African Literature, Visual Arts & Film
In Local and Transnational Spaces

37th Annual ALA Conference
April 13-17, 2011

Hosted by
Ohio University
Department of English and African Studies Program
Ghirmai Negash
Conference Convener
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ALA Governance & Officers (2010-2011)

ALA Officers

President Janice Spleth
Vice President Lokangaka Losambe
Deputy Vice President Soraya Mekerta
Past President Omofolabo Ajayi-Soyinka
Secretary Amy Elder
Treasurer Fahamisha Brown

ALA Executive Council

Council Terms Expiring in 2011
Adeleke Adeeko
Mohamed Kamara

Council Terms Expiring in 2012
Tomi Adeaga
Laura Murphy
Abdul Rasheed Na'Allah
Council Terms Expiring in 2013
Moradewun Adejunmobi
Carmela Garritano
Cilas Kemedjio
Tejumola Olaniyan

Headquarters Director George Joseph

Editor, Journal of the African Literature Association (JALA)
Abioseh Porter

Caucus Presidents and Chairs
WOCALA Helen Chukwuma
TRACALA Wangui wa Goro and Pamela Smith
GSCALA Cara Moyer-Duncan
Francophone Caucus Samuel Zadi
37th Annual African Literature Association Conference
Hosting Departments and Conveners

Hosting Departments
Department of English, Ohio University
African Studies Program, Ohio University

Conveners
Ghirmai Negash, Convener
Associate Professor of English and African Literature,
Associate Director of African Studies Program
Andrea Frohne, Co-convener
Assistant Professor of African Art History, School of Interdisciplinary Arts and School of Art
Arthur Hughes, Co-Convener
Associate Professor, Modern Languages

Event Planner
Nikki Ohms, Ohio University Event Services

Planning Committee

Ghirmai Negash, Ohio University, Associate Professor, Department of English, Associate Director African Studies Program
Andrea Frohne, Ohio University, Assistant Professor, School of Interdisciplinary Arts and School of Art
Arthur Hughes, Ohio University, Associate Professor, Modern Languages
Steve Howard, Ohio University, Professor Media Arts, Director of African Studies Program
George Hartley, Ohio University, Associate Professor, Department of English
Omofolabo Ajayi-Soyinka, Kansas University/Visiting Glidden Professor, Ohio University, School of Interdisciplinary Arts and ALA Past President
Bose Maposa, Ohio University, Assistant Director of African Studies
Thomâs MacDonald, Ohio University, Adjunct Assistant Professor, Department of English
Gerard Akindes, Ohio University, Technology Coordinator, College of Health Sciences and Professions
Kenneth Dobo, Ohio University, Electronics Technical Specialist, College of Health Sciences and Professions
Araba Dawson-Andoh, Ohio University, Africana Librarian
Marlene De La Cruz-Guzman, Ohio University, Ph.D. Candidate, Department of English
Abobo Kumbalonah, Ohio University, Graduate Assistant, African Studies Program
Laya Djonabaye, Ohio University, Graduate Assistant, African Studies Program
Patrick Litanga, Ohio University, Graduate Student, Department of Political Science
Special Thanks

Ali Jemale Ahmed
Zelma Badu-Younge
Gillian Berchowitz
Jean Cunningham
Winsome Chunnu
Linda Daniels
Susanne Dietzel
Marsha Dutton
Carolyn King
Bose Maposa
Joe McLaughlin

Zakes Mda
Dinty Moore
Ben Ogles
Dawit Petros
Linda Rice
Carey Snyder
Kristin Stanley
Dan Weiner
Paschal Younge
Samuel Zadi
Sponsors

*Ohio University:*
- African Studies Program
- 1804 Fund
- Office of the Provost
- Office of the Dean of College of Arts and Sciences
- Department of English
- Center for International Studies
- Arts for Ohio
- Kennedy Lectures Series

*External:*
- Africa World Press
- *Research in African Literatures*
- Ohio State University, Department of African American and African Studies

Benefactors

*Ohio University Press*
- Women’s Center
- Multicultural Center
- African Ensemble Ohio University
Summary of Events

Wednesday, April 13

12 Noon – 7:00 PM  Registration
Baker Center, Honors Collegium (4th floor)

12 Noon – 4:00 PM  Book Exhibits
Baker Center, Theater Lounge (2nd floor)

4:30 PM – 6:00 PM
Opening Ceremony
(hors d’oeuvres and refreshments will be served)

7:00 PM – 9:30 PM
Conference Keynote
Haile Gerima
Introduced by: Adeleke Adeeko
Baker Ballroom

Thursday, April 14

7:00 AM – 9:00 AM  ALA Executive Meeting
Ohio University Inn - Lindley Room

8:30 AM – 5:30 PM  Registration
Baker Center

8:00 AM – 10:30 AM
Film Screening
Baker Center, Theatre

8:30 AM – 10:15 AM
Concurrent Sessions A (A1-A12)
Baker

10:15 AM – 10:30 AM  Coffee Break

10:00 AM – 5:00 PM  Book Exhibits
Baker Center, Theater Lounge

10:30 AM – 12:15 PM
Film Screening
Baker Center, Theater

10:30 AM – 12:15 PM
Concurrent Sessions B (B1-B13)
Baker & Walter

12:15 PM – 1:15 PM Lunch Break

12:15 PM – 1:15 PM
Roundtable on Recent Popular Movements in North Africa
Baker Center, Theater

1:15 PM – 3:15 PM  Film Screening
Baker Center, Theater

2:00 PM – 5:00 PM  Teachers Workshop
Workshop Leader: Linda Rice, Ohio University
Grover W115

1:30 PM – 3:15 PM
Concurrent Sessions C (C1-C13)
Baker & Walter

3:15 PM – 3:30 PM  Coffee Break

3:30 PM – 5:15 PM  Film Screening
Baker Center, Theater

3:30 PM – 5:15 PM
Concurrent Sessions D (D1—D14)
Baker & Walter

5:30 PM – 6:30 PM
Keynote
Laila Lalami
Introduced by: Janice Spleth
Baker Ballroom
6:30 PM – 7:30 PM  
Reception for Laila Lalami: Hosted by  
Ohio University Women’s Center &  
Multi-cultural Center  
Baker, 1804 Lounge

7:00 PM – 8:00 PM  
MIXER: Graduate Students’ Caucus  
Baker 242

7:00 PM – 8:00 PM  
Film Screening  
Baker Center, Theater

8:00 PM – 9:45 PM  
Visual Arts Roundtable  
Baker Center, Theater  
Local and Transnational Spaces in  
African Visual Arts

Friday, April 15

7:00 AM – 9:00 AM  
ALA Executive Meeting  
Ohio University Inn - Lindley Room

9:15 AM – 10:15 AM  
Keynote  
Alamin Mazrui  
Introduced by: Wangui wa Goro  
Baker Ballroom

10:15 AM – 10:30 AM  
Coffee Break

10:00 AM – 5:00 PM  
Book Exhibits  
Baker Theater Lounge

10:30 AM – 12:15 PM  
Film Screening  
Baker Center, Theater

12:15 PM – 2:00 PM  
WOCALA Luncheon  
Walter, Rotunda

2:00 PM – 3:45 PM  
WOCALA Panel # 1  
Baker 240

1:30 PM – 3:15 PM  
Film Screening  
Baker Center, Theater

1:30 PM – 3:15 PM  
Concurrent Sessions F (F1-F12)  
Baker & Walter

3:15 PM – 3:30 PM  
Coffee Break

3:30 PM – 5:15 PM  
Film Screening  
Baker Center, Theater

3:30 PM – 5:15 PM  
Concurrent Sessions G (G1-G11)  
Baker & Walter

5:00 PM – 6:00 PM  
Reception Hosted by Africa World Press  
Baker 1804 Lounge

5:30 PM – 7:00 PM  
Film Screening  
Baker Center, Theater

6:00 PM – 7:00 PM  
Reception for Sefi Atta  
Hosted by Ohio University Press  
Baker Ballroom Prefunction Hallway

7:00 PM – 8:00 PM  
Keynote  
Sefi Atta  
Introduced by: Cara Moyer-Duncan  
Baker Ballroom
8:30 PM – 10:00 PM
Graduate Caucus Executive Meeting
Baker 230

8:30 PM – 10:00 PM
Soundings in African Languages
Baker, Theater
Sponsored by TRACALA

Saturday, April 16

7:00 AM – 9:00 AM
ALA Executive Meeting
Ohio University Inn - Lindley Room

9:15 AM – 10:15 AM
Keynote
Michael Dash
Introduced by: Samuel Zadi
Baker Ballroom

10:00 AM – 5:00 PM Book Exhibits
Baker Theater Lounge

10:15 AM – 10:30 AM Coffee Break

10:30 AM – 12:15 PM
Concurrent Sessions H (H1- H12)
Baker & Walter

10:15 AM – 12:15 PM
TRACALA Business Meeting
Baker Theater

12:15 PM – 1:15 PM Lunch Break

12:15 PM – 2:00 PM
ALA Awards Ceremony and Luncheon
Walter, Rotunda

1:30 PM – 3:15 PM
Concurrent Sessions J (J1-J14)
Baker & Walter

3:15 PM – 3:30 PM Coffee Break

3:30 PM – 5:30 PM
ALA General Business Meeting
Baker, Theatre

5:30 PM – 7:00 PM
Film Screening
Baker Center, Theater

7:00 PM – 11:00 PM
Closing Gala
Baker Ballroom

Sunday, April 17

7:00 AM – 9:00 AM
ALA Executive Meeting
Ohio University Inn–Lindley Room

DEPARTURES
Schedule of Daily Events

Wednesday, April 13

12 Noon – 7:00 PM  |  Registration  |  Baker Center, Honors Collegium (4th floor)
12 Noon – 4:00 PM  |  Book Exhibits |  Baker Center, Theater Lounge (2nd floor)

4:30 PM – 6:00 PM  |  Opening Ceremony  
(hors d’oeuvres and refreshments will be served)

Performance and Welcome by:
Zelma Badu-Younge and Paschal Younge, African Ensemble Ohio University  |  4:30 – 4:50
Zakes Mda, Ohio University, Special Reading  |  4:50 – 5:00
Roderick McDavis, Ohio University President  |  5:00 – 5:10
Ghirmai Negash, Conference Convener  |  5:10 – 5:20

Welcome Words by:
Ben Ogles, Dean of the College of Arts and Sciences,  |  5:20 – 6:00
Marsha Dutton, Chair of the Department of English
Steve Howard, Director of the African Studies Program
Arthur Hughes, Co-convener
Andrea Frohne, Co-convener
Janice Spleth, ALA President

7:00 PM – 9:30 PM  |  Conference Keynote

Haile Gerima
Introduced by: Adeleke Adeeko

Baker Ballroom
Thursday, April 14

7:00 AM – 9:00 AM  ALA Executive Meeting  Ohio University Inn - Lindley Room
8:30 AM – 5:30 PM  Registration  Baker Center
8:00 AM – 10:30 AM  Film Screening  Baker Center, Theatre
10:30 AM – 12:15 PM  Film Screening  Baker Center, Theatre
8:30 AM – 10:15 AM  Concurrent Sessions A (A1-A12) Baker

A-1: Baker 230
Diasporan Myths, Symbols, and African Representations
Chair: Anthony Hurley, Stony Brook University
2. Annick Durand, Zayed University. Deconstructing a Fictional Terrorist Mind, Salim Bachi’s Tuez-les tous
3. Unionmwan Edebiri, University of Benin, Nigeria. Torturous Route to Eldorado: A Reading of New Francophone African Immigrant Fiction
4. Anthony Hurley, Stony Brook University. Transculturality in French Caribbean Love Literature

A-2: Baker 226
Transgressions: Global Female Subjectivities
Chair: Opportune Zongo, Bowling Green State University
1. Miles Liebtag, Miami University. The Violent Bear it Away: Violence and Masculine Crisis Tendencies in Post-colonial African Literature
2. Carolyn Hart, London Metropolitan University. Transgressive Texts North and South: Gayl Jones’ The Healing, Yvonne Vera’s Butterfly Burning and Bessie Head’s A Question of Power
3. Charmaine Lang, California State University, Dominguez Hills. Teaching Her Story: Alternative Discourse and Ama Ata Aidoo
4. Opportune Zongo, Bowling Green State University. The Muse of Gender and Globalization in African Women Writing
A-3: Baker 229
**Littérature Francophone Africaine: Anciennes et Nouvelles Voies.**
Chair: Edgard Sankara, University of Delaware
1. Edgard Sankara, University of Delaware. Énonciation, mise en abyme et identité dans *Tu t’appelleras Tanga*
2. Hervé Tchumkam, Southern Methodist University. Achille Ngoye et l’intrusion du paranormal dans le polar africain
3. André Djiffack, University of Oregon. Nul n’est prophète chez soi : Mongo Beti et sa critique
4. Karim Traoré, University of Georgia. Devant l’histoire, Sembène, esthète de l’émancipation et de l’identité culturelle

A-4: Baker 231
**Narrating Spaces, Migrations, Travel**
Chair: Andrew Armstrong, University of West Indies
1. Andrew Armstrong, University of West Indies. Narrative, Itineraries and the Negotiation of Space in Doreen Baingana’s *Tropical Fish* and Fatou Diome’s *The Belly of the Atlantic*
2. Nicole Cesare, Temple University. Triangular Revelations and Ghettoblaster: The Dynamic Cartography of Moses Isegawa’s *Abyssinian Chronicles*

A-5: Baker 233
**Colonialism and the African Consciousness**
Chair: Simon Lewis, College of Charleston
1. Simon Lewis, College of Charleston. Olive Schreiner and Anticolonial Interdiscursivity
2. Mary E. Modupe Kolawole, Kwara State University. Beyond Self-referentiality: Transnational Consciousness in Chimamanda Adichie's Short Stories
3. Nate Mickelson, CUNY Graduate Center. Revolutionary Lyricism: Resisting Bodies in Yvonne Vera's *Butterfly Burning* and *The Stone Virgins*

A-6: Baker 235
**African Art and Museums through the Local and Transnational**
Chair: Roger Arnold. City College of New York
1. Roger Arnold, City College of New York. Imagining Africa through the Multicultural Museum
2. Stephen Folaranmi, Obafemi Awolowo University. Local and Transnational Flow of African Images and Symbols
3. Lori Morris, Ohio University. Early Twentieth Century African Americans in Art
A-7: Baker 237

Mimesis, Representation, Gender
Chair: Megan Cole Paustian, Rutgers University
1. Megan Cole Paustian, Rutgers University. Elvis, Nigerian Style: On the Interpretation of Transnational Imitation
2. Suzanne Ondrus, University of Connecticut. Mock Diary Novel Imagine This Changes Readers’ Horizon Empathetically
3. Carrie Walker, Bucknell University. Education, Nation, and Gender Equity in Contemporary Africana Epistolary Fiction
4. Halima Buhari A. Sekula, Kwara State University, Malete-Nigeria. The Liberian War and Perceptions of Woman’s Body in Patricia Jabbeh Wesley’s Becoming Ebony

A-8: Baker 239

Digital Publics and Avant Garde Performance in Southern Africa
Chair: Thomas Spreelin MacDonald, Ohio University
1. Thomas Spreelin MacDonald, Ohio University. “Frank Talk” and Performance: Black Consciousness in Post-Apartheid Poetics
3. Tsitsi Jaji, University Pennsylvania. The Heliocentric Ear: South Africa’s Pan-African Space Station and the Uses of Digital Media
4. Julie Cairnie, University of Guelph. You Won’t See Me in your History Books: Comrade Fatso and Beyond Whiteness

A-9: Baker 240

Gender: Resistance, Empowerment, and Female Body Experience
Chair: Ayana Abdallah, University of Houston
1. Ayana Abdallah, University of Houston. Shifting Sands: Towards an Understanding of In/Sanity and Resistance in African Women's Literature
3. Connor Ryan, Michigan State University. Women Crossing Borders, Finding Common Ground: Bridging Black Female Experiences Abroad in Chimamanda Adichie’s The Thing Around Your Neck and Dionne Brand's At the Full and Change of the Moon
4. Rose Sackeyfio, Winston Salem State University. Black Women’s Bodies in Global Economy: Sex, Lies and Slavery in Trafficked, by Akachi Adimora Ezeigbo and Black Sisters Street by Chika Unigwe
A-10: Baker 242
Hybridization and Transgression in Visual Arts, Cinema and Literature
Chair: Margaretta Swigert-Gacheru, Loyola University-Chicago
1. Margaretta Swigert-Gacheru, Loyola University-Chicago. Contemporary Kenyan Visual Arts in Local and Transnational Spaces
2. Camillus Ukah, Imo State, Nigeria. Children With the Voice of Adults: The Effect of Cinema on Young Nigerian Writers
3. Prince Kwame Adika, University of Ghana. Anyidoho’s Intentional Transgressions
4. Chengyi Wu, University of Nevada, Reno. From Cultural Hybridity to Ecological Degradation: The Forest in Chinua Achebe’s Things Falls Apart and Ben Okri’s The Famished Road

A-11: Baker 514
Chris Abani (GraceLand)
Chair: Joseph Cheatle, Miami University.
1. Joseph Cheatle, Miami University. Crisis of Identity: Cultural Hybridity in Chris Abani’s GraceLand
2. Sarah Harrison, University of Wisconsin-Madison. Suspended City: Urban Development in Chris Abani’s GraceLand
3. Uchechi Okereke-Beshel, University of Maryland-College Park. Bodies on the Edge; Bodies in Motion in the Postcolony: Reading Elvis in Chris Abani’s GraceLand

10:15 AM – 10:30 AM Coffee Break
10:00 AM – 5:00 PM Book Exhibits Baker Center, Theater Lounge
10:30 AM – 12:15 PM Film Screening Baker Center, Theater
10:30 AM – 12:15 PM Concurrent Sessions B (B1-B13) Baker & Walter

B-1: Baker 230
Sankofa and the African Diasporic Subject
Chair: Joseph McLaren, Hofstra University.
1. Joseph McLaren, Hofstra University. Haile Gerima's Sankofa: Historical Memory and Transnational Filmmaking
2. Tama Hamilton-Wray, Michigan State University. Man, Mission, Movie, Movement: Haile Gerima's Sankofa
3. Abdoulaye Yansane, University of Tennessee. Violence and Intolerance in Africa the Diaspora, the Last Best Hope
4. Z’étoile Imma, University of Virginia. The Uses of Sexual Violence in Haile Gerima’s Sankofa
B-2: Baker 226  
**Reconfiguring the Global: Bodies, Commodities, and the Marketplace**  
Chair: Esther De Bruijn, University of Toronto  
1. Leslie Allin, University of Guelph. “[S]till Falling”: The Collapse of Time and Present Inertia in Aidoo’s *Our Sister Killjoy*  
2. Sonja Darlington, Beloit College. Four Spaces Test the Excesses of the Local/Transnational Marketplace: Galleries in Dar es Salaam  
3. Esther De Bruijn, University of Toronto. Aesthetics of Sensation in Ghanaian Market Fiction: Two Stories of Child Trafficking  
4. Blanche Mackey-Williams, Medgar Evers College. The In Between World of Blacks: An Examination of the Authentic Self in the Modern World

B-3: Baker 229  
**Postcolonial Identities and East African Literature**  
Chair: Alex Wanjala, University of Nairobi  
1. Godwin Siundu, University of Nairobi  
2. Geoffrey Osaaaji, University of Nairobi  
3. Chris Wasike, Masinde Muliro University of Science & Technology, Kakamega, Kenya  
4. Alex Wanjala, University of Nairobi

B-4: Baker 231  
**Literature of Niger Delta-Panel #1**  
Chair: Clementina Nwahunanya, Abia State University  
2. Tanure Ojaide, University of North Carolina at Charlotte. Defining Niger Delta Literature  
3. Psalms Chinaka, College of Education, Abia State, Nigeria. Demythologizing the Masquerade of Violent Revolutions from the Creeks: Threat to Global Peace  
4. Izechi Onyerionwu and Emmanuel Emasealu, Abia State Polytechnic  
5. Blessing Diala-Ogamba, Coppin State University. Tess Onwueme as a Niger Delta Dramatist: A Study of Three Plays, *Then She Said It, What Mama Said*, and *No Vacancy*

B-5: Baker 233  
**Human Rights Forum # 1: (En)gendering Silence: Violence Against Women**  
Chair: Maureen Eke, Central Michigan University  
1. Kenneth Harrow, Michigan State University  
2. Patricia Jabbeh Wesley, Pennsylvania State University  
3. Maureen Eke, Central Michigan University
B-6: Baker 235
Littérature et films d’Afrique du Nord
Chair: Michèle Chossat, Seton Hill University
1. Abdelaziz Jebbar, West Virginia University. Le travestissement, pratique, choix et justification dans *L’Enfant de Sable* et dans *l’Histoire de la Marquise-Marquis de Banneville*
2. Carla Calargé, Florida Atlantic University. La Danse des Représentations, ou peindre ce qui n’est plus. Une étude de *Khadra, danseuse Ouled Nâïl*
3. Schahrazede Longou, Knox College. Re-naitre à soi pour la pérennité de l’art : Le voyage de *l’Ulysse tout en crinière* dans un roman de Malika Mokeddem

B-7: Baker 237
Performance, Rituals, and Reinventions
Chair: Oty Agbajoh-Laoye, Monmouth University
1. Oty Agbajoh-Laoye, Monmouth University. Performance and Ritual as Diasporic Returns in Selected African and African Diaspora Literature
3. Akintunde Akinyemi, University of Florida. Names and Naming in the Dramaturgy of Yoruba Writers

B-8: Baker 239
Teaching African Literature
Chair: Andrea Hilkovitz, Mount Mary College.
1. Andrea Hilkovitz, Mount Mary College. Teaching Uwem Akpan's *Say You’re One of Them*
2. Isaac Joslin, St. Lawrence University. Interdisciplinary Teaching about Africa Through Literature, Film and Music
4. Samuel Segrist, Creighton University. Seductive Education: The Link Between Pedagogy and Eros in J.M. Coetzee's *Disgrace*
B-9: Baker 240
**TRACALA Roundtable: Translation, Reading and Interpretations**
Chair: Pamela Smith, University of Nebraska
1. Pamela Smith, University of Nebraska
2. Janis Mayes, Syracuse University
3. Irene D’Almeida, University of Arizona
4. Marjolijn de Jager, MDJ Translations
5. Charles Cantalupo, Penn State University
6. Joyce Dixon-Fyle, DePauw University

B-10: Baker 242
**African Theatre and Transnationalism**
Chair: Omofolabo Ajayi-Soyinka, University of Kansas/Ohio University
1. Kolawole Olayia, Funnan University. Drama as Wayfarer: Performing Africa in Canada
2. Nirvana Tanoukhri, Harvard University. Africa in Comparison: Reflections on Wole Soyinka's *The Road*

B-11: Baker 514
**Conflict, Crisis, and Genocide**
Chair: Cajetan Iheka, Central Michigan University
1. Emeka Akanwa, Central Michigan University. The Biafran War, Women and Children: A Poetic Reassessment
2. Wandia Njoya, Daystar University. Love Despite, Hate Not Because of: The Infernal Cycle of Ethnicity in Films on the Rwandan Genocide
3. Nada Halloway, Manhattanville College. Women and Violence in Local Communities
5. Cajetan Iheka, Central Michigan University. Propaganda and the Nigerian Civil War

B-12: Walter 125
**South African Narratives & Transnational Visual Culture**
Chair: Francis Lukhele, University of Wisconsin-Madison
2. Litho Lomisane, University of Cape Town. Come Back to America? The Transnational Public Life of *Come Back, Africa*
3. Catherine Kroll, Sonoma State University. The Tyranny of the Visual: Alex la Guma and the Apartheid-Era Documentary Image
4. Sandra del Valle Casals, El Colegio de Mexico. Putting the Past to Rest by Healing Nation: Narratives of Memory and Reconstruction: *Sarafina* and *Invictus*
B-13: Walter 127
Identity and Women’s Literary Expression
Chair: Nina Lichtenstein, Brandeis University
1. Nina Lichtenstein, Brandeis University. Sephardic Women's Writing, Memory and Identity - The Wedding Song
2. Farnaz Ahmadi Sepehri, Azad University of Tabriz. A Study of Spatial Identity in Joseph Conrad's Heart of Darkness, Lord Jim and Nostromo: A Postcolonial/Spatial Perspective
3. Daniel Silva, Brown University. Narrative Authority and the Creation of a Translocal Angolan Identity in Sambizanga
4. Candace Austin, Medgar Evers College. Reclaiming the Feminine Voice and Identity Through Writing and Extending the Bonds of Sisterhood throughout the Africana Diaspora

12:15 PM – 1:15 PM Lunch Break

12:15 PM – 1:15 PM Roundtable on Recent Popular Movements in North Africa
Baker, Theater
Chair: Kenneth Harrow, Michigan State University
1. Soraya Mekerta, Spelman College
2. Huma Ibrahim, Qatar University
3. Neville Choonoo, SUNY, Oneonta
4. Fatima Radhouani, Higher Institute of Human Sciences, Tunis, Tunisia
5. Mohammed Hirchi, Colorado State University

2:00 PM – 5:00 PM Teachers Workshop
Workshop Leader: Linda Rice, Ohio University
Grover W115

1:30 PM – 3:15 PM Film Screening
Baker Center, Theater

1:30 PM – 3:15 PM Concurrent Sessions C (C1-C13) Baker & Walter

C-1: Baker 226
Constructing the Local, Deconstructing the Trans-National: Lusophone African Authors and the Legacies of Portuguese Colonial Identities
Chair: Nicholas Creary, Ohio University
1. Nicholas Creary, Ohio University. A Poetics of Liberation: Anti-Colonial Resistance in the Poetry of Jorge Barbosa, Balthasar Lopes da Silva, and Amílcar Cabral
3. Leonor Simas-Almeida, Brown University. From Eve to Don Juan
4. Arthur Hughes, Ohio University. Absence and Presence: The Here and There of Identity in Mia Couto’s Sleepwalking Land
C-2: Baker 229

Regards féminins sur la société postcoloniale
Chair: Samuel Zadi, Wheaton College, Illinois
1. Anih Uchema Bertrand, Obafemi Awolowo University, Nigeria. Une lecture womaniste de *Douceurs du Bercail* d’Aminata Sow Fall
2. Christian Ahihou, University of Florida. Le règne du sémiotique, fondement de la poétique du langage romanesque chez Ken Bugul

C-3: Baker 230

Sponsored by TRACALA

Translating in Globalized Cultures
Chair: Charles Cantalupo, Pennsylvania State University
2. Clara Momanyi, Catholic University of East Africa. Globalizing Teaching of Literature through Translation: The Case of Kiswahili Literature
3. Kyle Wanberg, University of California, Irvine. Translations of Darkness: Laye's *Le Regard du Roi* and Salih's *Season of Migration to the North* as Responses to Conrad's *Heart of Darkness*
4. Elena Rodriguez Murphy, University of Salamanca. Crossing Cultures Through Translation: African Transcultural Literature and the Challenge of the Unknown

C-4: Baker 231

Sponsored by the ALA Executive Council

Professional Development Workshop #1: Junior Faculty Preparing for Promotion and Tenure
Chair: Robert Cancel, University of California, San Diego
1. Amy Elder, University of Cincinnati
2. Anthonia Kalu, Ohio State University
3. Robert Cancel

[This workshop features ALA members with extensive experience in job searches, tenure and promotion decisions who will share their expertise in the field. Speakers will address strategies for success and how to navigate the job market and tenure process.]

C-5: Baker 233

Perspectives on J.M. Coetzee
Chair: Ellie Higgins, Penn State University
1. Ellie Higgins, Penn State University. J.M. Coetzee's Engagement with the Western
2. Jan Wilm, Technische Universitat Darmstadt, Germany. And in that Way, He Would Say, One Can Live - Building Dwelling Thinking J.M. Coetzee's *Life & Times of Michael K*
3. Chielozona Eze, Northeastern Illinois University. Waiting for the Age of Clay: Memory, Empathy and Redemption in *Age of Iron*
C-6: Baker 235
Chair: Silvia Federici, University of Southern Maine
1. Kathleen Wininger, University of Southern Maine. African Sustainability: Agriculture as Metaphor and Survival in the Writings of Bessie Head and Wangari Maathai
2. Otrude Nontobeko Moyo, University of Southern Maine. The Border, a Cementing of Disposability
3. Linda-Susan Beard, Bryn Mawr College. In Her Own Words: Bessie Head's Correspondence and the Refashioning of an 'Exilic Consciousness'
4. Gail Presbey, University of Detroit Mercy. First-Person Voice, Present, Absent, or Mediated: Debates in Biography and Autobiography

C-7: Baker 237
Reflections and Retrospectives # 1: The Legacies of Ezekiel Mphahlele, Dennis Brutus, Cyprian Ekwensi, T.M. Aluko
Chair: Ernest Emenyonu, University of Michigan-Flint
2. Sophie Ogwu de, University of Abuja. History, Progress, and Prospects: A Retrospective Glance at the Legacies of Ezekiel Mphahlele and Dennis Brutus
3. Helen Chukwuma, Jackson State University. Ekwensi’s Women of the City and the Moral Code
4. Maureen Eke, Central Michigan University. Contextualizing Women’s Identities in Zulu Sofola’s King Emene
5. Patricia Emenyonu, University of Michigan, Flint. This is Flora and Her Stories

C-8: Baker 239
The Indigenous as Problematic in Sierra Leonean Literature
Chair: Ernest Cole, Hope College
2. Eustace Palmer, Georgia College and State University. Yema Lucilda Hunter’s Redemption Song: An Honest and Consummate Exploration of War
3. Mohamed Kamara, Washington and Lee University. The Indigenous Meets the Foreign: The Case of Pat Amadu Maddy’s Theater
C-9: Baker 240
Crossing Borders, Crossing Genres, New Writings and Explorations
Chair: Folasade Hunsu, Obafemi Awolowo University
1. Folasade Hunsu, Obafemi Awolowo University. Celebiography: Preliminary Observations on an Emergent Sub-genre of Nigerian Biographical Writing
2. Linda Johnston, Kennesaw State University. Study of Violence Portrayed by African Literary Authors and Filmmakers

C-10: Baker 242
Realism, Hybridity, and Marginalization in Postcolonial Space
Chair: Elise Auvil, Ohio University
2. Bridget Tetteh-Batsa, Ohio University. Manhood and Postcolonial Corruption in Armah’s The Beautiful Ones Are Not Yet Born
3. Abobo Kumbalonah, Ohio University. Amma Darko and the Narrative of the Ghanaian Street Child
4. Elise Auvil, Ohio University. Explorations of Reality: Metafiction in Phaswane Mpe’s Welcome to Our Hillbrow

C-11: Baker 514
Memoirs, Autobiographies and Films Dealing with War and Social Conflict
Chair: Onipede Hollist, University of Tampa
1. Laura Murphy, Loyola University of New Orleans. Narrating Slavery in the 21st Century
2. H. Oby Okolocha, University of Benin, Nigeria. War and Absurdity: Analyzing the Circumstances of Selected Characters in Uwen Akpan’s Luxurious Hearses
3. Joya Uraizee, St Louis University. Remembering Gang Warfare in South Africa and Brazil: Interconnections & Disconnections in Tsotsi and City of God
4. Emmanuel Yewah, Albion College. African Autobiographies: Study in the Emergence of Political Thoughts
5. Onipede Hollist, University of Tampa. Who Speaks? Who Listens? What Messages? Transnational Narratives and the Art of Retelling the (Local) Sierra Leone War

C-12: Walter 125
Crime, Violence, Media, and State Apparatus
Chair: Abdou Yaro, Indiana University
2. Aimable Twagilimana, SUNY Buffalo State. Tierno Monenembo’s The Oldest Orphan and the Writing of Disaster
4. J.O.J Nwachukwu-Agbada. Loss, Hurt, Memory and the Imperative of Violence in Esiaba Irobi’s Plays
C-13: Walter 127
Music, Europhone Languages, and Transnational Practices
Chair: Patrina Jones, SUNY Stony Brook University
1. Beatrice Bruku, University of Ghana. Locally Acquired Foreign Accent in Ghana: English LanguageAccent Hybridity in the Making
2. Michael Gott, University of Texas, Austin. Burning and Looting?: French Hip-Hop and Non-Violent Identity Construction

3:15 PM – 3:30 PM Coffee Break
3:30 PM – 5:15 PM Film Screening Baker Center, Theater
3:30 PM – 5:15 PM Concurrent Sessions D (D1–D14) Baker & Walter

D-1: Baker 226
Showcase of Analysis of New and Lesser-known African Language Literatures
Chair: Kandioura Drame, University of Virginia
1. Kandioura Drame, University of Virginia. The Interplay Between Orature and Written Literatures in West Africa
2. Karim Sagna, Earlham College. Investigation in Mandinka Poetry
3. Elizabeth Ngumbi, Ohio University. Don’t Twist Me: A Case for Teaching African Literature in its Original Languages
4. Amadou Fofana, Willamette University. Language Matters

D-2: Baker 229
Tradition, Culture, and Identity
Chair: George Hartley, Ohio University
2. Odoh Ijeoma Daberechi, Michigan State University. Traversing the Borderline: Modernity Versus Tradition in Ama Ata Aidoo’s Changes: A Love Story
D-3: Baker 230
Theatre in Africa: Performance and Memory
Chair: Abubakar Rasheed, Bayero University, Nigeria
1. Joy Wrolson, Independent Scholar, Arlington, MA. When the Kitchen Becomes the Dare: Panic Theatre's Haunted Places and Locations
2. J. Coplen Rose, Wilfred Laurier University, Canada. Laughing at the Lewd: Scatological Humour and Political Laughter in Martin Koboekae's *Bush Tale*
3. Reuben Embu, University of Jos, Nigeria. Mankind, Drama and Religious Opiumization: A Nigerian and Transnational Phenomena
4. Muhammed Bhadmus & Abubakar Rasheed, Bayero University, Nigeria. The Dramatics of Arts and Religion

D-4: Baker 231
African Poetry and Prose: Readings by Four African Women Writers
Chair: Patricia Jabbeh Wesley, Pennsylvania State University Altoona
1. Patricia Jabbeh Wesley, Penn State University Altoona
2. Maureen Eke, Central Michigan University
3. Naana Banyiwa Horne, Santa Fe College
4. Fatima Radhouani, Universite de Tunis
5. Akachi Ezeigbo, University of Lagos

D-5: Baker 233
Dance/Performance
Chair: Abdul-Rasheed Na'Allah, Kwara State University, Nigeria
1. Bose Ayeni-Tsvende and John Ochenya Onah, Benue State University, Nigeria. Trans-Ethnic Dance Paradigms in Nigeria and Globalization
2. P.O. Balogun, University of Ilorin. Drum and Dance Aesthetics in African Oral Literature: The Okun Example
4. Unionmwan Edebiri, University of Benin, Nigeria. Emotan: From an Icon to a Theatrical Heroine

D-6: Baker 235
Multivocal International Medley
Chair: Robert Cancel, University of California, San Diego
1. Simon Adetona Akindes, University of Wisconsin-Parkside. Conflict and Identity in Ivorian Popular Music: The Gbagbo Years
2. Oty Agbajoh-Laoye, Monmouth University. Restless Voices, Many-Tongued Chorus, Common Memory: African Diaspora as Trans-national in Caryl Phillips' *Crossing the River*
3. Robert Cancel, UC San Diego. Heads a’go Roll Down King Street: Jamaican Political Reggae of the 1970’s
D-7: Baker 237
Confronting the Past in South African Literature
Chair: Chielozona Eze, Northeastern Illinois University
1. Mary Jane Androne, Albright College. Zoe Wicomb’s *Play in the Light*: The Legacy of the Past in the New South Africa
2. David Hoegberg, IUPUI. Play in the System: Zoe Wicomb’s *Playing in the Light*

D-8: Baker 239
Language, Identity, and Otherness
Chair: Pierre Paulin Onana Atouba, University of Yaounde
1. Michele Vialet, University of Cincinnati. Revisiting the Harki Question: Zahia Rahmani’s Ironic Approach
2. Pierre Paulin Onana Atouba, University of Yaounde. Status, Role and Functionality of Western Languages in African Postcolonial Literature
4. Paul Wallace, West Virginia University. Post Colonial Parenting: A Comparison of Parental Roles in Camara Laye’s *L’Enfant noir* and Tierno Monénembo’s *L’Ainé des Orphelins*

D-9: Baker 240
Transnational Dialogue in Hispanophone African Literatures and Cultures Panel # 1: Literature and Identity
Chair: Elika Ortega Guzman, University of Western Ontario
2. Clelia Olimpia Rodriguez, University of Toronto. Escritura que encarcela en *Los poderes de la tempestad* de Donato Ndongo-Bidyogo
3. Joseph Otabela, University of Missouri. Deconstruyendo los prólogos de *Cuando los Combes luchaban* de Leoncio Evita
4. Samuel Mate-Kodjo, Central College. *Sankofa*: Reading the New Frameworks of Reference for the Self Affirmation of the Black Collectives of the Americas, the Use of African Ethnic Paradigms in Manuel Zapata Olivella’s *Changó, el Gran Putas*
D-10: Baker 242
Leadership, the Citizenry and the Nation
Chair: Marame Gueye, Eastern Carolina University.
1. Marame Gueye, Eastern Carolina University. Speaking Truth to Power without Risks: Culture, Cyberspace, and the Undoing of an African President
3. Alessandra Capperdoni, Simon Fraser University, Canada. Ecologies of Life: Nuruddin Farah's Somalia and the “Failed State” Economy

D-11: Baker 514
Ousmane Sembéne’s Films, Inversions
Chair: Charles Linscott, Ohio University
1. Charles Linscott, Ohio University. Pre/Post/Neo/Trans: Mandabi and the Deconstruction of Binaries
2. Thomas Stokes, Wabash College. Sembéne’s Guelwaar in Text and Image
3. Abdoulaye Yansane, University of Tennessee. Criticism and Role Inversions: Ousmane Sembéne’s Feminism in Faat Kine

D-12: Walter 125
Political Fictions: Strategies and Implications of Literary Politics in African Literature
Chair: Heather DuBois Bourenane, UW-Madison
3. Francis Lukhele, UW-Madison. Western Critic in Academy, Who’s the Fairest of the Two: Soyinka and Achebe’s Place in the Global Culture of Letters
4. Sofia Samatar, UW-Madison. Historical Discourse and Intellectualism in Yahya Haqqi’s The Saint’s Lamp
D-13: Walter 127
Locating Spaces, Fantasy, Desire
Chair: Kayode Ogunfolabi, Obafemi Awolowo University
1. Lamonte Aidoo, Brown University. Portraits of Women: Trans-Local Space of Female Articulation in Paulina Chiziane’s Niketche: Uma Historia de Poligamia
3. Cláudia Maria Fernandes Corrêa, University of Sao Paulo, Brazil. Recovering the Past, Changing the Future: Preces e Súplicas ou os Cânticos da Desesperança by Vera Duarte
4. Kayode Ogunfolabi, Obafemi Awolowo University. Serving and Consuming the Global Marvelous in Mia Couto’s The Last Flight of the Flamingo

5:30 PM – 6:30 PM

Keynote

Laila Lalami
*Introduced by:* Janice Spleth

Baker Ballroom

6:30 PM – 7:30 PM
Reception for Laila Lalami: Hosted by Ohio University Women’s Center & Multi-cultural Center
Baker, 1804 Lounge

7:00 PM – 8:00 PM
MIXER: Graduate Students’ Caucus: Baker 231

7:00 PM – 8:00 PM
Film Screening

Baker Center, Theater

8:00 PM – 9:45 PM
D-14: Baker Center, Theater
Visual Arts Roundtable
Local and Transnational Spaces in African Visual Arts
Chair: Andrea Frohne, Ohio University
1. Joanna Grabski, Denison University. Visual Artists and Transnational Networks in Dakar
2. Cynthia Becker, Boston University. Black Morocco: Reconstructing Transaharan Histories
3. Monica Visona, University of Kentucky. Defining Modernisms and Modernities in African Art
Friday, April 15

7:00 AM – 9:00 AM  ALA Executive Meeting  Ohio University Inn - Lindley Room

9:15 AM – 10:15 AM  Keynote  TRACALA Speaker

Alamin Mazrui
Introduced by: Wangui wa Goro

Baker Ballroom

10:15 AM – 10:30 AM  Coffee Break

10:00 AM – 5:00 PM  Book Exhibits  Baker Theater Lounge

10:30 AM – 12:15 PM  Film Screening  Baker Center, Theater

10:30 AM – 12:15 PM  Concurrent Sessions E (E-E13)  Baker & Walter

E-1: Baker 231
Nationhood in Post-Apartheid Cinema and Literature
Chair: Cara Moyer-Duncan, Emerson College
1. Cara Moyer-Duncan, Emerson College. Projecting Nation: Cinema and the Creation of a National Identity in Post-Apartheid South Africa
4. Dean Makulini. Independent Scholar. The Man with the Mirror: Demythologizing the Myth of Mandela and the Nation in Lewis Nkosi’s Mandela’s Ego

E-2: Baker 226
Authorship, Performance, Narration
Chair: Catherine McKinley, Writer
1. Frances Novack, Ursinus College. Local Boy Makes Good (??): Narration, the Local, and the Global in Bicentenaire and Allah n’est pas oblige
2. Catherine McKinley, Writer. Reading from Indigo
3. Emily Raboteau, Writer. Reading from Searching for Zion
4. Chinyelu Ojukwu, University of Port Harcourt. Lord Have Mercy Upon Us: Ola Rotimi’s If ... A Tragedy of the Ruled
E-3: Baker 229
Transnational Dialogue in Hispanophone African Literatures and Cultures Panel #2:
Transnational Tensions
Chair: Samuel Mate-Kodjo, Central College
1. Dorothy Odartey-Wellington, University of Guelph. In and Out of Africa: The Literature of Equatorial Guinea
2. Naomi McLeod, University of St Andrews. Contemporary Equatorial Guinean Authors Writing in Spanish
3. Benita Sampedro Vizcaya, Hofstra University. Ekomo's Interventions
4. Joanna Boampong, University of Ghana. The View from Without

E-4: Baker 230
The Future of African Literature in the Western Academy
Chair: Huma Ibrahim, Qatar University
1. Keiko Kusunose, Kyoto Seika University. The Place of African Literature in Japanese Scholarship
2. Thelma Ravel Pinto, Hobart and William Smith Colleges
3. Huma Ibrahim, Qatar University

E-5: Baker 233
Teaching African Languages
Chair: John M. Mugane, Harvard University
1. John M. Mugane, Harvard University. Africa's Languages through Songs and Stories
2. Mursal Mahat, Harvard University. Voices in Short Cut: Use of Stories to Teach Somali Language
4. Steve Howard, Ohio University. Politics and Prose of Teaching Somali in Ohio

E-6: Baker 235
Immigrant Voices In Short Stories
Chair: Tomi Adeaga, University of the Free State
1. Tomi Adeaga, University of the Free State. “Rama”
2. Ada Uzoamaka Azodo, Indiana University Northwest. “This is Northwest Indiana”
3. Anthonia Kalu, Ohio State University. “Eagle Child”
4. Omofolabo Ajayi-Soyinka, University of Kansas/Ohio University. “The Asylum”
E-7: Baker 237
Theorizing Race and Gender in African Literature
Chair: Denise Handlarski, York University
1. Denise Handlarski, York University. African Literature?: “Chick Lit” and Cosmopolitanism
2. Kaelyn Morrison, University of Toronto. Friends, Sisters, Lovers: Theorizing Female Relationships in Two South African Novels
4. Chad Montuori, University of Missouri-Columbia. Moroccan Gender Roles in Motion: Laila Lalami’s Hope and Other Dangerous Pursuits

E-8: Baker 239
Sponsored by the Francophone Caucus
Table Ronde : Sur la Crise Politique en Côte d’Ivoire
Moderateur : Samuel Zadi, Wheaton College
1. Gnoto Zié André, Université de Cocody, Abidjan, Côte d’Ivoire
2. Marc Papé, Saint John Fisher College, Rochester, NY
3. Minata Koné, Université de Cocody, Abidjan, Côte d’Ivoire
4. Boubakary Diakité, Franklin & Marshall College, Lancaster, PA
5. Viviane Békrou, College of Charleston, SC

E-9: Baker 240
Organized by the ALA Teaching and Research Committee
Teaching Anglophone and Francophone Literature in Times of Contraction
Chair: Ngwarsungu Chiwengo, Creighton University
1. Ngwarsungu Chiwengo, Creighton University
2. Kenneth Harrow, Michigan State University
3. Della Goavec, University of Central Missouri
4. Felix Kaputu, Massachusetts College of Art

E-10: Baker 242
Memories of the Inaugural ALA Conference in Austin, 1975
Chair: Bernth Lindfors
1. Bernth Lindfors
2. Ernest Emenyonu
3. Cecil Abrahams
4. Don Burness
5. Charles Larson
E-11: Baker 514
New Trajectories in South African Literature
Chair: Jenny Doubt, Ferguson Centre, Open University, England
2. Timothy Johns, Murray State University. The Professional Turn in New South African Fiction

E-12: Walter 125
Gender, Space and the Nation
Chair: Emad Mirmotahari, Duquesne University
1. Henry Murithi Njiru, Miami University. Competing Spatial Relations and Masculinities in Ngugi Wa Thiongo’s The Wizard of the Crow
2. Christopher Ogunyemi, Joseph Ayo Babalola University. Genderization in Male Autobiographical Narratives in Nigeria
3. Natasha Gordon-Chipembere, Medgar Evers College. Speaking Back to the Malawian Archive: The Life of Catherine Mary Ajizando Chipembere
4. Emad Mirmotahari, Duquesne University. Men with Civilizations but without Countries

E-13: Walter 127
Encountering the Question of Race and Identity
Chair: Abobo Kumbalonah, Ohio University
1. Abobo Kumbalonah, Ohio University. Stop Acting Black! Applying Semiotics to Racial Relations in Coconut
4. Amy Riddle, Boise State University. Reading Madame Bovary in Dakar

12:15 PM – 1:15 PM Lunch Break
12:15 PM – 2:00 PM WOCALA Luncheon Walter Rotunda
1:30 PM – 3:15 PM Film Screening Baker Center, Theatre
2:00 PM – 3:45 PM WOCALA Panel # 1 Baker 240
* Please note that this room is reserved for the panel until 3:45 PM.
1:30 PM – 3:15 PM Concurrent Sessions F (F1-F11) Baker & Walter
F-1: Baker 230
Reading African/Caribbean Literatures in/through Frantz Fanon
Chair: Laura Chrisman, University of Washington, Seattle
1. Raj Chetty, University of Washington, Seattle. Reading Fanon Reading Literature: Towards a Fanonian Literary Criticism
2. Erik Jaccard, University of Washington, Seattle. “The Revolution Will Be Aestheticized”: The Aesthetic Dimension of Frantz Fanon’s Political Thought
3. Chris Jimenez, Independent Scholar. Threading Fanon’s Evolving Thought Through Interdisciplinary Dialectics
4. Amy Scott-Zerr. As if we’d ever Forgotten: Reliving Sekou Toure’s Project
5. Ella Sonja West, Independent Scholar. The Female Militant as Literary Figure in Frantz Fanon’s A Dying Colonialism and Assia Djebar’s Children of the New World

F-2: Baker 226
La transgression: mode d’emploi dans la fiction postcoloniale # 1
Chair: Hervé Tchumkam, Southern Methodist University
1. Étienne-Marie Lassi, University of Manitoba. Mémoire, identités territoriales et frontières écologiques dans quelques romans de Léonora Miano et Bessora
2. Luc Fotsing, University of British Columbia. Roman Africain et subversion discursive: Sembène Ousmane et Henri Lopes
3. Ramon Fonkoue, Michigan Tech University. Rupture esthétique et dissidence: Les enjeux de l’historiographie littéraire aux Antilles
4. Anthère Nzabatsinda, Vanderbilt University. Alexis Kagamé, poète du Rwanda et passeur de langues

F-3: Baker 229
Oral Literature
Chair: Daniela Merolla, Leiden University
2. Iyanda Rabiu Olayinka, Osun State University. Impact of Technology on Oral African Literature

F-4: Baker 231
Conflict [Mis]Management through African Literature & Film
Chair: Kofi Anyidoho, University of Ghana
2. Lindsey Campbell-Badger, Indiana University. Remembering Rwanda: Memorialization and Masking
3. Ijeoma Nwajiaku, Federal Polytechnic, Oko. Withstanding the Storm: War Memoirs of a Nigerian Housewife
F-5: Baker 233
Sponsored by the Francophone Caucus
La Nation Postcoloniale
Chair: Viviane Békrou, College of Charleston
1. Cary Campbell, University of Pittsburgh. La persistance de nation: Boni, Tadjo et l'Ivoirité
2. Awa C. Sarr, University of Tennessee, Knoxville. Post-réalisme et critique de l'état postcolonial dans la littérature de la nouvelle génération d'écrivains Africains
3. Viviane Békrou, College of Charleston. Politique et sociétés dans Black Bazar d’Alain Mabanckou et Matins de Couvre Feu de Tanella Boni
4. Bagnini Kohoun, West Virginia University. La globalisation ou l'imperialisme culturel dans Johnny Chien Mechant de Emmanuel Dongala
5. Nadege Dufort, University of Vermont. Poétiques du renouvellement créatif et de la mémoire interculturelle dans Les Belles Ténèbreuses de Maryse Condé et Histoire d’Ashok et d'autres personnages de moindre importance d'Amal Sewtohul

F-6: Baker 235
Translation and Preservation of African Languages and Culture
Chair: Bernth Lindfors, The University of Texas at Austin
1. Maina wa Mutonya, El Colegio de Mexico. Describing us in Modern Times: Ngugi's Use of Gikuyu Language in Murogi wa Kagogo (Wizard of the Crow)
2. Adewuni Salawu, University of Ado-Ekiti. The History of Translation Activities in Nigeria: Yoruba of the South-West as a Case Study
4. Bernth Lindfors, The University of Texas at Austin. African Holdings at the Harry Ransom Humanities Research Center, University of Texas at Austin

F-7: Baker 237
Sponsored by ALA Executive Council
ALA and African Literature in North America in the 21st Century
Chair: Omofolabo Ajayi-Soyinka, University of Kansas/Ohio University
1. Moradewun Adejumonobi, University of California, Davis
2. Tejumola Olaniyi, University of Wisconsin-Madison
3. Kwaku L. Korang, Ohio State University
4. Omofolabo Ajayi-Soyinka, University of Kansas/Ohio University
F-8: Baker 239
“Locating” Ecocriticism in Africa
Chair: Byron Caminero-Santangelo, University of Kansas
1. Dustin Crowley, University of Kansas. Unified Difference: Place, Nature and Scale in Ngugi’s Literature
2. Anthony Vital, Transylvania University. The Question of Cities for a Postcolonial Ecocriticism

F-9: Baker 240  2:00 PM – 3:45 PM
WOCALA Panel # 1: Production, Reception and Teaching of African Women’s Literature in Transnational Contexts: Issues and Prognosis
* Please note that this room is reserved for the panel until 3:45 PM.
Chair: Helen Chukwuma, Jackson State University,
1. Amy Elder, University of Cincinnati
2. Anthonia Kalu, Ohio State University
3. Chioma Opara, University of Science and Technology, Port Harcourt
4. Irene Salami-Agunloye, University of Jos
5. Blessing Diala-Ogamba, Coppin State University
6. Ada Azodo, Univeristy of Indiana North West
7. Felicity Palmer, Clarkson University
8. Patricia Emenyonu, University of Michigan at Flint

F-10: Baker 242
African Film and Images of Global Incorporation/Disputation/Local Contestation
Chair: Emmanuel Kapotwe, Zambia National Visual Arts Council
1. Ngulube Collins, Zambia National Visual Arts Council
2. Kingsley Kapobe, Zambia National Visual Arts Council
4. David Chibamba, Zambia National Visual Arts Council

F-11: Baker 514
Diaspora, Racism, and Violence in Film
Chair: Felix Ayoh’Omidire, Obafemi Awolowo University
3. Darren Joseph Elzie, University of Memphis. White Material as a Cinematic Treatment of Post-Colonial Africa
4. Lere Adeyemi, University of Ilorin. The Aesthetics of Local Violence in Contemporary Yorùbá Home Video Films: Its Emergence, Types and Consequences
F-12: Walter 125
Black Channels: Historiography, Art, and the Black Diaspora
Chair: Michael Gillespie, Ohio University
2. Michael Gillespie, Ohio University. ‘MoAD, Mama. Not MoMA’: Film, Melancholy, and Black San Francisco
3. Gary Holcomb, Ohio University. Claude McKay in Africa: Tracing Black Transnational Genealogy

3:15 PM – 3:30 PM Coffee Break
3:30 PM – 5:15 PM Film Screening Baker Center, Theatre
3:30 PM – 5:15 PM Concurrent Sessions G (G1-G11) Baker & Walter

G-1: Baker 230
Major and Minor Transnational Practice in West African Film
Chair: Moradewun Adejunmobi, University of California, Davis
1. Carmela Garritano, St. Thomas University. New Forms of Transnational Practice in Ghana: The Films of Leila Djansi
3. Kenneth Harrow, Michigan State University. How Do We Justify Our Critical Approach to African Cinema?
4. Moradewun Adejunmobi, University of California, Davis. Nollywood’s Transnationalism and Regional Media Corporations

G-2: Baker 226
Sponsored by the Francophone Caucus
Films, littérature et les questions sociales et identitaires
Chair: Michèle Chossat, Seton Hill University
1. Michèle Chossat, Seton Hill University. De la mère patrie: “Liberté, Egalité, Fraternité” dans Indigènes et Camp de Thiaroye
2. Jacob Sanwidi, West Virginia University. Violations de l’espace rural sacré dans Siraba: la grande voie d’ Issa Traoré de Brahima
3. Ada Azodo, Indiana University. À la recherche du père perdu ou le parcours d’un paysage contradictoire: Cas de L’Africain de Jean-Marie Gustave Le Clézio
4. Patricia Siewe Seuchie, Penn State University. Littérature de banlieue: Écriture du décentrage ou décentrage de l’écriture?
5. Yolande Helms, Ohio University. Thématique et théorie du métissage dans l'oeuvre du Martiniquais Roland Brival
G-3: Baker 229
Deconstructing the Discourse of Transnationalism and Local Criticism Film and Literature
Chair: Joe McLaughlin, Ohio University
1. Jessie Kabwila Kapasula, University of Malawi. Deconstructing the Rags-to-Riches Discourse of Transnational Migration in Recent Fiction and Film
2. Eve Judith Eisenberg, Indiana University-Bloomington. The Ethics of Global Exchange in Sefi Atta’s “Yahoo Yahoo Boys”
3. Kunle Abogunloko, Redeemer’s University, Nigeria. Aesthetics and the Cultural-Context in African Filmic Experience in the Context of Cross-Cultural Interrogation within the Borderless Interface of the Local and Transnational Existence

G-4: Baker 231
New Perspectives on Realism and Reality in Francophone Africa
Chair: Susan Andrade, University of Pittsburgh
3. Susan Andrade, University of Pittsburgh. Historical Realism and the Question of Derivation in Sembène’s Writing

G-5: Baker 233
Transnationalisms and Mimicries in Prose
Chair: Emily Davis, University of Delaware
1. Emily Davis, University of Delaware. Transnationalism as Contagion in Phaswane Mpe’s Welcome to our Hillbrow
2. Rebecca Fasselt, University of Cape Town. Weaving South Africa into the Fabric of the African Continent: Trans-African Migrant Experiences in Simao Kikamba’s Going Home, Aher Arop Bol’s The Lost Boy and Jonathan Nkala’s The Crossing
4. Lesibana Jacobus Rafapa, University of Venda, South Africa. The Local and Transnational Contest for Social Space in Post-Apartheid South Africa as Inscribed in Two Post-Apartheid Novels
G-6: Baker 235
Genocide and Crimes against Humanity: Between the Fragility of the Good and the Humanity of the Killer
Chair: Jean-Pierre Karegeye, Macalester College
1. Elisabeth Applegate, New York University. “That Small Thing that Would Make Me a Killer”: Testimony of Perpetrators in works of Jean Hatzfeld
2. Phillippe Basabose, Memorial University of Newfoundland. De l’ordinarité du bourreau à la déresponsabilisation
3. Michele Bumatay, University of California, Los Angeles. Genocide in Rwanda: Illustrating the Victim and Perpetrator by Filling the Gap in Comics
6. Catalina Sagarra, Trent University. L’homme face au mal et ses responsabilites envers l’autre. A propos de la figure du bourreau dan les récits de témoignage des survivants Tutsi

G-7: Baker 237
Transnational Dialogue in Hispanophone African Literatures and Cultures Panel #3: Performance and Visual Arts
Chair: Joanna Boampong, University of Ghana
1. Elisa Rizo, Iowa State University. Equatorial Guinean Theatre: An Intra-Historical Approach
2. Dosinda Garcia-Alvite, Denison University. Womanism and Social Change in Trinidad Morgades Besari’s Antígona from Equatorial Guinea
3. Elika Ortega Guzman, University of Western Ontario. Musical and Literary Interactions in Maria Nsue Angüe’s Ekomo and Mbayah

G-8: Baker 239
Traumatics, Self and Memory
Chair: Oumar Cherif Diop, Kennesaw State University
1. Oritsegbubemi Anthony Oyowe, University of Kwa-Zulu Natal. On the Normative Route to the Self in Achebe’s Things Fall Apart
2. Debra Boyd, North Carolina Central University. Re(Membering) the Self: Testimonies of Exile in Sahelian Literature
3. Clare Counihan, Nazareth College. Lyric, Allusive History and Literary Value: Transnational Readings of Yvonne Vera’s The Stone Virgins
4. Oumar Cherif Diop, Kennesaw State University. “Traumatics”: The Representation of Trauma in Yvonne Vera’s Works
G-9: Baker 242
Publishing Africa
Chair: Kassahun Checole, Africa World Press
   1. Kassahun Checole, Africa World Press
   2. Becky Clarke, Ayebia Clarke Publishing
   3. Elias Wondimu, Tsehai Publishers
   4. James Currey, James Currey Publishers
   5. Gillian Berchowitz, Ohio University Press

G-10: Baker 514
Modernity, and the Politics and Aesthetics of the Arts
Chair: Olabode IbiRonke, Johns Hopkins University
   1. Nester Nachafiya Alu, Adamawa State. Trials and Tribulations of Justice in Habila's Waiting for an Angel
   2. Omolola Famuyiwa, Ohio University, and Funmi Aluko, Cares Global Network. The Therapeutic Effect of the Arts (Literary, Visual and Theatrical) on Children in Conflict with the Law
   3. Olabode IbiRonke, Johns Hopkins University. The Imprisonment of the African Writer

G-11: Walter 125
Nervous Conditions in Gender Discourse
Chair: Florence Ebila, University of Wisconsin-Madison
   1. Florence Ebila, University of Wisconsin-Madison. Gender and Nationalism in Princess Elizabeth's Autobiography
   2. Tim Adivilah, West Virginia University. Unison: A Perspective on Tsitsi Dangarembha’s Nervous Conditions
   3. Bishnu Ghimire, Ohio University. Double Consciousness and the Fate of Feminist Discourse in Tsitsi Dangarembga’s Nervous Conditions

5:00 PM – 6:00 PM
Reception Hosted by Africa World Press
Baker Theater Lounge

5:30 PM – 7:00 PM   Film Screening   Baker Center, Theatre

6:00 PM – 7:00 PM
Reception for Sefi Atta
Hosted by Ohio University Press
Baker Theater Lounge
7:00 PM – 8:00 PM  
**Keynote**  
Graduate Students’ Caucus Speaker  

*Sefi Atta*  
*Introduced by:* Cara Moyer-Duncan  

Baker Ballroom

8:30 PM – 10:00 PM  
Graduate Caucus Executive Meeting  
Baker 230

G-12: 8:30 PM – 10:00 PM  
**Soundings in African Languages**  
Sponsored by TRACALA  
Chair: Phanuel Egejuru  
Participants: Joyce Ashetantang, Ada Azodo, Akintunde Akinyemi, Kassahun Checole, Irene D’Almeida, Wangui wa Goro, Onipede Hollist, Naana B Horne, Ghirmai Negash, Obioma Nnaemeka, Tanure Ojaide, Niyi Osundare, Ousseynou Traore
Saturday, April 16

7:00 AM – 9:00 AM  ALA Executive Meeting  Ohio University Inn – Lindley Room

9:15 AM – 10:15 AM  **Keynote**  
Francophone Caucus Speaker

**Michael Dash**
*Introduced by: Samuel Zadi*

*Baker Ballroom*

10:00 AM – 5:00 PM  Book Exhibits  Baker Theater Lounge

10:15 AM – 10:30 AM  Coffee Break

10:30 AM – 12:15 PM  Concurrent Sessions H (H1- H12)  Baker & Walter

**H-1: Baker 230**  
The Dynamics of Space in the Cinema of Sembène Ousmane
Chair: Lifongo Vetinde, Lawrence University
2. Amadou Fofana, Willamette University. Sembène’s Afropolitanistic Aesthetic
3. Ayo Coly, Dartmouth College. Sembène’s Feminism: A (Feminist) Reassessment
4. Moussa Sow, The College of New Jersey. Le syncrétisme culturel décomplexé au féminin chez Sembène Ousmane

**H-2: Baker 226**  
Le Rwanda à travers la littérature
Chair: Eronini E. Egbiujor, Paine College
1. Nathalie Rouamba, West Virginia University. Le génocide Rwandais: Une étude représentatrice de la guerre et ses conséquences
2. Marcel K. Mangwan, University of South Africa. Représentations identitaires dans *Les Terrassiers de Bukavu*
3. Eronini E. Egbiujor, Paine College. Les enfants soldats ou signe d’un univers en perdition?
4. Pierre Gomez, University of the Gambia. La géocritique du Rwanda
H-3: Baker 229
Gender Trouble, Female Voices
Chair: Akachi Ezeigbo, University of Lagos
2. Rosemary Asen, Benue State University. Nigerian Female Writers and the Global Feminist Movement: An Analysis of Selected Plays of Julie Okoh and Tracie Uttoh-Ezeajuh
4. Akachi Ezeigbo, Univeristy of Lagos. Snail-Sense Feminism: Building on an Indigenous Model

H-4: Baker 231
New Directions in African Film
Chair: Jean-Pierre Bekolo, Independent Filmmaker
1. Jean-Pierre Bekolo, Independent Filmmaker. Welcome to Applied Fiction
2. Mariam Deme, Western Michigan University. Female Voices in Sub-Saharan African Films
3. Dayna Oscherwitz, Southern Methodist University. Re-globalizing Africa: Reversal and Renegotiation in Recent African Films
4. Pamela Smith, University of Nebraska. From Traditional Historical Archives to the New Communication Technologies: Akinwumi Isolá, Adébáyò Fálété and the Nigerian Video Explosion

H-5: Baker 233
African Women Writing Resistance: Contemporary Voices Localizing the Global
Chair: Anne Serafin, Independent Scholar
2. Diana Adesola Mafe, Denison University. Bearing Witness, Framing Resistance: One Woman’s Reflections on Autobiographical Writing
H-6: Baker 235
Reading Lalami, Sefi Atta, Adichie
Chair: Marlene De La Cruz-Guzman, Ohio University
1. Marlene De La Cruz-Guzman, Framing Sefi Atta’s Masquerading Men and Disbelieving Women in a Normative Cultural Metaphor
2. Rita Nnodim, Massachusetts College of Liberal Arts. Sefi Atta’s Lagos Novels: Gendered Subjectivities, Urban Struggles, and (Trans) National/Local Urbanism
3. Julie Iromuanya, University of Dayton. Citizenship, Nation and Sexual Violence in the Short Stories of Chimamanda Ngozi Adichie

H-7: Baker 237
Memory, Nation, Trauma, and Bodies
Chair: Anthea Morrison, University of West Indies
1. Anthea Morrison, University of West Indies. Islands of Unbelonging: Charleston Revisited in Caryl Phillips’s *The Atlantic Sound*
2. Monika Brodnicka, Ohio State University. Silent Rhythm of Speech: Interacting with the Body and Shape of the Universe
3. Aaron Rosenberg, Centro de Estudios de Asia y Africa. Remembered Intimacies: Traditions and Gendered Power in Tanzanian Creative Expression
4. Eric Nsuh Zumboshi, University of Yaounde. Constructing Ethnicity and Dislocating the Nation in Anglophone Cameroon Literary Discourse: Alobweb’Epie’s *The Death Certificate*

H-8: Baker 240
*Sponsored by the ALA Executive Council*
Professional Development Workshop #2: So You Want that Tenure-Track Job? Navigating Faculty Job Interviews
Chair: Lokangaka Losambe, University of Vermont
1. Obioma Nnaemeka, Indiana University, Indianapolis
2. George Hartley, Ohio University
3. Lokangaka Losambe, University of Vermont

[The economy is tight, jobs are scarce, and there are far too many qualified candidates for the few openings in your area of expertise. What are your chances of getting that tenure-track job with your armful of excellent qualifications? What are the dos and don’ts? The panel will discuss the ‘nuts and bolts’ that can help take you from your dissertation to getting, and retaining that tenure-track faculty job. How do you balance performance expectations and your expertise, with the needs of the prospective employer? What and where do you publish, job application letters, how do you comport yourself and handle questions during job interviews, what questions/answers are appropriate and not. This session is designed to help you maximize your strengths, and minimize your weaknesses. How do you become that exceptional, candidate to must-have faculty? Are you ready? Come prepared with questions. If you would like to sign up for a 10-minute mock interview, contact Omofolabo Ajayi-Soyinka - ajayi-so@ohio.edu]
H-9: Baker 242
WOCALA Panel # 2: New African Women’s Voices
Chair: Safoura Boukari, Western Illinois University
1. Chioma Opara, Rivers State University of Technology and Science, Port Harcourt. Change as Virulent: The Potency of Memory in Ezeigbo’s *The Last of the Strong Ones*
2. Angela M. Fubara, Rivers State University of Technology and Science, Port Harcourt. Amma Darko’s *Faceless*: The Transformative Power of Women and Education
3. Hanatu Gyem Dantong, University of Jos, Theatre in Education: A Paradigm for Conflict Resolution
4. Elizabeth A. Nyager, The Sculptural Element in Kwagh-hir Popular Theatre: The Interface between the Local and the Globe

H-10: Baker 514
Beyond Academics: The Role of Young Scholars toward Development in a United Africa
Chair: Tim Adivilah, West Virginia University
1. Ellen Belchior Rodrigues, West Virginia University. Institutional Barriers to Africanhood: Historical and Political Roots in Brazil
2. Kombe Kapamamoyo, West Virginia University. Civil Society
3. Saffa Lamin, West Virginia University.
4. Felix Kumah-Abiwu, West Virginia University. Examining the Link between Resource Curse and Development: Any Lesson for Ghana?

H-11: Walter 125
Socio-Political Critiques: Family, Religion and the Environment
Chair: Aisha Elisabeth Schmitt, University of London
1. Ahmed Bouguarche, Cal State Northridge. Critiques sociopolitiques dans les écrits de Boualem Sansal
3. Aisha Elisabeth Schmitt, University of London. Partying and Praising the Prophet: Maulidi Ceremonies in Zanzibar, Tanzania
4. Nyambati Aori, Gerald Ford School. Climate Change and Sub-Saharan Africa

H-12: Walter 127
Nation, Citizenship, Borders
Chair: Bernard Ayo Oniwe, University of South Carolina
1. Hilary Kowino, University of Minnesota. Border Questions in African Literature and Film
2. Bernard Ayo Oniwe, University of South Carolina. *The Thing Around Your Neck*: Chimamanda Ngozi Adichie’s Transnational African Identity
4. Jane P Splawn, Southern Connecticut University. Urban and Local Space(s) in Tsitsi Dangarembga’s *Everyone’s Child*
10:15 AM – 12:15 PM  TRACALA Business Meeting  Baker Theater
12:15 PM – 1:15 PM  Lunch Break
12:15 PM – 2:00 PM  ALA Awards Ceremony and Luncheon  Walter Hall, Rotunda
1:30 PM – 3:15 PM  Concurrent Sessions J (J1-J14)  Baker & Walter

J-1: Baker 230
La transgression: Mode d’emploi dans la fiction postcoloniale # 2
Chair: Hervé Tchumkam, Southern Methodist University
1. Cilas Kemedjio, University of Rochester. L’Humanitaire et ses transgressions
2. Lise Mba Ekani, University of Oregon. Écrire la violence coloniale. Ousmane Sembène et la transgression du silence
3. Jeanne Garane, University of South Carolina. Amadou Hampâté Bâ: Traducteur, Transgresseur
4. Minata Koné, University of Cocody. Re-construire par l’écriture de prison: mythe ou réalité?

J-2: Baker 226
Transnationalisms in Post-colonial and post-apartheid era
Chair: Khwezi Mkhize, University of Pennsylvania
1. Khwezi Mkhize, University of Pennsylvania. The Pleasures of Exile: Reading for Postcoloniality in the Works of Es’kia Mphahlele and Peter Abrahams
2. Avinash Kanji, McGill University. A Movement in Between: Chronotopic Conceptions of the Road/Street in Neil Alwin Williams’s Just a Little Stretch of Road
3. Edgard Coly, Monterey Institute of International Studies. L’insecurité en Afrique, principal obstacle à la réalisation des Objectifs du Millenaire pour le Développement (OMD)
4. Janice Spleth, West Virginia University. Fanta Regina Nacro’s Bintou as an African Development Fable

J-3: Baker 229
Child Soldiers, Conflict, Memory
Chair: Alioune Sow, University of Florida
1. Michele Castleman and Erin Reily-Sanders, Ohio State University. Inclusion and Exclusion in South African Children’s Literature
3. Joya Uraizee, Saint Louis University. True Memory/False Memory: How African Children Remember or Recreate War
4. Alioune Sow, University of Florida. The Child Soldier: Literature, Memory and Testimonies
J-4: Baker 231
Fiction, Metafiction, and in Between
Chair: Safoura Boukari, Western Illinois University
1. Kasongo Kapanga, University of Richmond. The Supposed Link Between Fiction and Autobiography: V.Y. Mudimbe Two Decades After
2. Olubunmi Ashaolu, Illinois College. The Metaphor of Horizon: Discovering Africa in Claire Denis's Chocolat
3. Meg Arenberg, Indiana University, Bloomington. Jagna Nana, Utengano and the Thickness of the African Present
4. Safoura Boukari, Western Illinois University. Theorizing African/African Diaspora: The Kemetic Paradigm as a Global Comfort Zone for Contextualizing Women's Discourses and Education

J-5: Baker 233
Post-Colonialism
Chair: Heather Hewett, SUNY at New Paltz
1. Heather Hewett, SUNY at New Paltz. Bearing witness and (Re)Telling Stories: Say You're One of Them and A Long Way Gone
2. Jody Collins, Kennesaw State University. Myopic Consciousness in Colonial Relations
4. Gorgui Dieng, Cheikh Anta Diop University, Senegal. Prospective Perspectives on the Twenty-First Century African Novel

J-6: Baker 235
Memory, Orality, and Narrative
Chair: Thomas A. Hale, Pennsylvania State University
1. Thomas A. Hale, Pennsylvania State University. The “Real” and the Symbolic in the Portrayal of the Griot in the film Keita
2. Gordon Briggs, Ohio University. Voice and Image in Death of a Prophet
4. Anne Carlson, Southern Illinois University, Carbondale. In Memory of My Son: Life, Death, and Islam in Maissa Bey’s Puisque mon coeur est mort
**J-7: Baker 237**

**Rewriting the Post-colonial/Diasporic Realities**

Chair: Megan Peters, Miami University

1. Nesther Nachafiya Alu, American University of Nigeria Yola. Between New Challenges in African Literature and Contemporary Realities: The Case Study of Opanachi’s *Eaters of The Living*
2. Daniela Merolla, Leiden University. Diasporic African Arts and the Internet
3. Megan Peters, Miami University. Rewriting the Postcolonial Nation: Intra-National Travel in the Works of Ngugi, Armah, and Achebe
4. Gilbert Ndi Shang, University of Bayreuth. Narrating the Phenomena of Change and Progress in the Novels of Ngugi wa Thiong’o and Ahmadou Kourouma

**J-8: Baker 239**

**Video Film Production in Africa: Challenges and Prospects**

Chair: Africanus Aveh, University of Ghana

1. Africanus Aveh, University of Ghana. Who am I? The Challenges of Public Education through the Medium of Film
3. Joyce Doe-Lawson, University of Ghana. Women and Film in Ghana: A Visit to the Past

**J-9: Baker 240**

**Reflections and Retrospectives # 2: The Legacies of Flora Nwapa, Bessie Head, Zulu Sofola, Mariama Ba, Yvonne Vera**

Chair: Ernest Emenyonu, University of Michigan, Flint

1. Ifeyinwa Ogbazi, Nnamdi Azikiwe University. Myth and Feminism in Traditional Africa: Yvonne Vera’s *Nehanda* as Postcolonial Riposte
2. Blessing Diala-Ogamba, Coppin State University. Violence in Bessie Head’s *Maru* and A Question of Power
4. Nana Wilson-Tagoe, University of Missouri-Kansas City. Claiming a Piece of Time: Time, History and Gender in Yvonne Vera’s Fiction
5. Iniofiong Uko, University of Uyo. The Politics of Sanctions and Survival in Select Novels by Yvonne Vera
J-10: Baker 242
Literature of Niger Delta-Panel #2
Chair: Clementina Nwahunanya
1. Clementina Nwahunanya, Abia State University. The Lachrymal Consciousness in the Literature of the Niger Delta
4. Onookome Okome, University of Alberta.
5. Joseph Ushie, University of Uyo, Nigeria. Historical Origins of Niger Delta Literature

J-11: Baker 514
La transgression: Mode d’emploi dans la fiction postcoloniale # 3
Chair: Ariane Ngabeu, Boston University
1. Ariane Ngabeu, Boston University. Problématique de la ville chez Angèle Rawiri et Ken Bugul
2. Susanne Gehrmann, Humboldt-Universität Berlin. De la tragédie à la satire ? La transgression des codes et images dans la littérature et le film des migrants Africains
3. Jason Herbeck, Boise State University. Voir et écrire autrement: Le roman policier Haïtien
4. Yvonne-Marie Mokam, American University. La subversion du réalisme dans L’Histoire du fou de Mongo Beti

J-12: Walter 125
Transnationalism and Globalization in African Film
Chair: Abdullah H. Mohammed, Ohio University
2. Adetayo Alabi, University of Mississippi. Nollywood, Nation and Globalization
3. P. Julie Papaioannou, University of Rochester. War, Crisis, and Trial in Fanta Regina Nacro’s The Night of Truth
4. Wumi Raji, Obafemi Awolowo University. Urban Routes: Affinity, Affiliation and Expressions of Local Cosmopolitanisms in a Nigerian Postcolonial Video-Film
J-13: Walter 127
Crossing Borders: Identity Issues and Globalization in African Writing and the Diaspora
Chair: Carey Snyder, Ohio University

2. Marie Boeuf, University of Groningen, The Netherlands. Articulations of Place and Belonging in Recent Ghanaian American Cultural Productions
3. Padmore Agbemabiese, Central State University. The Problem of Orthodoxy and the African Migrant Churches: The Case of Ghana’s Immigrant Churches in Columbus, Ohio
4. Gladys Agyeiwaa Denkyi, Central University College, Ghana. Globalization: Bridging or Enlarging the Gap?

J-14: Baker, Theatre
Human Rights Forum # 2: Open Forum: Screening Pushing the Elephant
Chair: Maureen Eke, Central Michigan University

3:15 PM – 3:30 PM Coffee Break
3:30 PM – 5:30 PM ALA General Business Meeting Baker, Theatre
5:30 PM – 7:00 PM Film Screening Baker Center, Theatre
7:00 PM – 11:00 PM Closing Gala Baker Ballroom
Sunday, April 17

7:00 AM – 9:00 AM        ALA Executive Meeting        Ohio University Inn–Lindley Room

DEPARTURES
Film Schedule and Descriptions

Thursday

8:00 AM – 10:30 AM  
*Harvest: 3000 Years*

A docudrama filmed in Ethiopia on the struggles of peasant life, feudalism, and the struggle for survival and liberation. The film addresses the idea of revolution as the local “madman” Kebebe berates the Italians who raped and pillaged the lands and the feudal lords who profited off their own people. Kebebe urges a character to leave the countryside for an education as that is the only way he can break out of the cycle of poverty. Filmed during a tumultuous time in Ethiopian history in Amharic just prior to the revolution, Gerima shot the film in less than two weeks and returned to the US for editing and postproduction.

10:30 AM – 12:15 PM  
*Bush Mama*

*Bush Mama*, dir. Haile Gerima, 1976, U.S., 97 min. Courtesy of Mypheduh Films, Inc. A film about the awakening of consciousness concerns a young, black mother in the ghettos of Los Angeles who is faced with the difficulties of racism, poverty, and black identity in America. The husband is a discharged Vietnam veteran who should have received a hero’s welcome, but is instead falsely arrested and imprisoned for a crime he did not commit.

1:30 PM – 3:15 PM  
*Les Pieds Nickelés à L'Elysée*

The film juxtaposes the figure of General de Gaulle in relation to leaders of African countries. It traces the origination of De Gaulle's project called La Communauté through today’s La Françafrique that pushed African unity projects to failure. This is a documentary comprised of archives in which the filmmaker uses the power of image to deconstruct the myth of the fathers of independence constructed by the French. "As someone who was born after independence, discovering these images made me realize that Africa could go anywhere with all these submissive leaders chosen by De Gaulle.” Footage of Les Ahidjo, Houphouet Boigny, Modibo Keita, Leopold Senghor, Hamani Diori, and De Gaulle. (may not yet be subtitled)
3:30 PM – 5:15 PM  

*Conakry Kas*

*Conakry Kas* (Conakry Changes), dir. Manthia Diawara, 2004, France, 82 min. Courtesy of Third World Newsreel

Manthia Diawara returns to Conakry to locate his past and to consider the present realities of globalization. The film first situates Guinea in the role it played in decolonization, looking at the arts that remain following its cultural revolution (Ballets Africains, Bembeya Jazz National). Pan-Africanism is recognized in relation to these issues, with a visit to Stokely Carmichael’s wife and a surprise visit from Danny Glover. We witness a university debate between students and Diawara as they discuss globalization. Can such a thing as African globalization exist, should Guinea endeavor to globalize its cultures? How is the local taken into consideration in the process of globalization, and then, which locals? Intellectual D.T. Niane considers the effects of migration and urbanization on Conakry.

7:00 PM – 8:00 PM  

*L’Espirit prêt-à-parteger and From Mali to Michigan*


The film documents an art workshop held in Dakar, Senegal, in 2008, where artists from Africa and Europe explore issues surrounding fashion, sport, and diasporic art and identities. The artists collaborate with each other and locals to create work which is built on cultural exchange, dismantling antiquated frames of essentialist Black and African identity aesthetics and narratives, but also the ever present interchange between European and African art and practice on an international scale. Features interviews with photographers, fashion designers, visual and performance artists including Zohra Opoku, Ndiaga Diaw, Astrid S. Klein, Zille Homma Hamid, Nafytoo Diop, Simone Gilges, Freidrich M. Ploch, Philip Metz, Athi-Patra Ruga, Ulé Barcelos, Lolo Veleko, Goddy Leye, Mamadou Gomis, Hubert Mahela-Kamba and Akindobe Akinbiyi.


A documentary about musical collaboration in the global age, the film follows African world music pop diva and griot Nainny Diabate during her visit to the United States. The film traces musical history in Mali, including the development of popular music.
Friday

10:30 AM – 12:15 PM  
*Promised Land*

The film examines post-apartheid South Africa’s efforts to bring about racial reconciliation through land redistribution. It follows two black communities working towards repatriation of land. The land is currently owned by white landowners. The film explores the complexities of the process by engaging both white South Africans and indigenous black South Africans through interviews, attending landowners meetings, and engaging in discussions about the meaning of reconciliation. By 2006, 4% of land had been redistributed.

1:30 PM - 3:15 PM  
*Adwa: An African Victory*

A documentary detailing and reconstructing the 1896 battle in which united Ethiopians defeated the Italian army. The historic event made an important impact on twentieth-century pan-African and decolonization movements because of the defeat of a colonial (white) power and the recognition of African sovereignty. The film is skillfully interlaced with paintings, sound, music, rare historical photographs, and interviews of elders who recall the details of the story of Adwa. It concludes with a recreation of the final battle.

3:30 PM – 5:15 PM  
*Les Saignantes*

Two streetwise women are sent on a strange odyssey through a decaying society in this offbeat sci-fi comedy, set in a fictional African nation in the year 2025. Majolie has slept with a high ranking government official of the SGCC (Secrétaire Général du Cabinet Civil) and he is dead. Although set in the future, very little has changed. This characterization of a future city suggests a problematic outlook on a contemporary African nation. The country is governed by abusive leaders who offer perks to prostitutes and the police cannot be trusted. Needing to get rid of the body and fast, Majolie calls on her best friend, Chouchou, for help. Disposing of the secretary general’s remains sends Majolie and Chouchou on a strange ride through the sordid underbelly of the city as they discover a number of people looking for a way to turn the streetwalker's poor fortune to their advantage, including a crooked politician, a Machiavellian taxi driver, a handful of street people, and an underground society of covertly powerful women.
5:30 PM - 7:00 PM  
*Yari Yari Pamberi: Black Women Writers Dissecting Globalization*


The film documents “Black Women Writers and the Future: An International Conference on Literature by Women of African Descent” held at New York University in 1997. It features renowned writers such as Edwidge Danticat, Sonia Sanchez, Maya Angelou, Werere Liking, Alice Walker, Nawal El Saadawi, and Sapphire. Scenes from panels, readings, and performances during the conference are documented. Presenters include playwrights, filmmakers, journalists, visual artists, publishers, archivists, curators, and translators from over 40 countries.

**Saturday**

5:30 PM - 7:00 PM  
*Between the Cup and the Election*

**Between the Cup and the Election**, dir. Monique Mbeka Phoba and Guy Kabeya Muya, 2008, DRC/Belgium, 56 min. Courtesy of Third World Newsreel

Inspired by the 2006 elections in the Democratic Republic of the Congo, a group of film students sets out to make a film. With the help of veteran filmmakers Monique Mbeka Phoba and Guy Kabeya Muya, the young students track down members of the 1974 Leopards, Zaire’s national soccer squad, the first team from sub-Saharan Africa to qualify for the World Cup. After a dismal first round performance -- the Leopards were outscored 14-0 in three games -- the players returned home in disgrace and drifted into obscurity. The team's captain, however, has fared better and is running for political office in Kinshasa. The film interweaves past and present in order to explore a distinct relationship between sports and politics of the nation-state.
Invited Speakers and Artists

**Sefi Atta** was born in Lagos, Nigeria. She was educated there, in England and in the United States. A former chartered accountant and CPA, she is a graduate of the creative writing program at Antioch University, Los Angeles. Her short stories have appeared in journals like *Los Angeles Review* and *Mississippi Review* and have won prizes from *Zoetrope* and Red Hen Press. Her radio plays have been broadcast by the BBC. She is the winner of PEN International's 2004/2005 David TK Wong Prize and in 2006, her debut novel *Everything Good Will Come* was awarded the inaugural Wole Soyinka Prize for Literature in Africa. Her short story collection, *Lawless*, received the 2009 Noma Award for Publishing in Africa. *Lawless* is published in the US and UK as *News From Home*. Sefi Atta lives in Mississippi with her husband Gboyega Ransome-Kuti, a medical doctor, and their daughter Temi.

**Cynthia Becker** is Associate Professor of African Art History at Boston University. She specializes in the arts of the Imazighen (Berbers) in northwestern Africa, specifically Morocco, Algeria, and Niger. Her research has been supported by a Fulbright grant and several grants from the American Institute of Maghreb Studies. Her book *Amazigh Arts in Morocco: Women Shaping Berber Identity* was published by the University of Texas Press in July of 2006. She is currently working on a book about the Afro-Islamic aesthetics and ceremonial practices of the Gnawa that considers the history of the trans-Saharan slave trade and its implications on material culture in both western and northern Africa. She was a recent recipient of the Fulbright-Hays Faculty Research Abroad Fellowship and the Radcliffe Institute Fellowship at Harvard University.

**Michael Dash** is a professor of French, Social and Cultural Analysis at New York University. He received his B.A. from the University of West Indies and his Ph.D. from the same university in Mona, Jamaica. His research interests include: Francophone/Caribbean Literature, literary theory and translation of French to English. Some of his selected works are: *Culture and Customs of Haiti, Libete: A Haiti Anthology, The Other America: Caribbean Literature in a New World Context, Haiti and the United States* and *Edouard Glissant*. He has received the U.W.I Award for Excellence in Research, the Senior Fulbright Hays Award and the Senior Fulbright Research Award.

**Haile Gerima** was born on March 4, 1946 in Gondor, Ethiopia. He received his MFA in film from the University of California at Los Angeles (UCLA). Currently he is a professor in the radio, television and film department at Howard University in Washington D.C. He is one of a handful of African filmmakers to earn international fame. His films include: *Hour Glass, Child of Resistance, Bush Mama, Harvest: 3000 Years, Wilmington 10-USA 10,000, Ashes and Embers, After Winter: Sterling Brown, Sankofa, Adwa "An African Victory"*, and Teza. Gerima distributes and promotes his films himself through Mypedu Films Inc., a distribution company for low-budget, independent films that he and his wife of 12 years, Sirikiana Aina (who is also a filmmaker), established in 1984. Over the course of his career, Gerima has received a considerable number of awards and distinctions in film festivals, saluting his work as a director and a screenwriter.
Joanna Grabski is Associate Professor and Chair of Art History at Denison University in Ohio. Her scholarship and teaching focus on visual culture and urban life in Africa, especially Senegal and Congo. She has published in academic journals that include African Arts, Art Journal, Fashion Theory, NKA, Presence Francophone, and an edited special issue in Africa Today. Grabski’s book manuscript concerns Dakar’s art world city and she has a co-edited volume about the productive work of interviews and scholarly narratives in African art history under review with Indiana University Press. She is working on an experimental documentary film about visual markets and market imaginaries around Dakar’s Marche Colobane. She was a recent recipient of the Fulbright-Hays Faculty Research Abroad Fellowship (2009-2010).

Laila Lalami was born and raised in Morocco. She attended Université Mohammed-V in Rabat, University College in London, and the University of Southern California, where she earned a Ph.D. in linguistics. Her work has appeared in the Boston Globe, the Los Angeles Times, The Nation, the New York Times, the Washington Post and elsewhere. She is the recipient of a British Council Fellowship and Fulbright Fellowship. She was shortlisted for the Caine Prize for African Writing in 2006 and for the National Book Critics’ Circle Nona Balakian Award in 2009. She is the author of the short story collection Hope and other Dangerous Pursuits and the novel Secret Son. Her work has been translated into ten languages. She is currently Associate Professor of Creative Writing at the University of California at Riverside.

Alamin Mazrui is a Professor of African Languages and Literatures at the State University of New Jersey, Rutgers. He graduated with a Masters in Education from Rutgers and a Ph.D. in Linguistics from Stanford University. His areas of interest are: political sociology of language in Africa and the African Diaspora; African Literature in English and Swahili; Politics of cultural production in East Africa; cultural discourses on human rights in Africa; Islam and Identity in Africa and the African Diaspora. His current research projects focuses on (post)colonial translation in Africa and explores the political dynamics in the interplay between text and context in the Swahili experience. He has special interests in human rights and civil liberties and has written policy reports on these subjects. He has many books and essays that have been published.

Zakes Mda was born in Herschel, South Africa in 1948, and grew up in South Africa and Lesotho. Currently, he is a Professor of Creative Writing in the Department of English, Ohio University, his alma mater, where he earned an MFA in Playwriting and an MA in Mass Communications before earning his Ph.D. in Communications from the University of Cape Town. Formerly he has been a professor of literature in South Africa, the United Kingdom, and in the United States, at Yale and the University of Vermont. Mda is a prolific writer who has won several national and international awards for his work. His work includes scholarly publications, plays, and novels, including Ways of Dying (1995), She Plays with the Darkness (1995), Melville 67 (1998), The Heart of Redness (2000), The Madonna of Excelsior (2002), The Whale Caller (2005), Cion (2007) Black Diamond (2009), and an autobiography Sometimes there is a Void: Memoirs of an Outsider (2011).
Mda's first novel, *Ways of Dying*, takes place during the transitional years that marked South Africa's transformation into a democratic nation. It follows the character of Toloki who, after finding himself destitute, invents a profession as a "Professional Mourner." Toloki traverses a violent urban landscape, finding an old love amidst the internecine fighting present in the townships and squatter settlements of this period. In his 2007 novel, *Cion*, Mda reinvents the character of Toloki in the United States during the George W. Bush administration. In this novel, Toloki travels to the city of Athens, Ohio, and fashions himself as a transnational mourner, devoting his wisdom and wit to uncovering, lamenting, and honoring the historical wrongs and victims of racism in Appalachian Ohio in a similar mode he practiced in South Africa.

**Dawit L. Petros** is a Visual Artist who was born in Asmara, Eritrea. He lives in Brooklyn, NY and works on projects in national and international spaces. Petros works in a range of media—video, photography, wall murals and temporary installations—occupying a space between minimalist abstraction and biographical narrative. These projects trace the index of a peripatetic subject engaging the formal, cultural and historical complexities of diverse locations. Petros analyzes the interstices between processes of adaptation and diaspora while retaining the latter as a historical and cultural position consistently under reassessment. He has exhibited work in solo and group shows throughout Canada and internationally, including *Flow* at the Studio Museum in Harlem, *Becoming* at the Museum of Contemporary Art in Detroit, *Remix* at Prefix ICA in Toronto, and *Strike Black* at the Observatoire 4 in Montréal. Petros has received Fulbright and Bombardier Internationalist fellowships, as well as an Art Matters Foundation grant and has participated in residencies at the Center for Photography, Woodstock, and the Studio Museum in Harlem. The *Idea of North* is a multidisciplinary project; photography, video, wall mural, temporary site installations. It is a poetic meditation on the need to rethink diasporas in terms of their connections with new experiences, subjectivities and perhaps new ways of being and belonging.

**Alhaji Papa Susso** (Suntu), master kora player, traditional musician, oral historian, virtuoso and director of the Koriya Musa Center for Research in Oral Tradition, was born in the Republic of Gambia, West Africa. Papa Susso hails from a long line of Griots (traditional oral historians). His father taught him to play the kora when he was five years old.

**Monica Visona** is Assistant Professor of African Art History at the University of Kentucky. Her book, *Constructing African Art Histories for the Lagoon Region of Côte d’Ivoire*, was published by Ashgate in 2010. Visonà is best known as the lead author and project coordinator of the prize-winning text book, *A History of Art in Africa* and she directed the production of its second edition in 2007. She is currently co-editing a *Companion to the Modern Art of Africa* for Blackwell with Gitti Salami, whose invited essays analyze historical developments of modernities and globalisms in art across the continent. Dr. Visonà is in the planning stages of her own exhibition, tentatively titled *Divinely Inspired African Artists of the Lagoons of Côte d’Ivoire*.
Zelma Badu-Younge, one of the most charismatic cultural fusion artists, captivates her audience as she steps on stage. This mesmerizing performer is considered one of the most electrifying choreographers, with her high-energy synthesis of West African traditions combined with other world dance forms. Both a dance artist and dance scholar, Badu-Younge, Associate Professor of Dance at Ohio University, is a recent recipient of the Ohio Arts Council Individual Creativity Excellence Award grant for choreography (2008) and the 2009 NAACP Image Award for Excellence in Faculty Academics and Research. Badu-Younge is also Dance Director and Choreographer for Azaguno, a multi-ethnic ensemble that focuses on research, preservation and performance of African, African American, Caribbean and Latin American Music and Dance Styles.

Paschal Yao Younge, a multi-talented musician, performs/teaches world percussion music and dance forms internationally, focusing on styles from Africa or the African Diaspora. Paschal Yao Younge, Associate Professor of Multicultural Music Education is Director of the Annual International Summer Program in African Interdisciplinary Arts and co-Artistic Director of the African Ensemble at Ohio University. Younge also serves as the Executive and Music Director of Azaguno, an international multi-ethnic touring ensemble that focuses on research, preservation and performance of African, African American, Caribbean and Latin American Music and Dance Styles. As a specialist in African choral and brass band music, clinician in sub-Saharan African music and dance, world percussion and advocate of multicultural music education, Dr. Younge has presented and performed at national festivals and conferences in over 30 states in the US and 15 countries internationally. Future scheduled activities include performing, teaching and conducting research in China, Ghana, India, Spain, and Greece. His newly published book Music and Dance Traditions of Ghana: History, Performance and Teaching and 10-DVD Set “Dance-Drumming Ceremonies of Ghana” will be released in May of 2011.
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