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Africa and the Black Atlantic World
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Kent State University

Books

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Diallo, Kadiatou, *My Heart Will Cross This Ocean: My Story, My Son, Amadou*. New York: Ballantine Books, 2003.

Du Bois, W.E.B. *W.E.B. Dubois: A Reader*. Ed. David Levering Lewis. New York: McMillan, 1995.

Fanon, Frantz. *Toward the African Revolution: Political Essays*. New York: Grove Press, 1988.

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Kitwana, Bakari, *The Hip Hop Generation: Young Blacks and the Crisis in African American Culture*. New York: Basic Civitas Books, 2003.

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- Wamba, Phillipe E. *Kinship: A Family's Journey in Africa and America*. New York: Penguin, 2000.
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Articles

- Amadiume, Ifi. "Gender and the Economy." *Male Daughters, Female Husbands: Gender and Society in an African Society*. London: Zed Books. 1987. 27-41.
- Chrisman, Laura. "Rethinking Black Atlanticism." *Black Scholar*. 30 (2000). 12-17.
- Gilroy, Paul. "Cultural Studies and Ethnic Absolutism." *Cultural Studies*. Ed. Lawrence Grossberg et al. New York, NY: Routledge. 1992. 187-198.
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Female Husbands: Studies of African Homosexualities. Ed. Stephen O. Murray and Will Roscoe. New York, NY: Palgrave. 1998. 1-18.

Films

Broomfield, Nick, dir. *Biggie & Tupac: The Story Behind the Murder of Rap's Biggest*

Superstars. All City Film. 2002.

Colton, Nicholas and Nick Goldon dir. *Wonders of the African World: The Black Kingdoms of the*

Nile. Alexandria, VA: Wall to Wall Television for BBC and PBS with ITEL. PBS Home

Video. 1999. (VHS)

--- *Wonders of the African World: The Road to Timbuktu*. Alexandria, VA: Wall to Wall

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Lacy, Madison Davis, dir. *Richard Wright: Black Boy*. San Francisco, CA: Mississippi

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--- *Kokombe: Nigerian Music*. Harcourt Films and Shanachie Records. 1988.

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Palcy, Euzhan, dir. *Rue Cases-Nègres Sugar Cane Alley*. New York, NY. SU.MA.FA.

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Sample Essay Question

In his essay "Of Our Spiritual Strivings," published in *W.E.B. Du Bois: A Reader* (1995), W.E.B. Du Bois writes:

The history of the American Negro is the history of this strife,--this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He would not Africanize America, for America has too much to teach the world and Africa. He would not bleach his Negro soul in a flood of white Americanism, for he knew that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American, without being cursed and spit upon by his fellows, without having the doors of Opportunity closed roughly in his face.

This, then, is the end of his striving: to be a co-worker in the kingdom of culture, to escape both death and isolation, to husband and use his best powers and his latent genius. These powers of body and mind have in the past been strangely wasted,

dispersed, or forgotten. The shadow of a mighty Negro past fits
through the tale of Ethiopia the Shadowy and of Egypt the Sphinx.
Throughout history, the powers of single black men flash here and
there like falling stars, and die sometimes before the world has
rightly gauged their brightness. (29).

Referring to examples drawn from both the film and book versions of Henry Louis Gates, Jr.'s *Wonders of the African World* as well as from Du Bois's assigned essays in *W.E.B. Du Bois: A Reader*, discuss the significance of Du Bois's statements as pertinent to the development of or relations between African and African American history and cultures. How do the book and film versions of *Wonders* illustrate the importance of Du Bois's arguments?