Textual support
What makes the epistolary form work for <i>So Long a Letter</i> ? Consider how that form of fiction functions to give voice to the marginalized.		

Group 7 _____

Topic	Response(s)	Textual support
How does <i>So Long a Letter</i> speak to the dynamics of a changing Senegal? A changing post-independent Africa?		

NOTES:

EPISTOLARY NOVEL

Definition: Novel in which the story is conveyed through a series of letters but also may include newspaper clippings, diary entries, and articles. The letters are usually addressed to a confidant(e). The letters function to advance the story or plot.

History: Began in 1600s but was popularized in 18th century, used by men and women.

Characteristics of Form

- Female letters focused on domestic life or on love
- Written in private voice (appropriate for women whose societal roles were often restricted)
- Letters depict what character is feeling
- Often blurs fact and fiction (since novelists often use incidents from their real lives in their plots)
- Story is “fractured” – written in fragmented form
- Ending lacks a traditional narrative closure (simply ends when the writer stops the letters)
- Female epistolary novels tend to describe confinement more than liberation
- Letters reflect distance between writer and receiver – but also bridge the distance
- Letter writer usually isolated/secluded – prompting the need to vent her feelings to someone (provides freedom from isolation)
- Letters permit writer to express feelings and thoughts otherwise hidden – personal, private, and sometimes secret

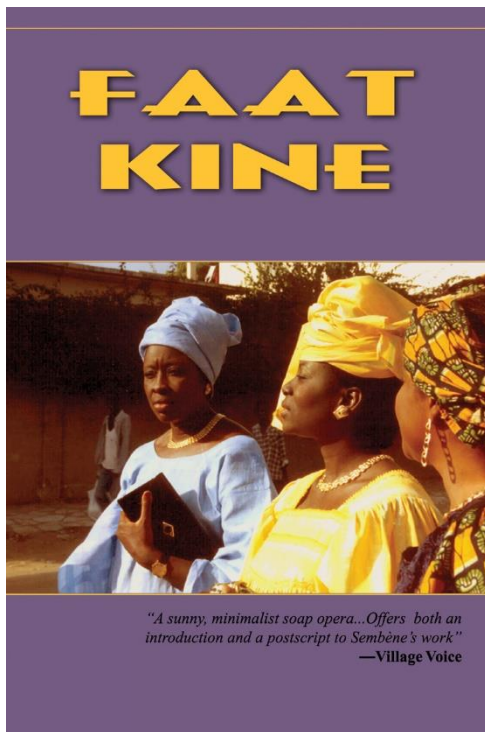
Examples: *The Color Purple* (Alice Walker); *Diary of Anne Frank*; *Pamela* (Samuel Richardson); *So Long a Letter* (Mariama Bâ).

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ENGL 315 African Literature
Sample Assigned Discussion Post (Blackboard)

***Faat Kine* (Video)**

Directions: After watching the film *Faat Kine* by Ousmane Sembene, respond to the following topic (225-250 words). If you have missed the film because you were not in class, you may access the video through the VSU film library KANOPE (search for Kanope under the alphabetical list of databases) or go online and pay the small fee to stream the video for 48hrs. from California Newsreel. <http://newsreel.org/video/faat-kine>



Topic 1: Ousmane Sembene is often touted as a feminist filmmaker. Discuss how the women's issues that he dramatizes in *Faat Kine* lead film critics and literary scholars to make that assessment of his work. Give several examples from the film. Be specific.

Topic 2: Like Ramatoulaye's daughter in *So Long a Letter*, *Faat Kine*'s son challenges the injustices of traditional ways and perspectives. Discuss how the video *Faat Kine* supports that statement. Provide concrete examples from the film.

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ENGL 315 African Literature

Guided Reading and Class Discussion Activity
God's Bits of Wood

Sign up to participate in a group discussion during the class discussion of the novel. (Limit 4 students per group.) As you complete your reading of Ousmane Sembene's novel, find support for the following discussion points. Be prepared to provide page references from the text during your discussion.

Group 1: _____

How does the author portray French colonialism? Provide illustrative examples.

Group 2 _____

What are the contrasting views of the strike? Map the two camps and their arguments.

Group 3 _____

How are the recognized religious figures treated in this novel? What methods of characterization does Ousmane use? Why?

Group 4 _____

What roles do women play in the strike? How do their roles change during the strike?

Group 5 _____

How is the theme of unity developed throughout the novel?

Group 6 _____

Choose one of the protagonists in the novel and chart that character's growth over the course of the novel. (Each person select a different character.)

Response Paper: *God's Bits of Wood* (Ousmane Sembene)

Format: Critical analysis with supporting documentation from the primary text using proper MLA style. **Include a works cited page for the literary work that you cite. Please note that this is NOT a research paper and should be based on your close reading of the text, not on what literary critics say about the work.** However, I have added two critical essays on Blackboard that you may reference in writing your paper. Make sure to document any quoted passages or rephrased ideas borrowed from these sources. Any evidence of plagiarism will result in a zero on this assignment. **Length: 850-1000 words.**

Directions: Choose **ONE** of the topics below and respond to it in a well-developed essay supported by carefully chosen and properly documented textual references. The paper should be written in the third person and in the present tense. Use primary source quotations strategically (at least one per paragraph) in support of points presented in the paper. Document quotes parenthetically according to current MLA style. **Avoid excessive plot summary** and emotive responses (how much you liked/disliked the book).

Topics – Select **ONE** topic only. *God's Bits of Wood* – Ousmane Sembene

1. How significant is the woman's march (from Thies to Dakar) to events in *God's Bits of Wood*? In discussing its significance also comment on the march's relevance to any major theme that the author develops in this work. Provide supporting examples from the text.
2. *God's Bits of Wood* reveals stark contrast between the older generation's views of the railway and the younger generation's views. What are those differences and what accounts for those contrasting perspectives and levels of commitment? Discuss, providing concrete supporting examples.
3. *God's Bits of Wood* is set during the period of Senegal's colonization by the French before Senegal gained independence in April 1960. As the backdrop and context for the railway strike, how does Sembene capture the African colonial experience? Consider justifications given for inequities between black and white workers, the attitudes and treatment of Senegalese, the violence meted against the strikers and their families, and other examples.

*** Reference material on Blackboard that you may cite in your paper.

Reneau, Ingrid M. "Maimouna's Praisesongs: Modeling Nationhood in Sembene Ousmane's *God's Bits of Wood*. *Obsidian III* 5.2 (Fall/Winter 2004): 137-50. Retrieved from <http://www.jstor.org/stable/44479710>

Sacks, Karen. "Women and Class Struggle in Sembene's *God's Bits of Wood*." *Signs* 4.2 (Winter 1978): 363-70. Retrieved from <http://www.jstor.org/stable/3173032>

Essay will be graded on the following criteria: (See the essay scoring rubric.)

Literary Form: 25% Content/Analysis: 50% Grammar/Style: 25%

Papers that do not address the topic or that are plagiarized in whole or in part will receive a zero.

Questions? Email me at msample@vsu.edu

SCORING RUBRIC FOR GROUP PRESENTATION

CATEGORY	15-13	12-10	9-7	6-3	Points
Effectiveness	Project includes all material needed to gain a comfortable understanding of the topic. Objectives are clear. Topic appropriately focused.	Project includes most material needed to gain a comfortable understanding of the topic but lacks one or two key elements. Clear objectives. Focused topic.	Project is missing more than two key elements. Objectives of the presentation are not made clear and presentation lacks focus.	Project lacks several key elements or has inaccuracies. Presentation too broad/vague and lacks focus. Objectives never articulated.	
Delivery	The delivery is clear, articulate, and well-paced. The presenter speaks authoritatively and confidently on the topic and maintains eye contact with the audience. Good projection.	The delivery is clear and articulate, but not consistently paced. The presenter appears knowledgeable about the topic but often talks to the screen or notes rather than the audience. Good projection of voice.	The presenter is often not clear or articulate or may not have command of the information at times. Frequent reading of slides and notes. Speaks too softly.	The presenter seems unprepared/unfamiliar with the content and simply reads slides/written notes, rarely acknowledging the audience. Voice lacks clarity and volume.	
Originality	Presentation shows considerable originality and creativity. The content and ideas are presented in a unique and interesting way.	Presentation shows some originality and inventiveness. The content and ideas are presented in an interesting way.	Presentation shows an attempt at originality and inventiveness on 1-2 slides.	Presentation is a rehash of other people's ideas and/or graphics and shows very little attempt at original thought.	
Spelling and Grammar	Presentation has no misspellings or grammatical errors.	Presentation has 1-2 misspellings, but no grammatical errors.	Presentation has 1-2 grammatical errors but no misspellings.	Presentation has more than 2 grammatical and/or spelling errors.	
Use of Graphics/Multi Media	All graphics are attractive (size and colors) and support the theme/content of the presentation.	A few graphics are not attractive but all support the theme/content of the presentation.	All graphics are attractive but a few do not seem to support the theme/content of the presentation.	Several graphics are unattractive AND detract from the content of the presentation.	
Organization	PowerPoint contains 8 to 10 slides. All slides are relevant and support the objectives of the presentation. Content and ideas flow coherently as viewers move through the presentation.	PowerPoint contains 8 to 10 slides. All slides support the objectives though one or more may be only marginally relevant. Content and ideas are coherent overall.	PowerPoint contains fewer than 8 slides, Some slides drift from the topic or objectives of the presentation. Ideas may be disjointed and hard to follow.	PowerPoint contains fewer than 8 slides and is missing key information. Slides lack relevance to the topic or objectives of the presentation. Lacks coherence. Disjointed.	
Sources	All sources (information and graphics) are accurately and properly documented.	Most of the sources (information and graphics) are accurately and properly documented.	Sources of information not appropriately acknowledged. Errors in format.	Insufficient references or no sources provided. Sources lack proper format.	
INSTRUCTOR'S COMMENTS:					

Name	Section	Date
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Paper 1

Literary Form (25pts)

- _____ Primary source quotes that contribute significantly to defense of thesis (5)
- _____ Appropriate introduction of quotes/Proper blending of quoted material into the discussion of ideas (5)
- _____ Proper documentation of quotes (5)
- _____ Adequate number of quotes (5)
- _____ Works cited (5)

Content (50pts)

- _____ **Introduction:** effective opening that engages reader, appropriate introduction of topic, effective transition into thesis; length appropriate to paper (5)
- _____ **Thesis sentence:** clearly articulated central idea that directly responds to topic; appropriately limited/focused topic; identification of literary work/author; proper thesis form (5)
- _____ **Body paragraphs (35):**
 - _____ Identifiable **topic sentences** offering **critical** comments relevant to thesis; clear identification of main points of support (5)
 - _____ **Relevant supporting ideas/adequate details** that defend the thesis rather than summarize or quote the literary work; analysis and interpretation rather than just reporting of incidents; depth of insight; concrete illustrative examples (15)
 - _____ Appropriate **organization/ effective control of subject** (5)
 - _____ **Coherence/logic/transition** within and between paragraphs (5)
 - _____ **Concluding sentences** (5)
- _____ **Conclusion:** restatement of thesis idea; coherent closure without repetition; adequate development (5)

Grammar/Style (25pts)

- _____ Sentence sense (CS/RO/FRAG/AWK/PAR/diction/variety/precision) (10)
- _____ Verb usage: appropriate tense, form, agreement (5)
- _____ Pronoun usage: agreement, case, reference (5)
- _____ Punctuation/mechanics/spelling (5)

Penalties

- _____ Plagiarism (-100) Essay receives a ZERO that cannot be made up.
- _____ Essay not on assigned topic (-100)

Comments/Suggestion for Improvement:

Total Score: _____

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Virginia State University

ENGL 315 African Literature Final Assessment – Essay Exam

Directions: Answer four (4) questions. **EACH** essay response should be a **minimum** of **ONE** typed page (double spaced, **12** pt font, 1-inch margins) but no more than **TWO** typed pages. The responses should draw upon the resource material on the Bb course site and assigned readings. **Limited SHORT primary source quotes** from the assigned texts may be included. However, total direct quotes from the text should not exceed **10%** of any essay response. In such cases, include proper intext documentation and a works cited page at the end of the exam following proper MLA Style.

TOPICS

1. Chinua Achebe envisions the role of the African writer as that of teacher, someone with three major functions in relation to society: an historian who rescues its past, a critic who analyzes its present, and a mentor who helps guide it towards its future. Consider Chinua Achebe's *Things Fall Apart* and Ousmane Sembene's *God's Bits of Wood*. In what ways does this social consciousness inform **each** text? Discuss and illustrate, providing examples from **both** authors' works (Achebe's novel and Sembene's novel).
2. Common western notions of African women include portraits of women who are trapped in social institutions (such as marriage) that reinforce their submission or subordinate position in African societies, Africans who have no voice and no agency. Having studied texts (both written and film) that feature African women, to what degree would you agree or disagree with such generalizations about women in Africa? Cite at **least any two or more** of the following works, providing concrete illustrative details to defend your position: *Faat Kine* (video), *So Long a Letter* (Bâ), *God's Bits of Wood* (Sembene), and *Purple Hibiscus* (Adichi).
3. Post-colonial literature is generally consistent in its concern about the **cultural and psychological** impact of colonial domination on Africa/Africans. Discuss how *Purple Hibiscus* by Chimamanda Adichi and *God's Bits of Wood* by Ousmane Sembene treat this issue. Considering the behavior and attitudes of key characters, you might think about, for example, the imposition of the colonizer's language and its negative impact on a culture, the role of culture (one's own or someone else's) in the struggle for identity and cultural authenticity, resulting tensions related to religious practices, etc. Supply examples from BOTH texts.
4. Both *So Long a Letter* (Bâ) and *Purple Hibiscus* (Adiche) depict young people coming of age in the context of nations and societies in transition. What are key societal changes chronicled by the authors in their depictions of post-independent Senegal and post-independent Nigeria? Think about adults around these youth (relatives or others in the community) that offer them alternative ways of thinking and alternative ways of responding to events that occur around them. Give examples from BOTH texts.
5. Refer to the identifying elements of the **epistolary novel** (available on Bb). Discuss significant characteristic elements of this literary form (at least 3 to 4) that shape Mariama Bâ's *So Long a Letter*. Be sure to organize your response around specific identifying elements of this literary form and not around plot details from the narrative. Support your discussion with **concrete** references from the narrative. If using cited passages from the narrative, be sure to use proper MLA form, including a work cited entry.

Countries on the Continent of Africa

