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African Literature for Use

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AFRICAN LITERATURE FOR USE

IN HIGH SCHOOL ENGLISH CLASSES

"Submitted in partial fulfillment of the requirements
for the Master of Arts in Teaching degree at
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Jan Wortendyke
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This project by Jan Wortendyke is accepted in its present form.

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INTRODUCTION

Perhaps it can be argued that the American public's knowledge of Africa has increased within the last several years. News of disasters, changes in government and diplomatic visits is usually noted. Returning businessmen, missionaries and humanitarians also stimulate the public's interest in Africa, though not always in a positive way. Some return to the States to enlighten the public, a few to perpetuate existing stereotypes, and others to remain silent on their experiences, too discouraged by the ignorance around them to feel capable of changing it. The Black American's search for identity and equal rights has focused public attention on his African heritage. Contact between leaders of African nationalist movements and the American civil rights movement has also gained public attention. Black Studies Programs exist in many colleges and often include white students. However, the average man-on-the-street remains ignorant about the African continent. Were we to question him as to some outstanding African leaders and some current social and economic events, we would find his knowledge and awareness shamefully limited. Furthermore, the old but deeply-rooted stereotypes still remain. At the mention of Africa many people imagine dark savages obsessed by incomprehensible superstitions, participating in bizarre rites and living in the jungle under primitive conditions.

Therefore, the purpose of this paper, which is directed to high school English teachers, is two-fold. The first aim is to

dispel students' stereotypes of Africa by broadening their knowledge. The second aim is to enable them to see their own culture more clearly, through the study of another very different one. Just as the eye cannot see itself, so we are not always able to see the society in which we live. I believe the study of the various peoples and problems of Africa can stimulate us as individuals to examine and question our own beliefs and values. As students learn about certain African customs and the underlying beliefs, they can compare American expressions of similar beliefs and examine them in this light. This opportunity to see themselves as perhaps an African might see them, can give them an entirely new perspective. For example, most African tribes view polygamy both as normal and economically pragmatic. The practice obviously does not conflict with their beliefs about love and sex. Let us help American students to understand the African view of polygamy. Then they can examine their own reactions to it, and lastly the American marriage institution and meaning of love. Imagine asking a group of sixteen year-old high school boys if they would like to have many wives, and a group of girls if they would like to share their husband! How would they manage to live with their c o-wives? Would this life-style be consistent with their concept of love? Exploring the answers would be sure to give them a new perspective as cultural beings.

I believe that using African literature is an exciting means of approaching both traditional and modern Africa. There are, to date, relatively few African sociologists, historians, and anthro-

pologists. Thus, African men and women from varying backgrounds are preserving and recording the traditions of village life, as well as recent happenings. Instead of thick volumes of history, geography and anthropology written by Europeans, the student can learn about these in a personal way-namely through very real characters. We see the human side of the old and new Africa in literature. For example, a work by James Ngugi, rich in historical detail, is worth more than volumes of political journalism. Similarly, one of Nkem Nwapa's novels can be more valuable than a ton of sociological data on women's roles.

HISTORY OF AFRICAN LITERATURE

In order that the teacher may appreciate the literature more deeply, and feel more confident in approaching it, let us briefly consider: 1. problems of the early writers, 2. the three major periods of writing 3. some common literary themes.

The largest obstacle encountered by early African writers was the transference of the oral tradition to a foreign written form. Tribal traditions were customarily expressed in dance, music, song, and the spoken word. Legends, tribal history and mores were passed on from generation to generation in the local tongue. This story-telling was a highly dramatic art led by specially designated persons. There was no separation between the teller and the audience. The latter were active participants. Dramatizing, singing, dancing and responding to the teller, the "listeners" literally brought the tale to life. Written forms for local

language were non-existent before their recent invention by European missionaries. Therefore, writers have had to mold a spontaneous creative art into a different, twentieth-century form. Needless to say, legends, morals and tales have undergone countless artificial transformations in the process.

Not only was the written form new in itself, the languages of French and English learned under colonial rule also presented special problems. Many vernacular words and expressions could not be translated. Also many African dishes, clothes and customs could not be satisfactorily described in the French and English learned in the classroom. These needs have resulted in the development of African French and English words and expressions.

It is perhaps ironic that most of the early African writers were acclaimed in France and England before being recognized in their own country. As we have seen, they did not have the choice of writing in their native dialect as opposed to a European language because the written vernaculars had not been created. Had a written form existed, however, the illiterate masses would most likely not have been able to read their own authors. Even today with increased literacy, reading is a luxury enjoyed only by an educated elite minority. The most efficient way in which African authors can broadcast their message is still in English or French. Thus, most of them still gain recognition abroad before becoming known in their own countries.

THE NEGRITUDE MOVEMENT

African literature can be grouped into three overlapping periods. The first is the Negritude Movement of the 1930's and 1940's. It was instigated by a group of expatriate intellectuals studying in Paris who suddenly realized that not only were they non-white, but they were Black! Such people as Aime Cesaire and Leopold Senghor reaffirmed African culture and personality and strove to instill pride in being Black. We can also see in the Negritude writing a negative attitude towards Europeans. The Negritude Movement is thus credited with helping to create a political awareness which led to the call for independence.¹

We see in the movement respect for the African heritage and potential. "Presence Africaine" presented its first publication in 1947, including West Indian, Cuban, Black American as well as African writers. In 1956 and 1959 Presence Africaine sponsored two Congresses of Black Writers and Artists in Paris and Rome, respectively. Then in 1966 Senegal was host to the first Writers Festival of the Negro Arts, sponsored by UNESCO. Their subsequent activities have since become more popular and frequent. They have provided a common forum for the different languages, nationalities, and political beliefs of their participants.

1. Cook, Mercer and Stephen Henderson, *The Militant Black Writer* (Milwaukee, 1969), p.12

The second period, roughly in the 1950's and 60's is apt to depict the injustice and hypocrisy of the British and French rulers, the dangerous effects of Western culture on traditional values, and the need for self-government. This might be termed the pre-Independence era.

The third period begins in the early 60's and continues to the present day. Its writing deals with the problems of self-government, the new cities where Africa and the West meet, the alienated individual in search of his identity, and the rise of a new Black elite.

Recent writing has become more sophisticated in its style, often employing symbolism and surrealism, such as in This Earth, My Brother by Kofi Awoonor. Some common themes are peaceful collaboration with Europeans, glorification of the African past, the conflict of Western and African values, and the psychological disorientation of the individual. There is also a large body of autobiographical works by outstanding liberation leaders.

FORMS

The African creativity has found expression in varied and exciting forms, for example the European forms of drama, the novel, and poetry. Alongside these we find the indigenous forms of folk tales and myths.

The richness and vastness of the tales and myths attests the fact that they have been most easily transmitted from the oral tradition. It is in them that we can feel the teller's or the 'griot's' presence and become emotionally involved with him. The griot is perhaps the most respected member of the tribe because of his knowledge and dealings with the gods. We are only a step away from sitting among the villagers listening to his explanation of the universe when we read the myths. Their repetition, vivid imagery, humor and local expressions enable us to experience the oral tradition. Folk tales and myths have undergone fewer transformations than other forms and thereby have retained more of their authenticity. Let us therefore consider them more fully.

In her anthology, African Myths and Tales, Susan Feldmann defines tales as secular-oriented and entertaining, and myths as sacred and dealing with the African perspective of the universe. Unfortunately it is difficult for Europeans to gain access to these highly-guarded myths. The meaning of death, evil, the creation, man's role in the universe and his relationship to the gods are questions interpreted by the highly-esteemed griots. They are not common knowledge.

Regardless of their tribal origin or current use, most myths are based on a polytheistic view of the world. The supreme god is remote and passive towards the individual and tribe. According to many beliefs, he was forced to leave the earth by man's cleverness and physical strength.

One religious concept which differs from the Christian idea of God is that the Omnipotent One does not seek vengeance when man disobeys him. Instead he withdraws. The lesser gods, however, do punish man and consequently he lives in fear of their wrath. Certain rituals have thus been created to appease him.

Tales about the origin of death and evil often resemble Biblical interpretations and can lead one to speculate as to the effect of evangelical Christianity on myths. Despite certain similarities, such beliefs as man's descent from the heavens, god's removal from man's easy reach, and the relationship of man and nature differ considerably from Christianity. Needless to say a comparison of African and Christian beliefs would prove fruitful for the student.

Another area of comparison might be the European and African folk tales. Aesop's fables, for example, clearly depict a moral and usually show the cleverness of the hero. He proves himself by his intelligence and cunningness, not by his luck or strength. The African Trickster or Hero is a calculating underdog, superior in slyness despite his inferior size. His favorite victims are the lion, elephant and hyena. They are generally dull-witted creatures who can be honest and hard-working, but lack slyness. Thus, these unfortunate creatures fall victim to the Hero. In the contests of who can outwit whom, a moral is usually present.

Some suggested questions students might ask about African tales, in comparing them to Greek or French fables are:

1. Who are the victim and hero?
2. What are their good qualities?
3. In what kinds of situations does the victim find himself?
4. What are the values implicit in the tale?
5. Who or what do the symbols refer to?

We can categorize folk tales into two main groups. In one are those of an explanatory nature; they reveal why certain animals look and act the way they do. For example, why the leopard hunts the antelope, how the elephant got his trunk, etc. The other broad category includes those which illustrate the relationship between men and between men and animals. Usually in the latter man is rescued from danger by the beasts. Sometimes a moral dilemma is presented which the reader must solve. But regardless of the framework, the literary form of the tale includes choral response, onomatopoeia, supernatural elements, and vivid physical imagery.²

2. Feldmann, Susan, African Myths and Tales (New York, 1963), p.20

The use of the Western novel has become quite sophisticated since its early beginnings, which strongly reflected the British and French influence. African novels have generally drawn upon two basic sources, namely religion and the political socio-economic situation. Many are situational, for example, those of James Ngugi. They reflect the rise of nationalist movements, the slow pacification of Christianity, the warfare between tribes. A recurring theme is the rebellious individual who refuses to obey tribal traditions. Many novels explore and protest the negative effects of the colonialist regimes on traditional life-styles.

Although desirable, it is not essential that students read a work in its entirety. Camara Leye's description of his father's totem in the African Child, can serve as a stimulus to learning about magic. In A Woman in Her Prime Samuel Konadu describes a barren woman who searches for fulfillment apart from child-bearing. This could lead to investigation of women's roles.

We have briefly discussed language problems facing African writers, recurring themes and two different forms: the novel, least resembling the oral tradition, and the tales and myths, closest to the oral tradition. In addition to a basic familiarity with the forms and themes, teachers should have a basic understanding of both tribal life before the European's coming, and the impact of colonialization. A general introduction to the history of West Africa with which the teacher can begin, is J.D. Fage's West Africa, (Cambridge University Press, 1962).

USAGE

How does an English teacher who has not travelled to Africa or who is not well-read on the subject, introduce her students to this new world? Below I would like to illustrate a technique which I have used with eighth-grade English classes. Again, let us restate the goals:

1. to dispel students' stereotypes of Africa
2. to broaden their knowledge
3. to help them gain insight into their own culture

SUGGESTED APPROACH

1. Begin by eliciting pupils' stereotypes and information
ex: What comes to mind when you think of Africa?
Note: This conversation should be recorded for future reference.
2. Form inquiry groups based on students' own questions
3. After self-directed research, students compare their new knowledge with their previous stereotypes.
4. Choose a work or several excerpts dealing with questions of interest to the pupils or dealing with areas where students' knowledge is weak.

SAMPLE I

A comparison of the non-conformist in the African clan and in American society:

Readings

Nwankwo, Nkem: Danda

Nwapa, Flora: Efuru

Amadi, Elechi: The Concubine

Questions

1. Describe the non-conformist activities of the three protagonists.
2. How does society view them?
3. What pressures to conform are exerted? For what purpose?
4. How do you react to Danda?
5. Discuss some people you know who resemble these characters.

SAMPLE II

A comparison of women's roles in Africa and the United States

Readings

- Aluko, T.M.: One Man, One Wife
Amadi, Elechi: The Concubine
Konadu, Samuel: A Woman in Her Prime
Mundnye, John: The Only Son
Nwapa, Flora: Efuru
Nwapa, Flora: Idu

Questions

1. Explain and react to
 - a. the dowry
 - b. arranged marriage
2. What is African society's attitude towards adultery, pre-marital sex, divorce?
3. What are the consequences of the above behaviors?
4. What are women's functions in tribal society?
5. What are the alternative roles for women?
6. What is the clan's attitude towards women who refuse or are unable to fill these roles?
7. Discuss the above questions in relation to American society.

SAMPLE III

A comparative analysis of the Afro-American movement and the Black nationalist movement in Africa.

Readings

Achebe, Chinua: A Man of the People

Things Fall Apart

Baldwin, James: Nobody Knows My Name

Malcolm X: Autobiography

Ngugi, James: Grain of Wheat

Sterling, Dorothy: Tear Down the Walls

Questions

1. Compare the rise and progress of the Black Power groups (Malcolm X) and The People's Party (A Man of the People).
2. Compare injustice and poverty for a Black American and an African living under colonial rule. (Nobody Knows My Name and Grain of Wheat)
3. Compare Chief Manga in A Man of the People and Mohammed in Malcolm X.

For Research

1. Compare the Negritude Movement and the early Civil Rights Movement.
2. Were the slave and colonialist experiences similar?

INTRODUCTION TO BIBLIOGRAPHY

Because over 400 volumes of poetry, prose and drama have been published by writers from tropical Africa since 1950,³ the following annotated works are not even a random sampling of all existing tribal traditions nor are specimens included which justly represent all regions.

In my choice of materials I have been guided by the desire to present a sample of what is readily available and appropriate for use in high school English classes. I have also included several supplementary works such as Let My People Go, by Luthuli, which might interest inspired teachers or students.

I have not organized the bibliography other than by fiction and anthologies because the sampling is not large enough to warrant classification by period, region, tribe or theme. The criteria is the potential interest of content, style and form for high school students. (Easy or difficult reading refers to language and style, and not content.)

3. Moore, Gerald and Ulli Beier, Modern Poetry from Africa (Middlesex, 1963), p.16

BIBLIOGRAPHY

FICTION

- Abrahams, Peter. Mine Boy. London: Heinemann Educational Books, 1946. 250 p.
Villager migrates to the city and discovers the evils of urbanization, political corruption, alienation. Good description of new West African cities and the estranged individual. Simple language. South African author.
- Achebe, Chinua. A Man of the People. New York: Doubleday, 1966. 140p.
Conflict between the young idealistic intelligentsia and corrupt politicians and the illiterate masses. Insight into the events of the 1964-65, leading to the Nigerian war. Includes Pidgin English, local humor and current politics. Difficult reading. Nigerian author.
- Achebe, Chinua. Arrow of God. New York: John Day, 1967. 290p.
Penetration of Christianity in small eastern Ibo village and its continual rivalry with the clan. Personal account of a man torn between obedience to his god at the expense of the tribe's welfare. Insight into early attitudes towards white men. Simple language, including vernacular and proverbs. Story is continued from Things Fall Apart.
- Achebe, Chinua. Things Fall Apart. New York: Astor-Honor, 1959. 195p.
Rich description of village life before the white man as seen in the life of a respected tribesman. Powerful passages describing clan relationships, the spirit world, and influence of missionaries. Simple language.
- Aluko, T.M. Kinsman & Foreman. London: Heinemann Educational Books, 1966. 200p.
A wealthy London-educated man returns to a position of authority in his own village and is overcome by family pressures and responsibilities. Setting is early post-Independence and reveals problems of qualified Africans working under ex-colonialist racists. Easy language. Nigerian author.
- Aluko, T.M. One Man, One Wife. London: Heinemann Educational Books, 1959. 200p.
Problems of evangelization faced by a newly-converted village pastor. Good passages exposing traditional and Christian attitudes towards love, marriage, polygamy, sin, immortality. Easy reading.
- Amadi, Elechi. The Concubine. London: Heinemann Educational Books, 1966. 280p.
A concubine refuses to marry the man she loves rebelling against group mores. Touching love story. Easy reading. Nigerian author.

Amadi, Elechi. The Great Ponds. London: Heinemann Educational Books, 1969. 217p.

Exciting history of two feuding tribes over water rights. Insight into the use of magic for good and evil, roles of medicine man, interpretation of natural events, hierarchy of gods. Difficult.

Awoonor, Kofi. This Earth, My Brother. New York: Doubleday, 1972. 188p.

An individual's search for beauty, love and freedom in an ugly modern Africa. Allegorical style paralleled to Africa. Merciless in its indictment of the present situation. Difficult reading but some passages excellent for description of slum life, Christian hypocrisy, injustice. Ghanaian author.

Beti, Mongo. Mission to Kala. London: Heinemann Educational Books, 1957. 180p.

A foreign-educated scholar returns to his village a hero but is unable to reconcile his Westernized self with village life and values. Easy language. Cameroonian author.

Djoleto, Amu. The Strange Man. London: Heinemann Educational Books, 1967. 279p.

Old Mensa's reminiscences of his youth under British rule, his growing up and eventual disappointment in his children. Humorous passages of boys' pranks in and out of the British classroom. Easy reading. Ghanaian author.

Ekwensi, Cyprian. Burning Grass. London: Heinemann Educational Books, 1962. 150p.

Tale of a nomadic Fulani herdsman who is struck by wandering sickness. Account of Moslem customs, family relationships, beliefs. Action-packed tests of manhood, sessions with magicians. Style is often surreal but simplistic. Nigerian author.

Kachingwe, Aubrey. No Easy Task. London: Heinemann, 1966. 233p.

The early nationalist movement through a father and son's differing views. Kinship ties and family obligations in conflict with the individual's views and ambitions. Easy reading. Malawian author.

Konadu, Samuel Asare. A Woman in Her Prime. London: Heinemann, 1967. 107p.

A radical village woman rebels against her pre-determined function and rejects the tribal value placed on child-bearing and fidelity. A woman's search for happiness outside the group's strictly-defined roles. Easy reading. Ghanaian author.

Laye, Camara. The African Child. London: Fontana, 1954. 160p.

Author's reminiscences of his childhood in the village before his departure for Paris. Rich descriptions of his father's workshop, Moslem customs, initiation into the male circle, a mother's love, the intimacy of the compound, life in primary school. Difficult language. Guinean author.

- Laye, Camara. The Radiance of the King. Paris: Plon, 1954. 150p.
Fascinating symbolic journey of a white colonialist who undergoes reverse culture shock in his striving to see the king. At the end of this moralistic tale he has been cleansed of white shortcomings and has learned humility, empathy and appreciation for village life. Easy language. Guinean author.
- Mundnye, John. The Only Son. London: Heinemann, 1966. 200p.
A mother's struggle to raise her son in the tribal tradition is paralleled to the village's resistance to Christianity. The gradual weakening of the tribe in face of the white force. Easy language in uncomplicated style. Nigerian author.
- Ngugi, James. Grain of Wheat. London: Heinemann, 1967. 200p.
Intense historical novel illustrating the events leading to the Mau Mau Revolution, arrest of Jomo Kenyatta, and the white exploitation of Kenyans during World War II. Difficult reading. Kenyan author.
- Ngugi, James. The River Between. London: Heinemann, 1965. 175p.
Powerful story of the simultaneous growth of two destined leaders of warring tribes and their eventual love for one another. A suspenseful and idealistic work. Easy reading.
- Ngugi, James. Weep Not Child. London: Heinemann, 1964. 153p.
An indicting historical novel of the colonialist days in Kenya. The jailing of Kenyatta, early peasant strikes, puppet governments, betrayal of village elders and a rare insight into the native white man's feeling towards the land. Easy reading.
- Nwankwo, Nkem. Danda. London: Heinemann, 1964. 200p.
Entertaining comical misadventures of a village 'hippy' who refuses to conform to parental and tribal expectations. The father's humorous attempts to reform his carefree son always end in failure. Adaptable as a playlet. Easy reading. Nigerian author.
- Nwapa, Flora. Efuru. London: Heinemann, 1966. 280p.
A village woman is beset by the death of her only child, a reckless husband, illness and injustice. Much insight into women's society. Difficult language.
- Nwapa, Flora. Idu. London: Heinemann, 1970. 218p.
A barren woman rebels against pressure to resort to native medicine. Interesting passages on lamentations, death, marriage customs. Complex prose.
- Ouologuem, Yambo. Bound to Violence. New York: Harcourt Brace & Co., 1968. 185p.
Reconstructed history of an imagined village in the Middle Ages. Traces exploitation of blacks by blacks, Arab slave traders, colonialists, tribal chiefs and missionaries. Enigmatic, sarcastic. Difficult reading. Malian author.

- Oyono, Ferdinand. House Boy. London: Heinemann, 1960. 140p.
Diary of a domestic employed by whites, who gradually sees their vileness and hypocrisy. A stinging portrayal of life under the French regime. Easy language. Cameroonian author.
- Oyono, Ferdinand. The Old Man and the Medal. London: Heinemann, 1956. 165p.
Meka, an old villager, is to be compensated by the colonialist regime for his service and generosity to the whites. In a short time his attitude changes from respect to contempt. Numerous humorous passages written in simple language. Cameroonian author.
- Paton, Alan. Too Late the Phalarope. New York: Scribners, 1953. 250p.
A moving story of a white policeman who breaks the Immorality Code in South Africa. The inner torment of a man in conflict with his religion and society. Lofty language, introspective. South African author.
- Peters, Lenrie. The Second Round. London: Heinemann, 1965. 190p.
A British-educated doctor returns to practice in his home town and experiences difficulty in readjusting to the physical and moral squalor of present-day African life. Rich introspective passages. Advanced reading. Gambian author.
- Samkange, Stanlake. On Trial for My Country. London: Heinemann, 1966. 160p.
A chief accused of not fighting the white man answers to his tribe. At the same time a Christian Englishman answers to his country and church for having exploited this chief. Profound and sensitive revelation of the similar positions of chiefs and colonialist leaders. Appropriate passages for high school use justifying the European presence in Africa, and the cooperation of tribes with the European government officials. Ghanaian author.
- Tutuola, Amos. The Palm-Wine Drinkard. New York: Grove Press, 1953. 125p.
The first work written in English from West Africa. A drunkard in search of his tapster encounters one surreal adventure after another. Interesting in its content and non-standard English. Easy and adaptable. Nigerian author.

TALES AND STORIES

- Adoma, Mana. The Adventures of Coalpot. London: Longmans Green, 1966. 50p.
Humorous playlets. Elementary reading.
- Dadie, B.B. Le Pagne Noir. Paris: Presence Africaine, 1955. 158p.
Selection of sixteen stories from the oral tradition. Some are moralistic, some explanatory. Many are humorous. Appropriate for beginning French classes.
- Ekwensi, Cyprian. Lokotown and Other Stories. London: Heinemann, 1966. 150p.
Portray various aspects of traditional and modern Nigerian life. Good collection for use in all levels.
- Feldmann, Susan. African Myths and Tales. New York: Dell, 1963. 300p.
Wide sampling of tribes grouped according to theme. Includes one myth and its variants in different areas and tribes. Length, language and style varies from beginning to advanced levels.
- Gbadamosi, Bokare and Ulli Beier. Not even God is ripe enough. Ibadan: Heinemann, 1970. 60p.
Simple humorous moralistic tales from the Yoruba tribe in Nigeria which includes much local color and vernacular. All levels.
- Mortimer, Mildred. Contes africains. Boston: Houghton Mifflin, 1972. 200p.
Short stories and excerpts from West African authors compiled in workbook form especially for high school students. Includes glossary of African terms, difficult vocabulary, exercises. Beginning to advanced levels.
- Rive, Richard. Modern African Prose. London: Heinemann, 1964. 214p.
Anthology for high school students including excerpts from writers of many areas, themes and styles. Intermediate to advanced.

PROVERBS

- Leslau, Charlotte and Wolf. African Proverbs. Mt. Vernon: Peter Pauper Press, 1962. 60p.
Samples from many areas and tribes. Easy language.

POETRY

- Beier, Ulli. African Poetry-An Anthology of Traditional African Poems. Cambridge: Cambridge University Press, 1965. 60p.
Poems representing several tribes, grouped according to theme. Compiled especially for high school. Includes vernacular words. Beginning to advanced levels.
- Beier, Ulli and Gerald Moore. Workbook for Modern Poetry from Africa. Kaduna: Penguin, 1966. 50p.
A feeling-oriented approach to poetry with gradual introduction of poetic terms. Variety of poems for high school from traditional to modern. All levels.
- Hughes, Langston. Poems from Black Africa. Indiana: Indiana University Press, 1968. 160p.
Wide sampling of the oral tradition from many tribes. Traditional and modern, French, Portuguese poets included. Good for high school. All levels.
- Okigbo, Christopher. Labyrinths. New York: Africana Publishing Corporation, 1971. 40p.
Post-humous collection of this Nigerian martyr. Style is European. Requires knowledge of current history. Advanced level.
- Leslau, Charlotte and Wolf. African Poems and Love Songs. Mt. Vernon: Peter Pauper Press, 1970. 60p.
Short poems from various areas, tribes and much from the oral tradition. Beginning and intermediate levels.
- Moore, Gerald and Ulli Beier. Modern Poetry from Africa. Kaduna: Penguin, 1968. 260p.
Works from sixteen countries, Portuguese and others non-English. Styles vary from European to African, but no poems from dialects. All levels.
- Peters, Lenrie. Satelites. London: Heinemann, 1967. 100p.
Example of a non-African style on African themes and with African images. Advanced reading.
- Presence Africaine. Nouvelle Somme de Poesie du Monde Noir. 1959. 560p.
Complete collection of poetry grouped by country and representing works of French, Spanish, Portuguese and English-speaking black countries. Variety. Some appropriate for high school use.
- Reed, J., and C. Wake. A Book of African Verse. London: Heinemann, 1964. 110p.
Works from West Africa. Wide range of themes. Nothing from the oral tradition or dialects. Suitable for high school level.

DRAMA

- Aidoo, Ama Ata. Anowa. London: Longman, 1970. 66p.
Portrays modern-day marriage and its problems. Easy production and language. All levels.
- Ngugi, James. The Black Hermit. London: Heinemann, 1968. 75p.
An alienated African student is called to return home to the village by his church and local politicians. Simple moving prose. For use in beginning classes.
- Okae, J.D. Once Upon a Time. London: Hadley Bros. Ltd., 1965. 20p.
An Ananse-type playlet for children learning English. The humorous adventures of Father Ananse the Spider. Easy reading.
- Pieterse, Cosmo. Ten One-Act Plays. London: Heinemann, 1968. 300p.
Representing all regions, traditional and modern themes and various styles (symbolic, poetic, realistic). Adaptable for stage, radio and TV. Appropriate for high school use.

AUTOBIOGRAPHICAL

- Luthuli, Albert. Let my people go. London: Fantana, 1962. 225p.
A historical work recording the growth of the nationalist movement in South Africa and its evolution from non-violence to violence. Author was creator of the African National Congress. Difficult but some passages of political interest to high school students.