



“In Search of Our Mothers’ Gardens”:

Interrogating and Expanding Black Feminist Identities Through Africana Studies

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Whitewater Middle School

This curriculum unit is recommended for:
Women’s and gender studies, Africana studies, English language arts, grades 6-12

Keywords: Feminism, Womanism, Africa, Gender, Identity, Sex, Stereotypes

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This curriculum unit will provide middle school students with an introduction to feminist theory, with a focus on global feminism as embodied by African women. Students will consider each feminist issue through a literary or documentary touchstone, asking themselves and each other: “How is the personal political?” These academic inquiries will inspire self-reflection on identity, gender, and culture. In the words of Alice Walker, “In search of [their mothers’] gardens,” students will begin to develop and critique their own identities as feminists. To execute this unit thoughtfully, teachers should have at least a cursory background in women’s and gender studies. Teachers should also be culturally proficient, to the degree that they are comfortable teaching about and discussing race, sex, and gender with diverse young adults. Though it is highly adaptable, this curriculum is designed for use in an elective or enrichment course.

I will teach this unit during this year to 12 students in women’s and gender studies.

I give permission for Charlotte Teachers Institute to publish my curriculum unit in print and online. I understand that I will be credited as the author of my work.

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For my students, past, present, and future, may you always remember that feminism is for *everyone*.

Introduction

Leymah Gbowee, Liberian peace activist and recipient of the Nobel Prize, implored women to remember that: “You can never leave footprints that last if you are always walking on tip-toe.”¹ In my five years as a middle school English language arts teacher, I have observed a lot of young girls walking on their tip-toes. Indeed, my students, regardless of sex and gender identity, have a troubled relationship with feminism. As a female educator who discovered feminism only in my college years, I wonder how my adolescence might have been different if feminism had “found me” earlier in life. I wish for my students a greater awareness and freedom, that which accompanies an understanding of how gender bias and sexism operate—and how these scripts can be disregarded and rewritten.

Similarly, the disturbing Eurocentricity of our literary canon compels me to respond by introducing my students of color to texts that capture and complicate their understandings about Africa. Each year, our student body class contains children whose families have immigrated from Africa. In fact, in my classes alone, I teach students from Nigeria, Ghana, and Liberia. Often, these students are misunderstood, mocked, and ridiculed by their African American classmates. More disturbingly, perhaps, a number of my African students endeavor to “pass” as African American, seemingly embarrassed by their difference. As I follow my curiosity, I want to learn more about this disconnect and work to bridge the divide through my teaching. My highest hope is that students begin to view feminism and Africanness as useful, beautiful, and powerful.

Rationale

In beginning my preliminary inquiries, I spoke with some current and former students about their associations with Africa and feminism. I posed the following questions to my students: 1) When you think of Africa, what first comes to mind? 2) When you think of feminism, what first comes to mind?

There were some students who answered the way I expected—with “a single story.”² This is evidenced by the student who replied: “When I think of Africa, I think of hyenas, the wildlife, and early Egypt. And when I think of feminism, I think of Democrats... Liberals.” Many students associated Africa with poverty, starvation, drought, disease, the savanna, and charity work.

Nonetheless, many other students awed me with their thoughtful reflections. One young woman, a very prescient eighth grader, explained: “When I first think of Africa, I think of all the

diverse cultures and people. I hate when people think all Africans are poor and live in the middle of the desert....” In response to the second question, the same student wrote, “Feminism is women’s rights and the equality of the sexes. It could also mean the unity of sisterhood... There are so many definitions... of feminism; however, they all share a common goal to establish the equality of the sexes.”

In her viral TED Talk, “We Should All Be Feminists,” Chimamanda Ngozi Adichie defines a feminist as one “who believes in the social, political, and economic equality of the sexes.”³ bell hooks, on the other hand, describes feminism as “a movement to end sexism, sexist exploitation, and oppression.”⁴ A primary objective of this curriculum project is that students begin to define feminism *on their own terms*, through exposure to a multitude of stories about strong African women—women like Wangari Maathai, Ellen Johnson Sirleaf, Clementine Wamariya, the Chibok schoolgirls, Tchinda Andrade, and the “Witches” of Gambaga.

School and Student Demographics

I teach eighth-grade English language arts at Whitewater Middle School. Whitewater is located in West Charlotte and serves 835 students in total. Our school is designated as a high poverty school with 76 percent of students qualifying for free or reduced-price lunch. Racially, our student population is comprised of 435 African American students (52.1 percent), 289 Hispanic students (34.6 percent), 62 Asian students (7.4 percent), 37 white students (4.4 percent), and 10 bi-or multi-racial students (1.1 percent). Further, our school serves 122 students with disabilities (14.6 percent) and 127 English learners (15.2 percent).⁵

Whitewater Middle School is a Title I school. We have spent the past three years engaged in “turnaround work” after years of being low-performing per growth and grade-level proficiency measures using the state’s end-of-grade tests as the primary metric. Finally, at the beginning of this academic year, we were categorized as a “C School.” When I first began teaching at Whitewater, we were an “F School.” This achievement was especially meaningful for many of our veteran faculty and staff.

From my vantage point, I believe that this “deficit” is more reflective of our students, their families, and communities being both underserved and under resourced. As Diane Ravitch, educational policy analyst and historian of education, writes: “segregation [and] poverty... are root causes of poor academic performance.”⁶ Despite these labels and obstacles, we possess a student body that is dynamic, engaged, and eager to engage in deep thinking.

In 2016, we received a competitive grant and were thus named a Digital Promise Verizon Innovative Learning School. This initiative equipped every student and teacher in our school with an iPad and a data plan. We also received extensive teacher training and support to leverage the impact of this technology in our classrooms. This year, our school will become one of the first in the nation to be outfitted with a Fifth Generation Mobile Network (5G).

Last academic year, we introduced a partial magnet program focusing on environmental sustainability and STEM (science, technology, engineering, and math) topics. This program

continues to expand through a curricular initiative on Circular Economies with Wells-Fargo and Envision Charlotte.

I teach three fifty-minute blocks of English language arts, two for eighth graders and one for seventh graders. Two of these classes are English Learner (EL) inclusion blocks and are co-taught with our school's EL specialists.

Our school and district are presently in a transitional phase. We have a new superintendent, a new principal, a new English language arts curriculum, and a new schedule. While I initially found these changes daunting, I have discovered that they represent promise and possibility for transformation and progress. In particular, I feel optimistic about the introduction of a weekly enrichment block to our course schedule. Previously, our students had very little opportunity to engage in extracurricular activities, other than athletics. Many students rely on school buses for their sole transportation to and from school. Further, there was no time built into the school day for extracurricular pursuits. The weekly enrichment block will now allow all students to choose a club or special topics course each year, which they will attend on a weekly basis for one hour. I will teach my curriculum unit during this time to students in sixth through eighth grades who have expressed an interest in the special topics course. The course will be advertised and promoted through flyers and a digital video, both of which are included in the Teacher Resources list.

Unit Goals

This unit is designed to be interdisciplinary, blending both women's and gender studies and Africana studies. Furthermore, I seek to embed elements of Restorative Justice practices, a pedagogical focus for our school community for the 2019-2020 academic year.

A principle goal of this unit is that students explore the following essential questions: What is feminism? Is feminism responsive to and inclusive of the lived experiences of African women? Of African American women? Of women of color? Is patriarchy inevitable? What matriarchal/matrilineal societies exist/existed on the continent? How do "women's issues" in Africa differ from "women's issues" in the United States? How have women shaped contemporary African societies? What is the relationship between African feminism and anti-colonialism? Students will utilize the central texts Chimamanda Ngozi Adichie's *We Should All Be Feminists* and *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions*, selected supplementary films and texts, and their own experiences to inform their thinking.

From a skills-based perspective, students will be introduced to critical literary theory and will be reading, or in many cases, viewing, assigned texts through a gender-based lens. Advanced students may also be tasked with "reading" given texts through the lenses of Critical Race Theory or Marxism.

This thinking will then be shared through Community Circles, which will be led by students. Each week, a given student will be tasked with preparing discussion questions for the Community Circle, based on the assigned stimulus. Now utilized widely in schools, Community Circles are rooted in the tradition of Talking Circles, which were and are practiced by many

indigenous peoples, including by the Bantu-Kongo people, who call the practice “Mbongi.”⁷ A Community Circle is a safe discussion space wherein the students and the teacher form a seated circle, so that all group members’ faces are visible to one another. While Community Circles might be used for academic discussion, they also hold an equally important goal of strengthening community. Ideally, Community Circles increase student engagement, by providing young adults with the opportunity to express differing opinions and thoughts in an environment that is academically safe and non-judgmental.

A summative unit goal is that students envision and execute a collaborative education and outreach project to coincide with International Women’s Day, which addresses the topics of the course. This effort could take many forms—from sewing and assembling “Days for Girls” Healthy Menstruation Kits to designing and creating a school mural of African and African American feminists. I also intend for students to engage actively in a number of cultural experiences within our broader community, which will enable them to connect with African women in Charlotte. Finally, an aspirational objective for this unit is that students are exposed and introduced to a broad survey of African culture, with a focus on food, music, traditions, customs, languages, and politics.

The standards for this curriculum unit are drawn from The Center for Global Education’s Global Competency Outcomes, an affiliate of The Asia Society. These standards address Global Citizenship Education in K-12 classrooms and are a leading resource for global educators internationally. The standards focus on four areas of knowledge: investigating the world, recognizing perspectives, communicating ideas, and taking action. I have chosen to use these standards because the course material is non-traditional and no such state standards exist for women’s studies or Africana studies.

At the conclusion of our coursework, I hope that the exhortation of Zimbabwean women’s rights activist, Betty Mkhoni, will be imprinted on my students’ minds and hearts: “I am a feminist because I have never lived in any world that is inhabitable, except the world of women and girls.”⁸

Content Research

In her celebrated essay, “In Search of Our Mothers’ Garden,” activist, writer, and self-proclaimed womanist, Alice Walker, makes a pointed distinction between feminists and womanists: “A black feminist or feminist of color...Usually referring to outrageous, audacious, courageous or willful behavior. Wanting to know more and in greater depth than is considered ‘good’ for one...Responsible. In charge. Serious. Loves music. Loves dance. Loves the moon. Loves the Spirit. Loves love and food and roundness. Loves struggle. Loves the Folk. Loves herself. Regardless.”⁹

Walker felt compelled to distinguish black feminisms from the Second-Wave Feminism, which was largely dominated by white women, and thus, imbued with anti-blackness. In the same vein, many feminist scholars find it both useful and *necessary* to distinguish black feminisms from African feminisms. African feminisms are as diverse as the continent itself and

include: Radical African Feminism, Afrocentric African Feminism, Grassroots African Feminism, Stiwanism, Nego-feminism, Motherism, Islamic Feminism and Femalism.¹⁰

I imagine that my students may embrace Radical African Feminism and Grassroots African Feminism. Radical African Feminism is characterized by: “analyses of sexuality in the African context... unrelenting critiques of African patriarchy, Western capitalism, and neo-colonialist interventions... and rejects heterosexis[m]...call[ing] for progressive African gender ideologies.”¹¹ Grassroots African Feminism emerges in the 1980s and 1990s, with a focus on issues like poverty alleviation, education on female circumcision, and domestic violence awareness. This African feminism resulted in extensive coalition building among diverse groups of African women, like Leymah Gbowee’s Women of Liberia Mass Action for Peace, an alliance of Christian and Muslim women in Monrovia, Liberia, organizing to end the fourteen year long civil war in that country.

In contrast, Afrocentric African Feminism, Motherism, and Nego-feminism may speak more to the experiences of my students’ mothers and grandmothers. Afrocentric African Feminism and Motherism center around “African values” that might otherwise be deemed sexist or homophobic. Both feminisms uplift mothering as a means of elevating and maintaining African culture. Nego-feminism expresses feminism as a means of “negotiation” and “no ego.” In this context, feminism is a strategy used to negotiate patriarchal structures, while ensuring the best possible outcomes for the Nego-feminist herself.¹² In Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*, a celebrated novel that follows the Nigerian Civil War, Olanna’s embrace of her husband Odenigbo’s illegitimate child is an apt example of Nego-feminism in action. Olanna gets the child she has long hoped for and struggled to conceive, while still retaining her relationship with Odenigbo—and the advantages that accompany it. Her ego might be hurt, but she has, in her view, negotiated the best possible outcome for herself and her family.

Islamic feminism contends with the myopic viewpoint that one cannot be both Muslim and feminist. Islamic feminists, or African Muslim feminists, uphold the Quranic values of modesty, obedience, and virtuosity, while still pursuing and embracing education, freedom of choice, and independence.

Stiwanism, a term coined by Molaria Ogundipe, views feminism as a vehicle for STIWA, or Social Transformation in Africa Including Women. Ogundipe characterizes Stiwanism as resisting Western feminism, giving specific attention to African women, celebrating indigenous feminism, promoting socio-political transformation on the African continent, and recognizing the important of both individual and collective identity.¹³

Finally, Femalism is a feminism developed by the African feminist theorist, Chioma Opara. Opara characterizes femalism as: “a hue of African feminism. [It] is a softer tone than liberal feminism and highly polarized from radical feminism.”¹⁴ Femalism emphasizes and celebrates the female body. Opara views Mother Africa as tantamount to the female body. Thus, in order for the continent to be liberated, African women must first be liberated.

In speaking about the history of feminisms in Africa, Amina Mama, Nigerian-British feminist and academic, asserted that there have been three distinct schools of thought on

feminism within the continent. First, many Africans feel that feminism has no relevance in Africa because it is “an invention of the West.” Secondly, others see feminism as useful, but find the term itself problematic. Finally, others still embrace feminism wholesale, opting to make it their “own by filling the name with meaning.”¹⁵ In fact, Filomena Chioma Steady boldly proclaimed that African women were the *original* feminists!¹⁶

Beyond theory lies practice and application, concerns that are often more immediate for educators. A consideration of practice begs the question: Why African feminisms? While both Africa and feminist theory may seem far removed from our students’ lived experiences, and moreover, the curriculum, this distance is exaggerated by the Eurocentrism and patriarchal structures that have long dominated education in the United States. On the contrary, I believe that African feminist studies can transform a student’s educational experience, and thus, their life.

In their 2008 article, “I Didn’t Know There Were Cities in Africa!” educators Brenda Randolph and Elizabeth DeMulder, highlight the stereotypes children and adults hold about the African continent. In reviewing children’s literature on Africa, the authors found that “books about Africa [present] skewed or incomplete images. More than 90 percent... show only rural or village life and jungles.”¹⁷ This reinforces the narrative that Africa is distinguished by its wildlife, poverty, conflict, disease, and barbarism. Indeed, I found these thought patterns reflected in the mindsets of my own students who, when asked to share what they knew about Africa before a study of Linda Sue Park’s *A Long Walk to Water*, described a continent marked by drought, tribes, cannibalism, dirty water, and bad food.

Randolph and DeMulder note that this “single story” damages students by encouraging deficit perspectives of African Americans, contributing to internalized racism, and promoting poor treatment of first-generation African immigrants and refugees. Ultimately, this can lead to a continued pattern of paternalistic and damaging relationships between the United States and African countries, as young people become adults with power and influence.

As the authors explain negative stereotypes of Africa have been used historically by the United States and other Western powers to justify enslavement, colonialism, warmongering, white saviorism, environmental exploitation, and regressive aid policies. Notably, this is rarely taught in our students’ history classes. The cumulative effects of these tropes, which I have witnessed in my own classroom over the years, is that black students begin to reject their heritage and white students have further confirmation of their biases.

Moreover, this bias is reflected in our classrooms and curricula as schools act as sites for reinforcing misconceptions and preconceptions about the continent devoid of reality, nuance, and depth. This extends to Charlotte-Mecklenburg School’s curriculum guides for world history, a compulsory course for all ninth-grade students. Teaching about Africa per these documents is cursory and limited to the following: early African civilizations, the slave trade, the Scramble for Africa, Nelson Mandela’s rise to power, the Rwandan conflict, and genocide in Darfur.¹⁸

Similarly, the dearth of writing, research, and curricula on women’s and gender studies in the secondary classroom is striking. Most resources I located were either extremely dated or

framed women's studies as women's history. Further, most women's studies literature deals overwhelmingly with the concerns of white middle- and upper-class women. Even well-regarded syllabi introducing women's studies to college students frame the concerns of women of color, or third-wave feminism, as an addendum to their course readings. It's worth noting that, at present, Charlotte-Mecklenburg Schools offers no coursework in women's and gender studies. In fact, in 2015, the Women's Media Center reported that while no exact number is known, there exist an estimated few dozen high schools nationwide that offer a women's studies elective.¹⁹ Lastly, I found that most of the high school courses in existence are offered at elite private schools or public schools that cater to affluent families.

Zora Neale Hurston once described black women as “the mules of the world.”²⁰ In other words, black women globally do the work that black men, white men, and white women refuse to take on. A similar message emerged following the 2018 special election in Alabama between Roy Moore and Doug Jones. According to many analyses, the progressive candidate, Doug Jones, won because black women turned out to vote. Tweets, memes, and headlines proclaimed: “Black women will save us!” And, according to 2016 exit polls, black women were Hillary Clinton's strongest supporters—with 94 percent of black women voting for the Democratic presidential candidate. Tamika Mallory, a black feminist, rightly asks, however: “Who will save black women?”²¹ Black women have the highest rates of maternal mortality. The murder of black transgender women is a national crisis. In the age of Sandra Bland, Atatiana Jefferson, #OscarsSoWhite, #SayHerName, and #MeToo, our young people desperately need what black feminism offers—an intersectional discourse that considers both gender and race as we seek to reckon with systemic racism and institutionalized sexism.

So why do middle schoolers need African feminism? Because, as bell hooks asserts, feminism offers us a world where “fully self-actualized people are able to create beloved community, to live together, realizing our dreams of freedom and justice...”²² But African feminism takes this utopian vision and extends it to women globally, not just those with class power or those born in the Global North. To borrow a proverb from Southern Africa, African feminisms impress upon students “Motho ke motho ka batho ba bangwe,” or “I am because we are.”²³

Instructional Implementation

Teaching Strategies

This elective course will use excerpted readings, films, and documentaries as the basis for feminist inquiries. Furthermore, I have attempted to incorporate experiential learning wherever possible, such that students' understanding of African feminisms is rooted in the city of Charlotte and those who contribute to the city's broadening diversity. To that end, and in an effort to be student-centered, this course is not lecture-based. Students will co-create understanding about feminisms through Talking Circles, which allow them to parse through essential question and assigned readings. I have attempted to include several opportunities to engage in cultural events, like a West African dance class, a community concert performed by an African choir, and a dinner at a local Ethiopian restaurant, owned and operated by a woman.

Classroom Teas will offer students an opportunity to engage with guest speakers who will provide varied perspectives on feminist issues. This is an especially important component of the curriculum as I consider my own biases and limitations as a white woman teaching a course on African Feminism to black and brown young adults.

Finally, students will collaboratively draft a classroom feminist manifesto of their own after reading excerpts of several, including: “The Combahee River Collective Statement,” “A Day With Feminism” by Jennifer Baumgardner and Amy Richards, *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* by Chimamanda Ngozi Adichie, and the “Charter of Feminist Principles for African Feminists.”

While these strategies provide a rough outline of my plans for the course, I should note that I plan for the direction of the course to be adapted to students’ needs and interests, especially as it is an elective with a small enrollment of just twelve students. Given that we have very little constraints from the state, district, or school, I want to take advantage of this rare intellectual freedom and provide my students with the best experience possible by being open and flexible in my planning and instruction.

Classroom Lessons and Activities

I have included below the first lesson plan, which frames the work of the course, as well as two activities that are significant to the development of a feminist consciousness within the context of the class: the template students will use to review films through a feminist lens and the feminist manifesto activity mentioned in the previous section.

Teacher Name: Kenan Kerr

Subject/Grade: African Feminism, Sixth through eighth grades

Date: 2019-2020

“The Danger of a Single Story”: Interrogating our Understandings of Africa and African Women (Lesson Plan #1)

<p>Objective & Standard</p>	<p>Students can develop a position based on evidence from sources that reflects a particular perspective in response to a global question, drawing conclusions that reflect a partial understanding of the issue.</p> <p>I can develop a position in response to a global question. This means my response needs to be supported by the evidence I’ve selected.</p> <p>[Drawn from The Asia Society’s Performance Outcomes and I Can Statements for Global Leadership, Eighth Grade]</p>
<p>Essential Questions</p>	<p>In what ways do “single stories” impact our own identities, how we view others, and the choices we make? What “single stories” do we hold about Africa? About women? About feminism?</p>

<p>Lesson Prep/Materials</p>	<p>Obtain journals for all students, and optionally, materials for decorating the covers (magazines for collage work, stickers, etc.) Arrange chairs in a circle. Acquire a thoughtful Talking Piece. I use a plush doll of Frida Kahlo.</p> 
<p>Introduction & Lesson Hook</p>	<p>Human Barometer Activity</p> <p>Students “take a stand” as the teacher reads aloud the following statements about feminism:</p> <ul style="list-style-type: none"> -All women should be feminists. -All women experience sexism in the same way. -Women who describe themselves as “pro-life” cannot be feminists. -Feminism should include the rights and needs of trans women. -Feminism should include all issues that impact women, including racial justice and immigrants’ rights. -The feminist movement should be inclusive to all people who want to participate, including men. -We don’t need feminism anymore. -Feminism failed because it was divisive and exclusive.
<p>Listen.</p>	<p>Tell students that stereotypes are a type of story that we tell about individuals based on our beliefs (erroneous or accurate) about a group to which they belong. Remind students that today they will be exploring the relationship between storytelling and stereotyping, as well as what it means to have a “single story” of a person, or group of people, or a place.</p> <p>Screen Chimamanda Ngozi Adichie’s TED Talk, “The Danger of a Single Story” [18:43]. As students watch, have them jot down the “single stories” or stereotypes Adichie mentions about Africa.</p>
<p>Think. Feel.</p>	<p>Establish “Ways of Being” for Community Circles. Some suggested options for agreements are:</p> <ol style="list-style-type: none"> 1. Courageous Conversations: Stay Engaged, Experience Discomfort, Speak Your Truth, Expect/Accept Non-Closure 2. Restorative Communities Circle Agreements: Respect the Talking Piece, Speak from your Heart, Listen with your Heart, Speak with Respect, Listen with Respect, Say Just Enough, Honor Privacy, Bring Our Best Selves 3. An adaptation of Nancy Schniedewind’s “Feminist Values: Guidelines for Teaching Methodology in Women’s Studies”: Development of an Atmosphere of Mutual Respect, Trust, and Community in the Classroom, Shared Leadership, Cooperative Structures, Cooperative Structures, Integration of Cognitive and Effective Learning, and Action.

	<p>Begin the course’s first Circle with the following inquiries:</p> <ul style="list-style-type: none"> -What single stories have you noticed that others have about you? What dilemmas have you experienced when others view you differently than you view yourself? -What single stories have you noticed that you hold about others? What dilemmas have you seen arise when we view others differently than they view themselves? -What are single stories that we hold about Africa? -What are single stories that we hold about women? About black women?
<p>Act.</p>	<p>Reflect in your Consciousness Raising Journal: Here are some definitions of feminism. Are you a feminist? Why or why not?</p> <div data-bbox="441 632 1367 1035"> </div> <div data-bbox="441 1073 1349 1587"> </div>
<p>Closing</p>	<p>Invite students to read excerpts from their reflection above. Share your feminist story! How did you, in the words of bell hooks, “come closer to feminism”?</p>
<p>Homework</p>	<p>Decorate your Consciousness Raising journals! Follow @everydayafrica on Instagram. Before next Wednesday, write about a post on the account that features women. What do you see? What do you think? What do you wonder?</p>

FEMINIST FILM CRITIQUE
AFRICAN FEMINISMS



Written by:
Date submitted:
Title:

Director:
Year Released:
Genre:

How does the film reflect or subvert traditional gender roles?

Do the women in the film have power? If so, what kind of power is it? Political? Economic? Social? Psychological?

What does the film imply about the possibilities of sisterhood as a mode of resisting patriarchy?

I give this film



My explanation for the rating:

Feminist Manifesto Jigsaw

In your expert groups, determine who will read each of the following manifestos:

- A. "The Combahee River Collective Statement," The Combahee River Collective, 1976.
- B. "A Day With Feminism," from *Manifesta: Young Women, Feminism, and the Future* by Jennifer Baumgardner and Amy Richards, 2000.
- C. "Charter of Feminist Principle for African Feminists," The African Feminist Forum, 2006.
- D. Excerpts from *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* by Chimamanda Ngozi Adichie, 2017.

Now, move to your Jigsaw groups and read your assigned manifesto. As you read, consider the following: what social problems are the feminist groups addressing in their manifestos? Make notes below.

1. _____
2. _____
3. _____
4. _____
5. _____

Move back to your Expert groups and share out! What social problems was each group addressing in their manifesto? Was there any overlap between groups? Discuss.

Now, which of those problems are we still grappling with today? What other issues are of concern to you? What might feminism have to say about those issues? Draft your own Feminist Manifesto below:

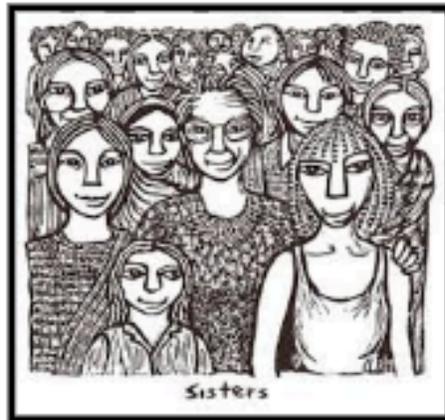
1. We want

2. We want

3. We want

4. We want

5. We want



Template for Feminist Manifesto Jigsaw Activity, a precursor to drafting the class Feminist Manifesto, K. Kerr, 2019.

Assessments

Assessments for this course are somewhat informal, due to the aforementioned flexible nature of this enrichment block. Formative assessments include Consciousness Raising Journal entries, which will allow each student to reflect on her personal journey throughout the year as she “comes closer to feminism” and students’ participation in Community Circles, which will demonstrate evidence of their reading, analysis, and application of course texts and concepts.

Summative assessments include students’ final drafts of their individual Feminist Manifestos, Feminist Film Critiques, and their participation in the International Women’s Day project, which at present, is envisioned as either a site-specific artistic intervention or an outreach initiative. I am tasking students with determining the specifics of their project, but some possible examples may include:

-A Faith Ringgold inspired Story Quilt, depicting the lives of notable African feminists encountered through our coursework, which might be displayed in our school building or at a community location like the Harvey B. Gantt Center for African American Arts and Culture or the Tuckasegee Recreation Center, a space that serves as a hub for many of our students at Whitewater Middle School.



-Design and weaving of Kente cloth inspired by feminist values, like solidarity, equity, and truth-telling. Again, students would display at a significant community site.



-Teach-In at school about menstrual health, connected to our learning about the work of organizations like Days for Girls. Students could collect feminine hygiene supplies for homeless or incarcerated women in Charlotte, two populations close to home who also suffer from lack of access to pads and tampons.

Appendix 1: Teaching Standards

[The Asia Society's Center for Global Education, Global Leadership Performance Outcomes for Grade 8, 2013]

Investigate the World

What is the evidence that a student can initiate investigations of the world by framing questions, analyzing and synthesizing relevant evidence, and drawing reasonable conclusions about global issues?

- Poses a researchable question on a local, regional, and/or global issue, and provides a general reason for its significance to the global community
- Selects and uses a variety of sources to identify relevant evidence that addresses a global question.
- Analyzes and integrates evidence from sources to develop a response to a global question.
- Develops a position based on evidence from sources that reflects a particular perspective in response to a global question, drawing conclusions that reflect a partial understanding of the issue.

Recognize Perspectives

What is the evidence that a student can recognize, articulate, and apply an understanding of different perspectives (including his/her/their own)?

- Expresses a clear personal perspective on a situation, event, issue, or phenomenon.
- Summarizes the perspectives of other people, groups, or scholars, which may be different from their own perspective.
- Summarizes how perspectives affect how different people react to a situation, event, issue, or phenomenon.
- Identifies alternative perspectives on a situation, event, issue, or phenomenon, and makes connections to a contextual factor, such as access to knowledge, technology, or resources.

Communicate Ideas

What is the evidence that a student can select and apply appropriate tools and strategies to communicate and collaborate effectively, meeting the needs and expectations of diverse individuals and groups?

- Predicts how a specific audience with particular perspectives will respond to communicated information.
- Demonstrates an understanding of a specific audience by communicating and collaborating using generally appropriate verbal and non-verbal behavior, languages, and strategies.

- Selects and applies appropriate resources, such as technology and media in various world languages, to communicate and collaborate with individuals from a background different from their own.
- Makes observations about audience response and/or feedback, and proposes appropriate changes in communication choices.

Take Action

What is the evidence that a student can translate his/her/their ideas, concerns, and findings into appropriate and responsible individual or collaborative actions to improve conditions?

- Participates in collaborative opportunities for action to address a situation, event, issue or phenomenon. • Plans actions based on evidence and the perceived potential for impact.
- Acts individually or collaboratively in response to a local, regional, or global situation, in a way that is appropriate and intended to improve the situation.
- Reflects on the appropriateness of own actions and advocacy for improvement

Appendix 2: Syllabus

In Search of Our Mothers' Gardens: African Feminist Thought for Young Feminists Academic Enrichment

Wednesdays from 8:45-9:45 AM
2019-2020

Contact Information

Kenan Kerr, M.Ed.
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Room C-15

Course Description and Course Goals

- This course will provide students with an introduction to feminist theory, with a focus on Global Feminism as embodied by African women. Students will consider each feminist issue through a literary or documentary touchstone. These academic inquiries will inspire self-reflection on identity, gender, and culture. In the words of Alice Walker: "In search of [our mothers'] gardens," we will begin to develop and critique our own identities as feminists.
- As this is designed to be a discussion-based class, students will utilize circles to analyze and critique texts, including films, documentaries, music, and visual art. Students are expected to engage in outside reading and will have occasional homework for this course. At the culmination of our year together, students will design and execute an outreach and education project to coincide with International Women's Day on March 8, 2020.
- While this class will be offered to students in grades 6-8, it may not be suitable for everyone. Engaging with much of the subject matter will require cultural sensitivity, empathy, and maturity. Further, students and families should be advised that sensitive topics like misogyny, sexual violence, the global HIV/AIDS epidemic, terrorism, and war will be discussed frankly within an academic context. As such, students must return a permission letter, with their own signature, as well as their parent or guardian's signature, to remain enrolled in the course. Families are encouraged to talk with their students about their learning in class and are always welcome to attend any screenings or special events.

Texts, Materials, and Experiences

- Films:
 - Femmes Aux Yeux Ouverts* (Berkina Faso, Mali, Senegal, and Benin)
 - Tchindas* (Cape Verde)
 - Rape for Who I Am* (South Africa)
 - Liyana* (Eswatini)
 - Mrs. Goundo's Daughter* (Mali)
 - Taking Root: The Vision of Wangari Maathai* (Kenya)

-*Nothing Without Us: The Women Who Will End AIDS* (Nigeria, Burundi, and the United States)

-*The Witches of Gambaga* (Ghana)

-*UMOJA: No Men Allowed* (Kenya)

-*Pray the Devil Back to Hell* (Liberia)

- Texts:

- We Should All Be Feminists* by Chimamanda Ngozi Adichie (Nigeria)

- Dear Ijeawela, or a Feminist Manifesto in Fifteen Suggestions* by Chimamanda Ngozi Adichie (Nigeria)

- The Girl Who Smiled Beads* by Clementine Wamariya (Rwanda)

- Buried Beneath the Baobab Tree* by Adaobi Tricia Nwaubani (Nigeria)

- So Long a Letter* by Mariama Ba (Senegal)

- Selected excerpts from other texts

- Experiences:

- Classroom teas with local African women

- Optional: Nanioubolo African Dance and Drum conference, November 1st-3rd, Fuzion Force Entertainment Academy

- International Community Mass Choir of Charlotte North Carolina Annual Christmas Concert, Sunday, December 8th, 5:30-8:30 PM, Studio 658

- End-of-Course Celebration at Nile Grocery and Café, May 2019, Time TBD.

Grading

- This is not a traditional core academic course. Nonetheless, students will regularly be assigned readings and assignments, which they are expected to complete in full. Students are also required to attend the Touchstone events above, and thus, will need reliable transportation.

- I recognize that different kinds of assignments feed into the strengths of different students, and I work to provide a variety of opportunities for you to demonstrate your learning. Per CMS policy, formal grades, which are more heavily weighted, include: our final class project, Africa map post-test, and Circle preparation. Informal grades include: participation, Africa map pre-test, and documentary analyses.

Grading Scale:	
90-100	A
80-89	B
70-79	C
60-69	D
59-Below	F

- When a student is not present in class, (s)he is required to obtain their makeup work, whether the absence is excused or unexcused. Work will always be placed in the hanging file folder at our classroom's entrance. Following an absence, students have ten days to turn in makeup work without any penalty. After this ten-day grace period, students lose ten points for each

day work is “missing.” If a student is present in class, but simply does not turn in her/his work, there is no grace period. Students may receive a 50 for “missing” formal assignments and a 0 for “missing” informal assignments.

Course Schedule

Date	Topics/Assigned Readings/Tasks	Major Assignments and Deadlines
Oct. 30	<p>“The Danger of a Single Story”: Interrogating our Understandings of Africa and African Women</p> <ul style="list-style-type: none"> -“The Danger of a Single Story” TED Talk, Chimamanda Ngozi Adichie (19 minutes) -Excerpts from <i>We Should All Be Feminists</i> by Chimamanda Ngozi Adichie -“Everyday Africa” Instagram account 	<p>Start <i>We Should All Be Feminists</i>, due Nov. 13th</p> <p>Make plans to attend West African dance class on weekend on Nov. 1st!</p>
Nov. 6	<p>“We Should All Be Feminists”: Why do women need feminism? What does it mean for <i>me</i>?</p> <ul style="list-style-type: none"> -Excerpts from <i>We Should All Be Feminists</i> -Equal Rights: What Gets in the Way? Activity 	
Nov. 13	<p>“Womanist is to Feminist as Purple is to Lavender”: Feminism? Womanism? What’s the difference? Why does it matter?</p> <ul style="list-style-type: none"> -Excerpts from <i>In Search of Our Mothers’ Gardens</i> by Alice Walker -Excerpts from <i>Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions</i> by Chimamanda Ngozi Adichie -The Weight of Oppression Activity 	<p>Start <i>Dear Ijeawele</i>, due Dec. 4</p>
Nov. 20	<p>Feminist Issues in Africa</p> <ul style="list-style-type: none"> -Screen Anne-Laure Folly’s <i>Femmes Aux Yeux Ouverts</i> (52 minutes) -Map Pre-Test 	<p>Come to class next week with an idea for our “Feminist Manifesto.”</p>

Dec. 4	<p>What is gender?</p> <ul style="list-style-type: none"> -Screen Pablo Garcia Perez De Lara's <i>Tchindas</i> (1 hr. 34 minutes) -Genderbread Person Activity 	Make plans to attend concert on December 8 th !
Dec. 11	<p>Gender Diversity</p> <ul style="list-style-type: none"> -Screen Pablo Garcia Perez De Lara's <i>Tchindas</i> (1 hr. 34 minutes) -Third Genders in Africa, Presently and Historically -Drafting Feminist Manifesto 	
Dec. 18	<p>Perceptions of Sexual Orientation in South Africa</p> <ul style="list-style-type: none"> -Screen Lovinsa Kavuma's <i>Rape for Who I Am</i> (27 minutes) -Identity Signs Activity 	
Jan. 8	<p>Coming of Age</p> <ul style="list-style-type: none"> -Screen Aaron and Amanda Kopp's <i>Liyana</i> (77 minutes) 	
Jan. 15	Classroom Tea with Lisa Sido, Nigeria	
Jan. 22	<p>Coming of Age</p> <ul style="list-style-type: none"> -Screen Barbara Attie and Janet Goldwater's <i>Mrs. Goundo's Daughter</i> (60 minutes) 	
Jan. 29	Prepare for Int'l Women's Day Final Project!	
Feb. 5	Prepare for Int'l Women's Day Final Project!	
Feb. 12	Prepare for Int'l Women's Day Final Project!	
Feb. 19	Prepare for Int'l Women's Day Final Project!	
Feb. 26	<p>Environment</p> <ul style="list-style-type: none"> -Screen Alan Dater's <i>Taking Root: The Vision of Wangari Maathai</i> (1 hr. 21 minutes) 	
Mar. 4	<p>Environment</p> <ul style="list-style-type: none"> -<i>One Plastic Bag: Isatou Ceesay and the Recycling Women of the Gambia</i> by Miranda Paul -STEAM Challenge 	Int'l Women's Day is on March 8!
Mar. 11	<p>Health</p> <ul style="list-style-type: none"> -Screen Harriet Hirschorn's <i>Nothing Without Us: The Women Who</i> 	

	<i>Will End AIDS</i> (67 minutes)	
Mar. 18	Health -Days for Girls and Menstrual Hygiene	
Mar. 25	Politics and Government: Gender Quotas in African Parliaments— A Feminist Idea? Classroom Tea with Dr. Beth Whitaker	
Apr. 1	Religion -Screen Yaba Badoe’s <i>Witches of Gambaga</i> (55 minutes)	
Apr. 8	Conflict and Terrorism -Explore #BringBackOurGirls - <i>Buried Beneath the Baobab Tree</i> by Adaobi Tricia Nwaubani	
Apr. 22	Conflict and Terrorism - <i>Buried Beneath the Baobab Tree</i> by Adaobi Tricia Nwaubani	Finish <i>Buried Beneath the Baobab Tree</i> by next week.
Apr. 29	Refugees and Migrants - <i>The Girl Who Smiled Beads</i> by Clementine Wamariya	
May 6	Refugees and Migrants - <i>The Girl Who Smiled Beads</i> by Clementine Wamariya	Finish <i>The Girl Who Smiled Beads</i> by next week.
May 13	Female Friendship - <i>So Long a Letter</i> by Mariama Ba	
May 20	Female Friendship - <i>So Long a Letter</i> by Mariama Ba	Finish <i>So Long a Letter</i> by next week.
May 27	Sisterhood is Powerful -Screen Elizabeth Tadi’s <i>UMOJA: No Men Allowed</i> (32 minutes) -Excerpts from <i>The Color Purple</i> by Alice Walker -Map Post-Test	
Jun. 4	Sisterhood is Powerful -Screen Gini Reticker’s <i>Pray the Devil Back to Hell</i> (1 hr. 12 minutes)	

List of Materials for Classroom Use

Adichie, Chimamanda Ngozi. *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions*. New York, NY: Alfred A. Knopf, 2017.

Chimamanda Adichie's short text was composed for a friend's daughter, advising this new baby girl on how to live life as a feminist. This is an accessible entry point to feminism for young people, written by a Nigerian author.

Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. New York, NY: Anchor Books, 2015.

This Adichie book captures the famous TED Talk delivered by the writer in which she makes her case for feminism. Adichie's feminism is one marked by inclusion. Again, this text presents a direct and applicable interpretation of feminist principles.

Attie, Barbara and Janet Goldwater. *Mrs. Goundo's Daughter*. 2009; New York, NY: Women Make Movies. Streaming Video.

This documentary profiles the struggle of a Malian mother as she moves countries to protect her daughter from female circumcision. The film also provides a critique of American policy towards refugees and asylum seekers.

Ba, Mariama. *So Long a Letter*. Long Grove, IL: Waveland Press, 2012.

Ba, a Senegalese author, presents a compelling portrait of female friendship in West Africa, while also detailing a woman's inner turmoil after her husband decides to take a second wife. This is a short epistolary novella, which is ideal for excerpted reading.

Collective Eye Films. *Witches of Gambaga*. 2011; San Francisco, CA: Kanopy, 2017. Streaming Video.

This documentary profiles the lives of Ghanaian women who have been exiled by their communities for practicing "witchcraft." The film illustrates how feminist struggles in rural Africa might differ from the typical struggles of Western feminists.

De Lara, Pablo Garcia Perez and Marc Serena, dir. *Tchindas*. 2015; Doble Banda. Streaming Video.

Tchindas follows a trans-woman who is a local celebrity in her native Cape Verde. The film calls into question the perception that all of Africa is disapproving of the LGBTQ community. It also calls into question "traditional" ideas about gender identity and gender expression.

Films on Demand. *Umoja, The Village Where Men are Forbidden*. 2008; New York, NY: Films Media Group, 2010. Streaming Video.

Umoja is a film that celebrates female solidarity. The women of this village were abandoned by their husbands and families after they were raped by British soldiers. They have united to create their own community without men. This film also challenges viewers to imagine what a matriarchal society might look like.

Folly, Anne-Laure, dir. *Femmes Aux Yeux Ouverts*. 1994; San Francisco, CA: Kanopy, 2015. Streaming Video.

Women With Closed Eyes presents the perspectives of West African women on a host of controversial issues associated with feminist struggle on the African continent—female circumcision, marital rights, reproductive health, and economic and political rights. Students’ assumptions will be called into question as we hear from the women on the ground, many of whom are engaged in grassroots organizing.

Hirshom, Harriet, dir. *Nothing Without Us: The Women Who Will End AIDS*. 2017; San Francisco, CA, 2019. Streaming Video.

This film celebrates the grassroots activism of HIV-positive women in the global fight against AIDs. It also unifies the struggles African American and African women face as it profiles activists in the United States and in Africa.

Kavuma, Lavinsa, dir. *Rape for Who I Am*. 2006; Streaming Video.

The documentary elevates the narratives of South African lesbian women who have experienced sexual violence due to homophobia and misogyny. This is a short film, which makes it ideal for classroom use.

Kopp, Aaron and Amanda Kopp, dir. *Liyana*. 2018; Warren, NJ: Passion River, 2019. DVD.

A newly released, magical film, *Liyana*, is an animated fairy tale created by five orphaned children from Eswatini. The children use their own trauma to rewrite a new ending for their fictional heroine. The film has won many awards.

Merton, Lisa and Alan Deter, dir. *Taking Root: The Vision of Environmentalist Wangari Maathai*. 2008; San Francisco, CA: Kanopy, 2016. Streaming Video.

Nobel Prize winner, Wangari Maathai, brought peace to her country through planting trees. Maathai started The Green Belt Movement, which changed the landscape of her native Kenya. Students will take inspiration from Maathai’s courageous and unwavering activism!

Nwaubani, Adaobi Tricia. *Buried Beneath the Baobab Tree*. New York, NY: Ketherine Tegan Books, 2018.

This is a beautiful and powerful young adult novel, which presents a fictional adaptation of the story of the Chibok Schoolgirls who were kidnapped by Boko Haram. The novel can be read in excerpts but is also a quick and compelling read for students in whole.

Paul, Miranda. *One Plastic Bag: Isatou Ceesay and the Recycling Women of the Gambia*. Minneapolis, MN: Millbrook Press, 2015.

This is a children’s book that celebrate Isatou Ceesay, a pioneering environmentalist in the Gambia. The book can be utilized as a “way in” to STEM activities with a global lens on sustainability. This book can also be used in conjunction with Susan Verde’s *The Water Princess*.

Reticker, Gini and Abigail Disney, dir. *Pray the Devil Back to Hell*. 2009: Warren, NJ: Passion River. Streaming Video.

A powerful film heralding the strength of women, *Pray the Devil Back to Hell* follows Leymah Gbowee as she organizes Christian and Muslim women in Liberia in service of bringing peace to their country.

Wamariya, Clementine. *The Girl Who Smiled Beads*. New York, NY: Crown Publishing, 2018. This memoir is intended for young adults. It represents the journey of Clementine Wamariya. Wamariya writes: “The plot provided by the universe was filled with starvation, war and rape. I would not—could not—live in that tale.” Her life is a story of overcoming that will resonate with many students!

Student Resources

“Africa: Countries.” Africa: Countries - Map Quiz Game. Seterra.

<https://online.seterra.com/en/vgp/3163>.

This interactive online platform is an easy means of studying for the Africa Map Quiz given twice during the course.

“Everyday Africa (@Everydayafrica) • Instagram Photos and Videos.” Instagram. The Everyday Projects. <https://www.instagram.com/everydayafrica/?hl=en>.

This Instagram account highlights “photographers living and working in Africa, finding the extreme not nearly as prevalent as the familiar, the everyday.” The posts challenge “the single story” many students often possess about the African continent in a platform that is familiar to them.

“The Genderbread Person v4.0.” Sam Killermann. Accessed November 17, 2019.

<https://www.genderbread.org/resource/genderbread-person-v4-0>.

This graphic provides an easily digestible, student-friendly model for teaching about the social construction of gender, as well as gender and sexuality continuums.

Rich, Kaelyn. *Girls Resist!* Quirk Books, 2018.

This book also provides continuing education for young women who are ready to engage further with the topics of the course. *Girls Resist!* is an activism handbook that encourages young women to be bold in global struggles for gender equality and gender justice.

Kazoo Magazine. <https://www.kazoomagazine.com/>.

Kazoo Magazine is a new publication, billed as a feminist magazine for young girls ages 6-12. Kazoo hopes to encourage young girls to be loud and take up space. This publication is advised a supplementary resource for students who want to continue to develop a feminist consciousness.

Teacher Resources

“Engage Students in Solving Real-World Problems with STEM.” Carly and Adam, March 25, 2019. <https://carlyandadam.com/thecarlyandadam/real-world-problem-solving-with-stem>. This STEM activity pairs with the text *One Plastic Bag*. Students are tasked with repurposing a plastic grocery bag into a bracelet, mirroring the sustainable practices of Isatou Ceesay.

“Equal Rights: What Gets in the Way?” Womankind. <https://www.womankind.org.uk/docs/default-source/Fundraise-/lesson-plan.pdf>. Womankind is a UK-based women’s rights organization. This lesson plan asks students to consider barriers to gender equality with a focus on global feminism. Students identify issues, causes, and solutions.

“Identity Signs.” The Safe Zone Project. <https://thesafezoneproject.com/activities/identity-signs/>. The Safe Zone Project is a free online resource that promotes LGBTQ awareness through ally training workshops. This activity asks students to consider what our salient identities are in particular circumstances. Students will reflect on how our different identities intersect, interact, and affect our daily lives.

“Making the Change: Female Climate Fighters: Oxfam Education.” Oxfam GB. <https://www.oxfam.org.uk/education/resources/making-the-change>. While not included formally in the syllabus, this resource from Oxfam is useful for a focus the intersections of climate justice and gender justice. The resource includes a short film and lesson plans.

“Poetry as a Call to Arms.” Poetry Class: Fresh Ideas for Poetry Learning from the Poetry Society. <http://poetryclass.poetrysociety.org.uk/wp-content/uploads/2015/09/Foyle-Lesson-Plan-Poetry-as-call-to-arms-Ashley-Smith-4.pdf>. This resource is also not included in the syllabus but provides an interesting entrée to feminism by way of poetry, both written and spoken word. Students are then asked to create a “Call to Arms” poem about an issue they care about.

Endnotes

¹ Leymah Gbowee, “You can never leave footprints that last if you are always walking on tip-toe”, Pinterest, Meme, June 4, 2013, <https://www.pinterest.com/pin/336292297145538588/?lp=true>.

² Chimamanda Ngozi Adichie, “The Danger of a Single Story,” TED, July 2009, video, 18:35, https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.

³ Chimamanda Ngozi Adichie, “We Should All Be Feminists,” TED, December 2012, video, 29:21, https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists?language=en.

⁴ bell hooks, *Feminism is for Everybody* (Boston: South End Press, 2000), xii.

⁵ Elizabeth Cox, email message to author, September 13, 2019.

- ⁶ Diane Ravitch, "Making Schools Poor," *The New York Review of Books Daily*, July 13, 2014, <https://www.nybooks.com/daily/2014/06/13/making-schools-poorer/>.
- ⁷ Nii Ashaley Asé Ashiley, "Mbongi: An African Way of Governance That Worked Before the Introduction of Western Democracy," *Face2Face Africa*, June 18, 2019, <https://face2faceafrica.com/article/mbongi-an-african-way-of-governance-that-worked-before-the-introduction-of-western-democracy>.
- ⁸ Betty Makoni, "Individual African Feminists," *African Feminist Forum*, <http://www.africanfeministforum.com/betty-makoni/>.
- ⁹ Alice Walker, *In Search of Our Mother's Gardens: Womanist Prose* (San Diego: Harcourt Brace Jovanovich, 1985), xi-xii.
- ¹⁰ Mina Salami, "A Brief History of African Feminism," *Ms. Afropolitan* (blog), <https://www.msafropolitan.com/2013/07/a-brief-history-of-african-feminism.html>.
- ¹¹ Beverly Guy-Sheftall, "African Feminist Discourse: A Review Essay," *Agenda: Empowering Women for Gender Equity*, no. 58 (2003): 31-36, accessed October 10, 2019, <http://www.jstor.org/stable/4548092>.
- ¹² Obioma Nnameke, "Nego-Feminism: Theorizing, Practicing, and Pruning Africa's Ways," *Signs: Journal of Women in Culture and Society* 29, no. 2 (January 2004): 357-385, accessed November 16, 2019, <https://www.jstor.org/stable/10.1086/378553>.
- ¹³ Shirin Edwin, "Connecting Vocabularies: A Grammar of Histories, Politics, and Priorities in African and Islamic Feminisms," in *Privately Empowered: Expressing Feminism in Islam in Northern Nigerian Fiction*, (Evanston: Northwestern University Press, 2016), 35-76.
- ¹⁴ Ngozi Ezenwa-Ohaeto, "Fighting Patriarchy in Nigerian Cultures Through Children's Literature," *Studies in Literature and Language* 10, no. 6 (2015): 61.
- ¹⁵ Mina Salami, "A Brief History of African Feminism," *Ms. Afropolitan* (blog), <https://www.msafropolitan.com/2013/07/a-brief-history-of-african-feminism.html>.
- ¹⁶ Florence Stratton, *Contemporary African Literature and the Politics of Gender* (London: Routledge, 1994), 13.
- ¹⁷ Brenda Randolph and Betsy DeMulder, "I Didn't Know There Were Cities in Africa," *Teaching Tolerance Magazine*, no. 34, (Fall 2008).
- ¹⁸ Charlotte-Mecklenburg Schools, Resource Page for World History, accessed October 26, 2019, <https://cms.instructure.com/courses/139701/pages/9th%20Grade?titleize=0>.
- ¹⁹ Holly Kearl, "A Movement to Bring Feminism to High School Classrooms," last modified September 10, 2015, <https://www.womensmediacenter.com/news-features/a-movement-to-bring-feminism-to-high-school-classrooms>.
- ²⁰ Zora Neale Hurston, *Their Eyes Were Watching God* (New York: Harper Collins, 2000), 47.
- ²¹ Tamika D. Mallory, "Black Women Will Save Us, But Who Will Save Black Women?," *The Root*, last modified June 13, 2018, <https://www.theroot.com/black-women-will-save-us-but-who-will-save-black-women-1826794524>
- ²² bell hooks, *Feminism is for Everybody* (Boston: South End Press, 2000), x.
- ²¹ Peggy Gabo Netseane, "Transformative Learning Theory: A Perspective from Africa," in *Handbook of Transformative Learning: Theory, Research, and Practice*, ed. Edward W. Taylor and Patricia Cranton (Hoboken: John Wiley & Sons, 2012), 274-288.

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<http://www.africanfeministforum.com/betty-makoni/>.
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