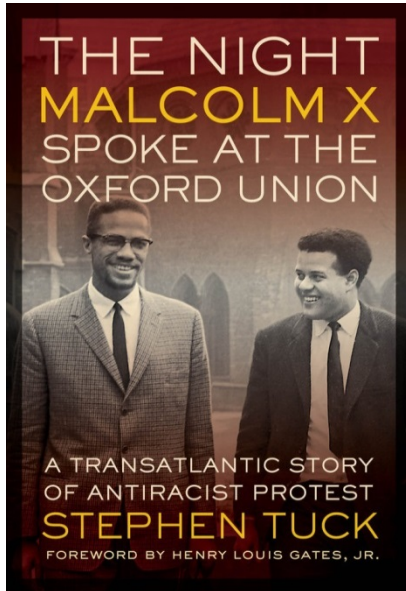


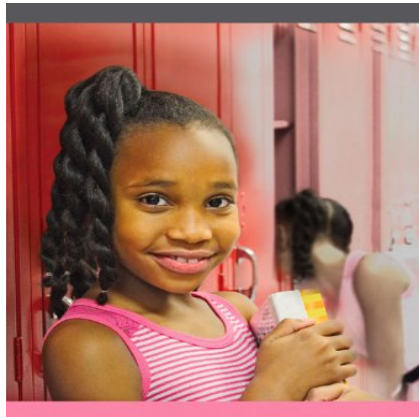
Books of Interest



The Night Malcolm X Spoke at the Oxford Union: A Transatlantic Story of Antiracist Protest (Berkeley: University of California Press, 2014, pp.288; ISBN: 9780520279339) by Stephen Tuck with a foreword by Henry Louis Gates Jr.

Less than three months before El Hajj Malik El Shabazz (Malcolm X) was assassinated, he spoke at the Oxford Union, the most prestigious student debating organization in the United Kingdom. The Oxford Union regularly welcomed heads of state and stars of screen and served as the training ground for the politically ambitious offspring of Britain's better classes. Malcolm X, by contrast, was the global icon of race militancy. For many, he personified revolution and danger. Marking the fiftieth anniversary of the debate, this book brings to life the dramatic events surrounding the visit, showing why Oxford invited Malcolm X, why he accepted, and the effect of the visit

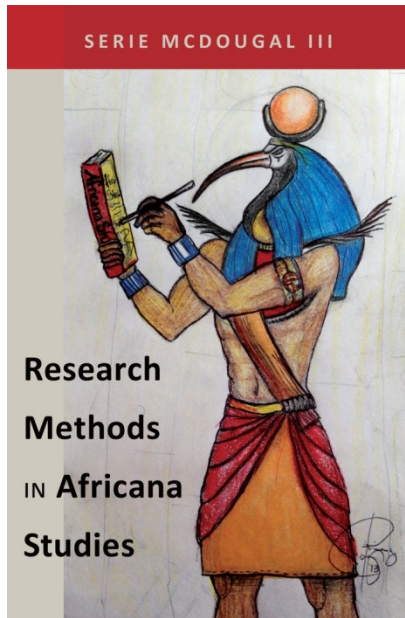
on Malcolm X and British students. Hence, the author tells the story behind the debate and uses it as a starting point to discuss larger issues of Black Power, the end of empire, British race relations, immigration, and student rights. Coinciding with a student-led campaign against segregated housing, the visit enabled Malcolm X to make connections with radical students from the Caribbean, Africa, and South Asia, giving him a new perspective on the global struggle for racial equality, and in turn, radicalizing a new generation of British activists.



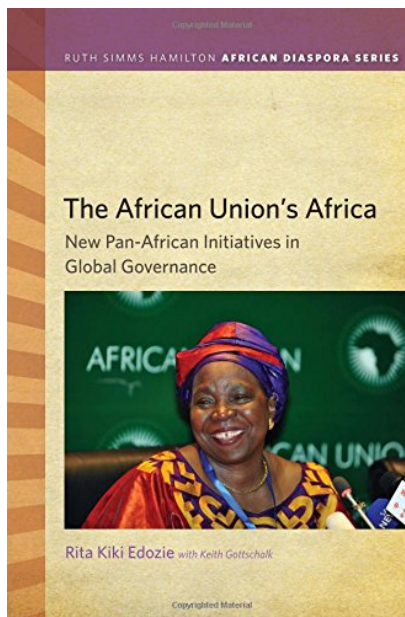
Making use of the latest trends and statistics, **Educating Black Girls** (Chicago: African American Images, 2014, pp.120; ISBN: 978-1934155707) by Jawanza Kunjufu is a guidebook that looks at the academic performances of African American girls from kindergarten through high school and thus dissects such issues as the disproportionate number of Black girls suspended from school; the low expectations of teachers; and the small number of African American girls who pursue careers in science, technology, engineering, and mathematics; and offers more than 50 potential solutions for improving academic achievement.

**EDUCATING
BLACK GIRLS**

Dr. Jawanza Kunjufu

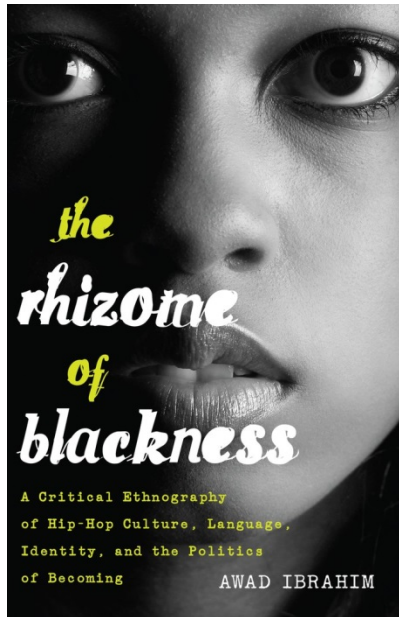


Research Methods in Africana Studies (New York, NY: Peter Lang International Academic Publishers, 2014, pp.347; ISBN: 1433124602) by Serie McDougal III (Associate Professor, Department of Africana Studies, San Francisco State University; co-founder of Afrometrics) offers instruction on how to conduct culturally relevant critical research on Africana communities in the U.S. and in the African diaspora, containing a collection of widely used theories and paradigms designed for exploring, explaining, and advancing Africana communities through science, as the relevance, strengths, and weaknesses of major methods of data collection are explained as they relate to the lived experiences of the African world. Hence, the book serves as a textbook in the discipline of Africana Studies that details empirical methods in the service of the collective advancement of African people.



The African Union's Africa: New Pan-African Initiatives in Global Governance (Michigan State University Press, 2014, pp.314; ISBN: 1611861365) by Rita Kiki Edozie and Keith Gottschalk examines the initiatives of the Pan-African global governance institution the African Union (AU) as the organization and its precursor commemorate their Jubilee as international actors. The book seeks to explain the AU through a theoretical framework referred to as “the African Union phenomenon,” capturing the international organization’s efforts to transform the national politics of Africa as well as to globalize the practice of African politics. The authors examine Africa’s self-determined international norms and values such as Pan-Africanism, African solutions to African problems, hybrid democracy, Pax Africana, and the African Economic Community to demonstrate that Africa is composed of crucial values, institutions, agents, actors, and forces that are, through the AU, contributing to the advancement of contemporary

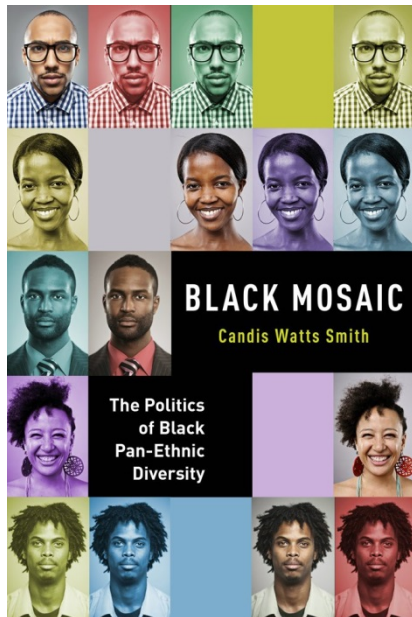
global development. The book reveals how in the areas of cultural identity, democracy, security, and economic development African people are infusing new politics, economics, and cultures into globalization representing the collective will and imprint of African agency, decisions, ideas, identities, practices, contexts, and via a Pan-African vision, the AU is having both regional and global impact, generating exciting possibilities and complicated challenges.



The Rhizome of Blackness: A Critical Ethnography of Hip-Hop Culture, Language, Identity, and the Politics of Becoming (New York, NY: Peter Lang International Academic Publishers, 2014, pp.239; ISBN: ISBN 978-1-4331-2603-1) by Awad Ibrahim.

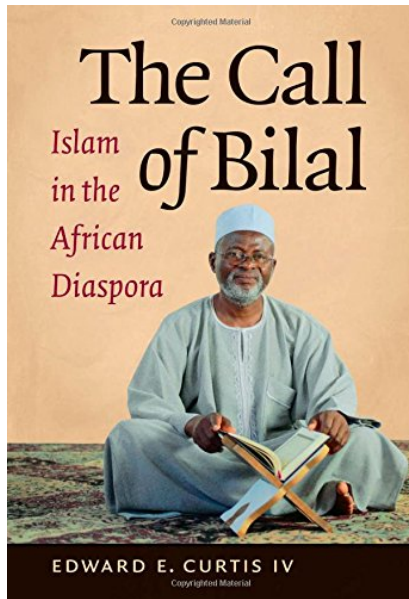
The Rhizome of Blackness is a critical ethnographic documentation of the process of how continental African youth are becoming Black in North America. They enter a “social imaginary” where they find themselves already falling under the umbrella of Blackness. For young Africans, Hip-Hop culture, language, and identity emerge as significant sites of identification; desire; and cultural, linguistic, and identity investment. No longer is “plain Canadian English” a site of investment, but instead, Black English as a second language (BESL) and “Hip-Hop all da way baby!” (as one student put it). The result of this dialectic space between language learning and

identity investment is a complex, multilayered, and “rhizomatic third space”, where Canada meets and rubs shoulders with Africa in downtown Toronto, Vancouver, or Montreal in such a way that it produces its own “ticklish subject” and pedagogy of imaginary and integrative anti-racism.

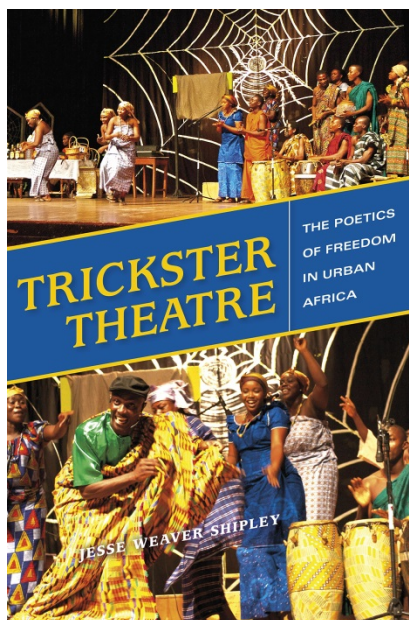


Black Mosaic: The Politics of Black Pan-Ethnic Diversity (New York University Press, 2014, pp.320; 1 map, 6 figures, 13 tables illustrations; ISBN: 9781479805310) by Candis Watts Smith (Assistant Professor of Political Science at Williams College) explores the expanding and rapidly changing demographics of Black communities in the United States and call into question the very foundations of political identity that has united African Americans for generations. Hence he questions if Black newcomers will recognize the inconsistencies between the American creed and American reality in the same way as those who have been in the U.S. for several generations, and if so, how might this recognition influence Black immigrants’ political attitudes and behaviors; and will race be a site of coalition between Black immigrants and African Americans? In to face-to-face interviews with African Americans and Black immigrants, Smith employs nationally representative survey data to examine shifts in the

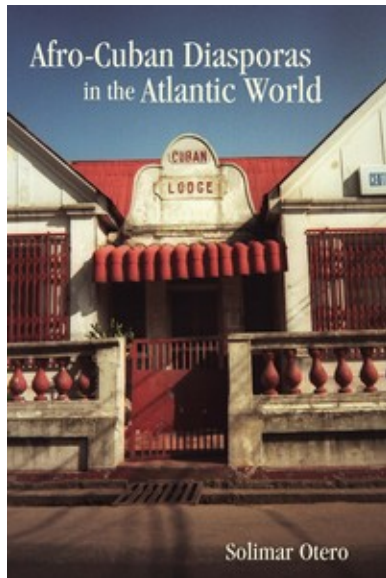
attitudes of Black Americans.



The Call of Bilal: Islam in the African Diaspora (University of North Carolina Press, 2014, pp.240; 6 halftones, notes, bibl., index; ISBN: 1469618117) by Edward E. Curtis IV (Millennium Chair of the Liberal Arts and Professor of Religious Studies, Indiana University School of Liberal Arts) is an account of the rich diversity of Islamic religious practice among African Muslims worldwide (i.e., North Africa and the Middle East, India and Pakistan, Europe, and the Americas) to reveal a range of religious activities--from the observance of the five pillars of Islam and the creation of transnational Sufi networks to the veneration of African saints and political struggles for racial justice. Hence, the book weaves together ethnographic fieldwork and historical perspectives to show how Muslims of African heritage interpret their religious identities and their attachments to the African diaspora.



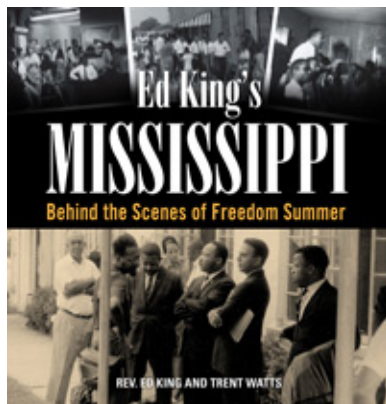
Trickster Theatre: The Poetics of Freedom in Urban Africa (Indiana University Press, 2015, pp.320, ISBN: 0253016533) by Jesse Weaver Shipley (Associate Professor of Anthropology, Haverford College) traces the changing social significance of national theatre in Ghana from its rise as an idealistic state project during independence through the revolutionary 1980s to its electronic adaptations in the neoliberal era. Hence, the author presents portraits of many key figures in Ghanaian theatre as he describes theatre events and their political and social impact, and looks into the cultural conditions in which Ghanaian theatre evolved. Tracing how performers, directors, culture workers, and playwrights developed theatre as a new form of critical public knowledge, he also shows how Ananse trickster storytelling traditions were repurposed in new contexts as expressions of national identity.



Afro-Cuban Diasporas in the Atlantic World (University of Rochester Press, 2013, pp. 260, ISBN: 9781580464734) by Solimar Otero.

Through ethnographic fieldwork and research in folkloristics, this work reveals that the Aguda identify strongly with their Afro-Cuban roots in contemporary times as the book explores how Yoruba and Afro-Cuban communities moved across the Atlantic between the Americas and Africa in successive waves in the nineteenth century. Hence, in Havana, the enslaved Yoruba from Lagos organized to buy their freedom and sail home to Nigeria. Once in Lagos, this Cuban repatriate community became known as the Aguda and built a neighborhood that celebrated Afrolatino heritage. For these Yoruba and Afro-Cuban diaspora populations, nostalgic constructions of family and community play the role of narrating and locating a longed-for

home. By providing a link between the workings of nostalgia and the construction of home, this volume re-theorizes cultural imaginaries as a source for diaspora community reinvention.

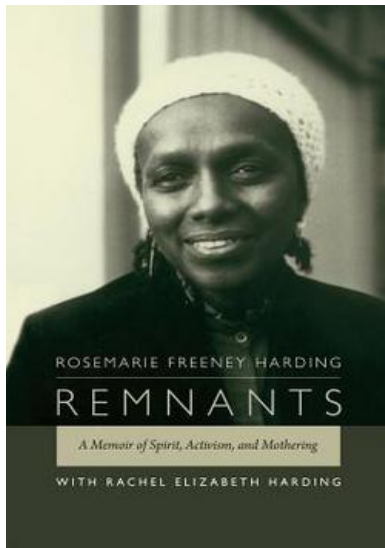


Ed King's Mississippi: Behind the Scenes of Freedom Summer (Jackson, MS: University Press of Mississippi, 2014, pp. 176, ISBN: 978-1628461152) by Ed King and Trent Watts.

Ed King's Mississippi: Behind the Scenes of Freedom Summer features more than forty unpublished black-and-white photographs and substantial writings by civil rights activist Ed King. The images and text provide a perspective on Mississippi during the summer of 1964. Taken in Jackson, Greenwood, and Philadelphia, the photographs showcase informal images of Martin Luther King Jr., Andrew Young, Mississippi civil rights

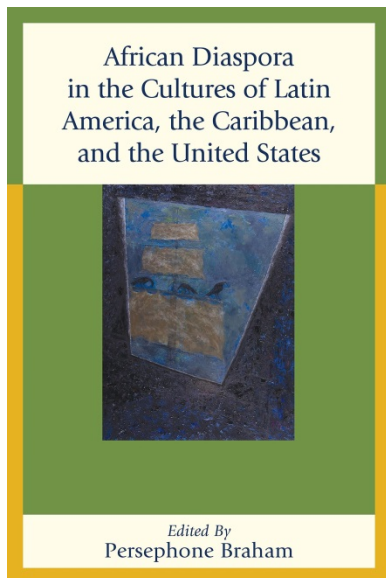
workers, and college student volunteers in the movement. Ed King's writings offer background and insights on the motivations and work of Freedom Summer volunteers, on the racial climate of Mississippi during the late 1950s and 1960s, and on the grassroots efforts by Black Mississippians to enter the political arena and exercise their fundamental civil rights.

King, a native of Vicksburg and a Methodist minister, was a founder of the Mississippi Freedom Democratic Party and a key figure in the civil rights movement in the 1960s. As one of the few white Mississippians with a leadership position in the movement, his words and photographs offer a rare behind-the-scenes chronicle of events in the state during Freedom Summer. Historian Trent Watts furnishes a substantial introduction to the volume and offers background on the Freedom Summer campaign as well as an overview of King's civil rights activism from the late 1950s to the present day.



Remnants: A Memoir of Spirit, Activism, and Mothering (Duke University Press, 2015, pp. 312, ISBN: 0822358689) by Rosemarie Freeney Harding, Rachel Elizabeth Harding.

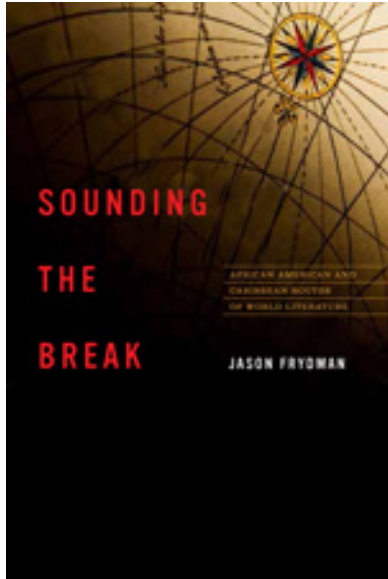
An activist influential in the Civil Rights Movement, Rosemarie Freeney Harding's spirituality blended many traditions, including Southern African American mysticism, Anabaptist Christianity, Tibetan Buddhism, and Afro-Brazilian Candomblé. This book is a multi-genre memoir of her spiritual life and social justice activism, shows them integral to the instincts of mothering, healing and community-building. Following Rosemarie's death in 2004, her daughter Rachel finished this decade-long collaboration, using recorded interviews, memories of her mother, and her mother's journal entries, fiction, and previously published essays.



African Diaspora in the Cultures of Latin America, the Caribbean, and the United States (Lanham, MD: Rowman & Littlefield Publishers, 2015, pp.228, ISBN: 978161149537-9) edited by Persephone Braham.

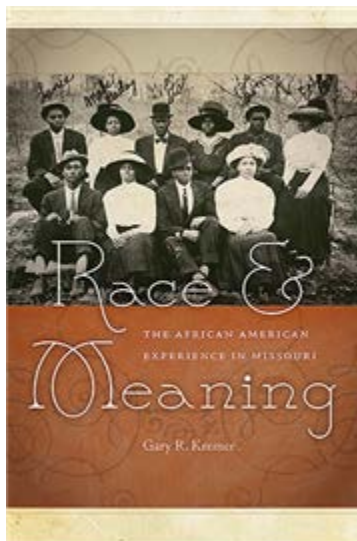
This work brings together essays on fashion, the visual arts, film, literature, and history, this volume shows how our understanding of the African diaspora in the Americas can be enriched by crossing disciplinary boundaries to re-contextualize images, words, and thoughts as part of a much greater whole. Hence, Diaspora describes dispersion, but also the seeding, sowing, or scattering of spores that take root and grow, maturing and adapting within new environments, and thus, here are examples of African world cultural production explored in this volume reflect on loss and dispersal, but they also constitute expansive and dynamic intellectual and artistic production, neither wholly

African nor wholly American (in the hemispheric sense), whose resonance deeply inflects all of the Americas. The contributors to this volume include: Paulina Alberto, Eddie Chambers, Monica Dominguez Torres, Colette Gaiter, Carla Guerron Montero, Carol E. Henderson, Camara Holloway, Wayne G. Marshall, Julie L. McGee, Robin D. Moore, Ifeoma Nwankwo, Phillip Penix-Tadsen and Lorrin Thomas.



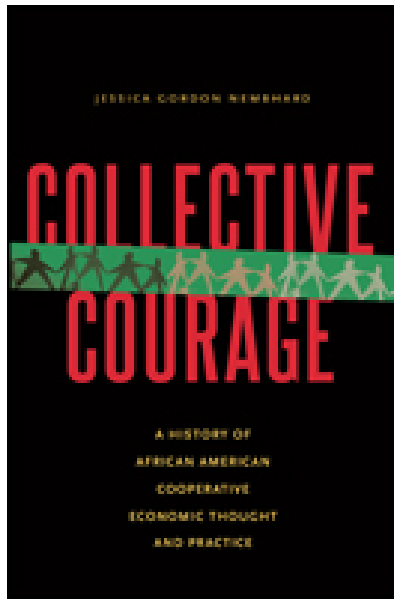
Sounding the Break: African American and Caribbean Routes of World Literature (Charlottesville, VA: University of Virginia Press, 2014, pp. 192, ISBN: 9780813935720) by Jason Frydman.

The idea of "world literature" has served as a crucial though underappreciated interlocutor for African world community writers, informing their involvement in processes of circulation, translation, and revision that have been identified as the hallmarks of the contemporary era of world literature. Yet in spite of their participation in world systems before and after European hegemony, Africa and the African world have been excluded from the networks and archives of world literature. In *Sounding the Break*, Jason Frydman, an Assistant Professor of English and director of the Caribbean Studies Program at Brooklyn College, CUNY attempts to redress this exclusion by drawing on historiography, ethnography, and archival sources to show how writers such as W. E. B. Du Bois, Zora Neale Hurston, Alejo Carpentier, Derek Walcott, Maryse Condé, and Toni Morrison have complicated both Eurocentric and Afrocentric categories of literary and cultural production. Through their engagement with and revision of the European world literature discourse, he contends, these writers conjure a deep history of "literary traffic" whose expressions are always already cosmopolitan, embedded in the long histories of cultural and economic exchange between Africa, Asia, and Europe, and that it is precisely the New World American location of these writers that Frydman concludes makes possible this revisionary perspective on the idea of (Old) World literature.



Race and Meaning: The African American Experience in Missouri (Columbia, MO: University of Missouri Press, 2014, pp.288, ISBN: 0826220436) by Gary R. Kremer.

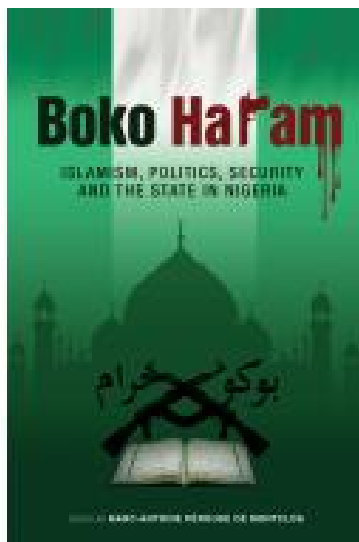
This book places fourteen articles together in chronological order of historical events to present a detailed account that addresses issues such as the transition from enslavement to freedom for African Americans in Missouri, all-black rural communities, and the lives of African Americans seeking new opportunities in Missouri's cities. The author, the executive director of the State Historical Society of Missouri includes a personal introduction revealing how he first became interested in researching African American history. Thus, the book explores a collection of largely unheard stories spanning much of Missouri history accessible for the first time in one place, allowing each article to be read in the context of the others, and creating a whole that is much greater than the sum of its parts.



Collective Courage: A History of African American Cooperative Economic Thought and Practice (University Park, PA: Penn State University Press, 2014, pp.382, ISBN: 978-0-271-06216-7) by Jessica Gordon Nembhard.

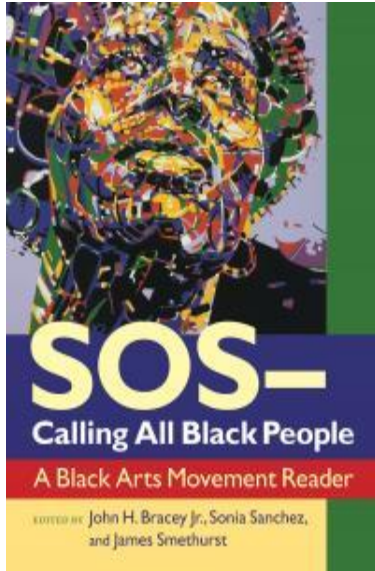
In this work Jessica Gordon Nembhard (Associate Professor of Community Justice and Social Economic Development in the Department of Africana Studies at John Jay College, City University of New York) chronicles African American cooperative business ownership and its place in the movements for Black civil rights and economic equality. Hence, many of the players are well known in the history of the African American experience: Du Bois, A. Philip Randolph and the Ladies' Auxiliary to the Brotherhood of Sleeping Car Porters, Nannie Helen Burroughs, Fannie Lou Hamer, Ella Jo Baker, George Schuyler and the Young Negroes' Co-operative League, the Nation of Islam, and the Black Panther Party. And in adding the

cooperative movement to Black history results in a retelling of the African American experience, with an increased understanding of African American collective economic agency and grassroots economic organizing. Thus, Nembhard uses a variety of newspapers, period magazines, and journals; co-ops' articles of incorporation, minutes from annual meetings, newsletters, budgets, and income statements; and scholarly books, memoirs, and biographies to reveal the achievements and challenges of Black co-ops, collective economic action, and social entrepreneurship. And in this research the author finds that African Americans, as well as other people and low-income folk, have benefitted greatly from cooperative ownership and democratic economic participation throughout the history of the U.S.



Boko Haram: Islamism, Politics, Security, and the State in Nigeria (Los Angeles: Tsehali Publishers Loyola Marymount University, 2015, pp.358, ISBN: 978-1-59907-097-1) edited by Marc Antoine Pérouse de Montclo.

This book examines the early history of the Boko Haram (BH) sect and its transformation into a radical armed group. It analyses the causes of the uprising against the Nigerian state and evaluates the consequences of the on-going conflict from a religious, social and political point of view. The book gives priority to authors conducting fieldwork in Nigeria and examines BH as a product of deprivation and marginalization, its link to almajirai, Islamic schools, Sufi brotherhoods, Izala, and Christian churches; the role of security forces and political parties in its radicalization.



SOS-Calling All Black People: A Black Arts Movement Reader (Amherst, MA: University of Massachusetts Press, 2014, pp.688, ISBN: 978-1-62534-031-3) edited by John H. Bracey Jr., Sonia Sanchez, and James Smethurst.

This volume brings together a broad range of key writings from the Black Arts Movement of the 1960s and 1970s, among the most significant cultural movements in American history. The aesthetic counterpart of the Black Power movement, it burst onto the scene in the form of artists' circles, writers' workshops, drama groups, dance troupes, new publishing ventures, bookstores, and cultural centers and had a presence in practically every community and college campus with an appreciable African American population. Black Arts activists extended its reach even further through magazines such as *Ebony* and *Jet*, on television shows such as *Soul!* and *Like It Is*, and on radio programs. Many of the movement's leading artists, including Ed Bullins, Nikki Giovanni, Woodie King, Haki R. Madhubuti, Sonia Sanchez, Askia Touré, and Val Gray Ward remain artistically productive today. The influence of the Black Arts Movement can also be seen in the work of later artists, from the writers Toni Morrison, John Edgar Wideman, and August Wilson to actors Avery Brooks, Danny Glover, and Samuel L. Jackson, to hip hop artists Mos Def (Yasiin Bey), Talib Kweli, and Chuck D. Hence, this book includes works of fiction, poetry, and drama in addition to critical writings on issues of politics, aesthetics, and gender; covering topics ranging from the legacy of Malcolm X and the impact of John Coltrane's jazz to the tenets of the Black Panther Party and the music of Motown. And additionally, the editors have provided a substantial introduction outlining the nature, history, and legacy of the Black Arts Movement as well as the principles by which the anthology was assembled.