ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE January 25, 2012

1. ACADEMIC UNIT: African and African American Studies

2. COURSE PROPOSED: AFH 364 Unruly Voices 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Amanda Smith
   Phone: 5-3897
   Mail Code: 4902 E-Mail: amanda.a.smith@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry— L
   - Mathematical Studies—MA
   - Humanities, Fine Arts and Design—HA
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ

   Awareness Areas
   - Global Awareness—G
   - Historical Awareness—H
   - Cultural Diversity in the United States—C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: ☐ No ☒ Yes; Please identify courses: WST 364

   Is this an unscheduled course?: ☐ No ☒ Yes; Is it governed by a common syllabus?

Alex Bonetemps
Chair/Director (Print or Type)

Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, *or* 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.
   b. Concerns aesthetic systems and values, literary and visual arts.
   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.
   d. Deepen awareness of the analysis of literature and the development of literary traditions.

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language - **However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.
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<td>• Courses devoted <strong>primarily</strong> to teaching skills.</td>
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| 2. Concern the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. | The course will explore major themes in the fiction and non-fiction of select 19th and 20th century African American women writers. Course objectives that speak to this criteria are: to explore the relationship between fiction and historical context/text, as well as, to theorize how the creative imagination is a reflection of social realities. All assigned course text demonstrate these criteria. The majority of the text are literary. | Course Description, page 1 of syllabus (HU2)  
Course Objectives, page 1 of syllabus (HU2)  
Required Readings, page 1 of syllabus (HU2)  
Examples of text provided in application packet |
| 4b. Concerns aesthetic systems and values, literary and visual arts. | 4b. Course objectives are to explore the relationship between fiction and historical context/text as well as to analyze perspectives for reading and learning about literature. The following literary text reflect this criteria in the syllabus: I Know Why the Cage Bird Sings, Their Eyes are Watching God, In search of our Mothers Gardens, The Religions and Polical Mission. | Course Objectives, page 1 of syllabus, highlighted and indicated by HU4B.  
Required Readings, page 1 of syllabus, highlighted and indicated by HU4B.  
Weekly Schedule, page 5 of syllabus, highlighted and indicated by HU4B. |
| 4d. Deepen awareness of the analysis of literature and development of literary traditions. | 4d. Course objectives are to theorize approaches to formal and informal autobiographical ideas as well as to theorize how the creative imagination is a reflection of social realities. The following literary text reflect this criteria in the syllabus: I Know Why the Caged Bird Sings, Their Eyes are Watching God, In Search of our Mothers Gardens, In the Vernacular Traditions (from the Norton Anthology). | Course Objectives, page 1 of syllabus, highlighted and indicated by HU4D.  
Required Readings, page 1 of syllabus, highlighted and indicated by HU4D.  
Weekly schedule, page 5 of syllabus, highlighted and indicated by HU4D. |
COURSE DESCRIPTION AND OBJECTIVES
Welcome to the course, Unruly Voices: Black Women and Cultural Narratives. This course will explore major themes in the fiction and non-fiction of select 19th and 20th century African American women writers. In writing about the repercussions and experiences of issues such as slavery, Reconstruction, family, mothering, marriage, or even the immigrant’s story in America, African American women writers (re)define female identities and engage a critical cross-cultural dialogue within the context of cultural history in the United States. The course is interdisciplinary; film excerpts and selections from relevant cultural history texts and legal sources will be a part of the required assignments.

Course objectives:
- to explore the relationship between fiction and historical contexts/texts
- to discuss different strategies for narrating women’s lives
- to theorize approaches to formal and informal autobiographical ideas
- to analyze perspectives for reading and learning about literature
- to theorize how the creative imagination is a reflection of social realities

Students are expected to actively participate in class discussions, to be responsible for the active learning process, and to attend class regularly. This course meets once a week. More than 2 unexcused absences will result in a grade reduction of 10%. For example, if you have an A, your grade can drop to a B or B-. An excused absence is only excused through documentation for illness, religious holiday or a documented emergency.

Suggested Required Texts


I Know Why the Caged Bird Sings. Maya Angelou
Their Eyes Were Watching God. Zora Neal Hurston
Beloved. Toni Morrison
Incidents in the Life of a Slave Girl. Harriet Jacobs

Class handouts on short articles, poems, PowerPoint visuals
Additional Readings on Reserve in Hayden

Suggested Readings


Bring the required book or reading to class each week

The final term paper (essay) will be 10-12 pages with a minimum of 2 bibliographic sources that must not be random internet sources. The topics & guidelines will be given to you. The essay should adhere to MLA style and format. You will get a topic for both the short essay and final essay.

I Quiz 20%
Essay 15%
Midterm exam 25%
Class participation 15%
& facilitation
final essay exam 25%

There will be very short “did-you-do-the reading quizzes”—that will become part of the class participation grade. These will be randomly given throughout the semester. They cannot be made up and will become part of your class participation grade.

In this course the grades will be as follows:
A+ 100+ B+ 88-89 C+ 78-79
A 95-99 B 85-87 C 75-77
A-90-94 B- 80-84 D 60-69 F below 60

CLASS FACILITATION: Each student will be responsible for facilitating a 20-25 minute presentation on one of the assigned readings for that class session. Your presentation has
to be limited, so time yourself. We will have sign ups at the first class session. Your presentation will be graded according to: Preparation with the assigned reading, creativity, effort, and focus on theme(s) and content; attention to the class; organization; within the 20-25 minute time allowance. You may use video clips, music, additional handouts (brief), etc. Each facilitator will have a summary and/or detailed outline of the presentation to submit to me. This summary will be 1-3 typed pages. While secondary sources (stated above) are not required, you are encouraged to use support materials that will enhance your presentation and facilitation of the readings. If you plan ahead, I can make photocopies for you.

What are the objectives of the student facilitation? Students have the opportunity to present prepared critiques, exploration, and analysis of literary and/or film texts from their perspectives. Students have the opportunity to sharpen their skills in public speaking and facilitation of a group discussion; and perhaps with the use of PowerPoint, and/or selections of relevant outside readings, sharpen their skills in critical analysis. I'm available to help you with your facilitation critiques.

Summary of the Facilitation Objectives:

- to discuss and analyze the major issues/ideas/points of view of the readings
- to consider the historical and cultural context of the readings
- to provide questions/statements/relevant quotes for the class from the students' point of view
- to enable successful public presentations and speaking

Note: You may also consider break-out groups for discussion/activity/related to your assignment. On writing good questions you should think of questions/quotes/statements as an opportunity to guide the discussion toward the readings and/or specific passages you find to be most interesting or those that highlight critical issues of the readings.

**BlackBoard:** I've set up a "shell" for this course on blackboard. Please make sure that you know how to access this classroom tool. The syllabus will be located here. (If you lose the hard copy that you will get the first day, you can print it out from Blackboard.) There will be announcements on blackboard as well. When it's up and working, I will let you know.

**Students are encouraged to announce any events, speakers or lectures related to the course. The readings are selected on the basis of diverse ideas and approaches to reading autobiography, essays and fiction and aspects of challenging issues in African American literature.**

**Scholastic Dishonesty:** Scholastic dishonesty includes cheating on assignments or examinations; plagiarizing, misrepresenting as your own work any part of work done by another or taken from internet free/pay essay web sites (such as termpapers.com, etc); submitting another student’s paper as your own, or submitting the same paper to meet the requirements of more than one course without the approval and consent of all instructors concerned. Since all instructors are obligated to report instances of scholastic dishonesty, please save me from doing so. Remember that all written work not derived directly from your own mind and
integrity must be acknowledged as such; refer to the MLA Style Guide or a similar reference work.

**Student Support**

- Disability Services (http://www.asu.edu/drs)
- AAAS's Homepage (http://www.asu.edu/clas/aframstu)
- Writing Center (http://www.asu.edu/duas/wcenter/)
- Counseling Center (http://www.asu.edu/vpsa/counseling)

**About RefWorks**

RefWorks is a user-friendly database system that allows you to manage your citations via the Web. It is now site-licensed for Arizona State University students, faculty, staff and affiliates. With RefWorks, you're able to create, search and maintain your own personal citations database. These citations can then be easily inserted in papers or publications, and are automatically added to bibliographies in multiple citation styles. http://www.asu.edu/lib/refworks/

**ADDITIONAL GUIDELINES**

1. **Cell phones, pagers, etc.** Out of respect for me and your classmates, please turn them off during class session. No cell phones or hand held devices are allowed to be used during exams and quizzes. During the mid-term exam, you may not leave the room until you finish the exam. Thus make sure that you are *comfortable* before you begin the exam.

2. **Extra Credit:** No extra credit assignments in this course.

3. **In-class activities and projects cannot be made up.**

4. **Courtesy and Respect:** Be aware that this class will be composed of diverse members; it is your responsibility to use appropriate and respectful language in class and in writing and to respect the opinion and culture of the professor and of other students, per university guidelines.

5. **If you must leave class early or have a scheduled late arrival please let me know in advance by email or a telephone call.** If you are chronically late to class or regularly leave early, or if you are not prepared to participate in the discussions because you haven't completed the readings, you will loose credit in the area of attendance and class participation. Please do not arrive late to class.

**More values and stipulations:**

- Please remember to respect the opinions of others, especially when they disagree with your own. Learn to listen—be careful not to monopolize discussions. Everyone should feel comfortable in speaking and joining discussions in this class.
• Bring your honest efforts to the course. Your commitment to the course and to each other will make the class time vibrant, pleasurable, and successful for you and for me.

• I encourage you to make use of my office hours; I am very good about responding to your email questions in a timely manner.

• Again about Plagiarizing: Plagiarizing will result in an “XE”—failure— for the course. If you don’t understand what plagiarizing is, consult the web site above or ask me.
http://www.asu.edu/clas/english/writingprograms/teacherresources/wpguide/questions.html#10

• Academic Freedom and Sensitive Course Content
Teaching /learning is an organic, dynamic process that includes a range of creative techniques designed to engage students’ thinking and to promote evidence-based, data-driven understanding. Whatever the field or interdisciplinary subject, teaching methods occur in many forms that are meant to raise awareness of other perspectives. The process requires free, open, civil respectful and safe inquiry whether in the humanities, sciences, social sciences or any other field. The course readings may address potentially sensitive subject matter in the context of the dynamic and interrelated process of teaching, facilitating and learning.

WEEKLY SCHEDULE

Week 1: Introduction and Themes of Unruly Women
Readings in class: selections from bell hooks, “Homeplace;” Pat Parker, “For white people….”
Introduction: to African American women’s literature and culture in the Norton Anthology of African American Literature: the format of the course; Discussion on Facilitation Assignments; Discussion of “unruly women.” Audio Companions; Discussion of writing assignments;

Week 2: Historical Contexts and the Vernacular Tradition
Reading #1: Alice Walker, “In Search of Our Mothers” ....” pp 2430-2436; Toni Morrison, “The Site of Memory”
DVD: Morrison interview

Labor Day observed

Week 3: Historical Context, Resistance and Viewing the Grains of Stereotypes
Readings #2: Sojourner Truth, pp 245-247; The Religious & Political Mission...“pp 151-162;
Film excerpt: "Hallelujah"

Essay #1 Due
Reminder: Essay #1. Essay Topic: Select any aspect of the topics we’ve read thus far. Discuss the topic in terms of its relevance in contemporary American/African American society. You may use references from popular culture,
media, communications, other known artists and/or women writers. 5-7 pages. Double-space; line margins. 12 point font. Spell check. Number the pages. The topic you choose must be related to the theme of African American women in American society.

Week 4: Ways of Resistance and in and out of Vernacular Traditions
Readings #1: "Vernacular Tradition" pp 3-10; "Strange Fruit;" "The Backlash Blues." "Still I Rise," pp 2156-2157; Reading #2: Alice Walker, "Everyday Use" pp 2437-2442;

Songs of Social Change: What are "negro spirituals"? Define the Blues tradition and the historical significance of "negro spirituals". What is vernacular literature? Nina Simone, "Four Women" (pp 47); What is the historical significance of each of the four women in the lyrics? What is the significance of the lyrics of "Strange Fruit"?

Audio Companion: "Strange Fruit:" "We Shall Overcome" "The Backlash Blues" "Go Down Moses" "Steal Away to Jesus" "Soon I Will Be Done" Songs of Social Change; What are "negro spirituals"? Historical significance of "negro spirituals." Examples also may be used from the group, Sweet Honey in the Rock.

Week 5: Decorum and Resistance: Intersection of Race, Class and Gender
Reading #1: Charles Chesnutt, pp 602; "The Wife of His Youth" pp 624; Reading #2 "The Gilded Six-Bits," pp. 1033;
Consider the "intrigue" of both stories: How does the first wife play in her favor with the "gentlemen" attributes of Mr. Ryder? What kind of decorum and style is being performed by the first wife? Why? How is she "reading". Mr. Ryder? What are the clues? This is my favorite Chesnutt story. What is Chesnutt's objective? What is Hurston's objective? Wherein lies the intrigue in the Hurston short story?
There are numerous, reliable web sites dealing with Chesnutt and this well known short story: same for Hurston.

Week 6: Exam Week
MIDTERM EXAM

Week 7: Women and the Harlem Renaissance
Reading #1: "Harlem Renaissance..." pp 953-962; Poetry: Gwendolyn B. Bennett; pp 1266-1268; Reading #2: excerpts from Harlem Renaissance: "Heritage," "To A Dark Girl, "Sonnet-2," "Hatred"; & Helen Johnson, p 1352; "Sonnet to a Negro in Harlem," p. 1353; "Mother to Son," p. 1292 & "When Sue Wears Red," p. 1293 (Langston Hughes);
What is a sonnet? What literary period/European poets are usually connected with sonnets? Describe Hughes's poems in terms of the vernacular and gender.

Week 8: Harlem Renaissance: Nella Larsen
Quicksand, pp 1086-1134; pp 1085-1086
What is the significance of the novel's title? Identify events and descriptions that illustrate the era of the Renaissance. On reserve reading to supplement: Earl Lewis, Heidi Ardizzone, Love on Trial: An American Scandal in Black and White Film: Nella Larson

**Week 9: Harlem Renaissance: Nella Larsen, con't**
*Quicksand*, pp 1135-1167

**Week 10: Zora Neale Hurston**
*Their Eyes Were Watching God*, Discussion of Hurston's role in the Renaissance: What kinds of metaphors and folklore does Hurston use here? Explain. How is Janie finally an "unruly woman"?

**Week 11: Maya Angelou**
*I Know Why the Caged Bird Sings*

**Week 12: Maya Angelou**
*I Know Why the Caged Bird Sings*, DVD: Maya Angelou interview

**Week 13: Lorraine Hansberry**
"A Raisin in the Sun," pp 1771-1830; Lorraine Hansberry, pp 1768-1770
Why is the house so important as opposed to buying a business? Are there any unruly women here? What is the American dream all about? Recall the earlier essay, "Homeplace" by bell hooks. How is the Hansberry play relevant to the bell hooks essay?

**Week 14 Film critiques; QUIZ**
"A Raisin in the Sun" 1957, Sydney Poitier; 2000, Danny Glover
Discussion: How does the social climate influence the actors' and directors' interpretation of the film? Do you see any differences and/or similarities between the two film versions of "Raisin..."?

**Thanksgiving Break**

**Week 15: Toni Morrison**
Reading #1: "Recitatif," <on reserve>
Reading #2: Toni Morrison, "Home" <on reserve>; What is the significance of memory for Morrison? How do these two essays help to situate any of the readings in the course? Be prepared to discuss
*Guidelines for Final Essay*

**Week 16: Review**
*Synthesis and End-of-the-semester class Potluck!*
Term Paper Due During Exam Week
James Baldwin writes:

"This testimony from a black sister marks the beginning of a new era in the minds and hearts and lives of all black men and women....

I Know Why the Caged Bird Sings liberates the reader into life simply because Maya Angelou confronts her own life with such a moving wonder, such a luminous dignity. I have no words for this achievement, but I know that not since the days of my childhood, when the people in books were more real than the people one saw every day, have I found myself so moved.... Her portrait is a biblical study of life in the midst of death."

I KNOW WHY THE CAGED BIRD SINGS
BY MAYA ANGELOU
he State Archives, and when the North

d Incidents as a first-person account of

t they used their considerable resources to

taken six years. Readers of this edition will

am) by parts of the book that are not yet

e, the story of Jacobs’s uncle Joseph,

But I think they will also be amazed (as I

en established—including the identity of

monument is in the narratives his daugh-

ters, trying to place it within its

crazy contexts has engaged me and en-

dge scholarly network. And I am intrigued

is, in Emerson’s sense, “representative”;

struggle for freedom, her life empowers

trait, smiling, urges me onward.

J.F.Y.

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## INCIDENTS IN THE LIFE OF A SLAVE GIRL

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"Their Eyes belongs in the same category—with that of William Faulkner, F. Scott Fitzgerald, and Ernest Hemingway—of enduring American literature."—Doris Grumbach, Saturday Review

First published in 1937, Their Eyes Were Watching God is Zora Neale Hurston’s most highly acclaimed novel. A classic of black literature, it tells with haunting sympathy and piercing immediacy the story of Janie Crawford’s evolving selfhood through three marriages. Fair-skinned, long-haired, dreamy as a child, Janie grows up expecting better treatment than she gets until she meets Tea Cake, a younger man who engages her heart and spirit in equal measure and gives her the chance to enjoy life without being one man’s mule or another man’s adornment. It is a tribute to the author’s wisdom that though her story does not end happily, it does draw to a satisfying conclusion. Janie is one black woman who doesn’t have to live lost in sorrow, bitterness, fear, or foolish romantic dreams, for Janie and the reader have learned “two things everybody’s got tuh do fuh theyselves. They got tuh go tuh God, and they got tuh find out about livin’ fuh theyselves.”

ZORA NEALE HURSTON (1891–1960) was a novelist, folklorist, and anthropologist whose fictional and factual accounts of black heritage are unparalleled. She is the author of Jonah’s Gourd Vine, Tell My Horse, Mules and Men, and Dust Tracks on a Road.

Series Editor: Henry Louis Gates, Jr.

"There is no book more important to me than this one."—Alice Walker
Now a major motion picture

Toni Morrison

Winner of the Nobel Prize in Literature

Beloved

Winner of the Pulitzer Prize for Fiction
Sethe. Proud and beautiful, she escaped from slavery but is haunted by its heritage—from the fires of the flesh to the heartbreaking challenges to the spirit. Set in rural Ohio several years after the Civil War, this profoundly affecting chronicle of slavery and its aftermath is Toni Morrison's greatest novel—a dazzling achievement and a spellbinding reading experience.

"A masterpiece...magnificent...astounding...overpowering!"—NEWSWEEK

"Toni Morrison's finest work...sets her apart...displays her prodigious talent."—CHICAGO SUN-TIMES

"A brutally powerful, mesmerizing story...Read it and tremble."—PEOPLE

"A triumph!"
—MARGARET ATWOOD, NEW YORK TIMES BOOK REVIEW