GLOBAL AFRICA

Wesleyan University—Fall 2016

ANTH 110
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Office: Anthro, 22

Tues/Thurs 8:50-10:10 am
Room: Anthro, 6
Office Hours Wed 2-5pm
or by appointment

Despite being forged over centuries of trans-oceanic movement, colonization, slavery, and structural adjustment, the single story we hear about Africa is too often one of disconnection, distance, and backwardsness. This course moves Africa from the margins to the center of histories of globalization to understand how Africa and Africans have shaped the emergence of modern world systems and global cultural economies. Equally, it puts world-spanning movement and connection at the center of African cultural studies to understand how global circulations of people and things, images and sounds, narratives and styles have shaped African cultural production and everyday life. Students will critically examine the images, narratives, and representations of Africa that circulate globally. Students will become familiar with the diversity of connections through which Africa has gone global, study how African artists and other cultural producers have shaped and responded to these connections, and cultivate a critical perspective on Africa's contemporary place in the world.
**REQUIRED TEXTS**

- Available for purchase from Broad Street Books. All other readings are available to print from Moodle and in a two-volume Course Pack—order through your student portfolio by clicking “course pack” under Academic Resources. Films and books are available on reserve at Olin.

**ASSIGNMENTS & GRADING**

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<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tr>
<td>Participation</td>
<td>20%</td>
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<tr>
<td>- In-class discussion &amp; workshop</td>
<td>50%</td>
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<td>- Pre-class prompts &amp; discussion</td>
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<tr>
<td>Map Quiz</td>
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<tr>
<td>Images of Africa paper</td>
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<td>Debate paper</td>
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<td>Final research paper</td>
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<td>- Prospectus</td>
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<td>- Annotated Bibliography</td>
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<td>- Key question and thesis</td>
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<td>- Introduction and outline</td>
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All written assignments should be turned in through Moodle.

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**How have Africa and Africans made, and been made by, histories of global connection?**

**What do the labels “global” and “Africa” mean?**

**When? How? And for whom?**

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**Participation**

This class is a collaborative learning environment and your participation is crucial! It is your responsibility to come to class prepared. This means having read the assigned materials carefully, taking time to reflect on them, selecting key concepts and passages you would like to discuss – this should include ideas you found especially exciting, irritating, or confusing. Before each class, you will be required to post a short (100-200 word) paragraph responding to a prompt, and two open-ended discussion questions on Moodle by 7am the day of class. You are expected to pose questions on 14 of the 17 forums, and complete 10 of 13 prompts.

Remember that quality is more important than quantity in class discussion and that listening to and responding to your peers is vital for successful discussion. Class discussion will refer frequently and closely to the readings, so bring your paper copies of the readings to class.

Good readers are vital for good writing. This is a writing-intensive course that includes in-class writing workshops in which you will read and comment on your peers’ work. You are expected to engage seriously, thoughtfully, and generously with each other’s work. In addition to workshops, we will use class time for writing exercises: come prepared to write!
Map Quiz
Africa is not a country, and countries are not the only important unit of geography. In Week 2, you will take a map quiz focusing on Africa’s physical geography, largest cities, contemporary national borders, and colonial empires.

Images of Africa Paper 3 pages (1,000 - 1,200 words)
Study the slideshows on the “Middle Class in Africa Project” (link on Moodle) and select one to write about. What image of African life does this photo essay convey? What story does it tell? How does it compare to the stereotypical representations discussed by Soyinka, Win, Wainaina, and Adichie? What evidence of ‘the global’ can you see in these images? Be specific: describe particular images and the details the particular details in the photographs that convey the artists’ message. You will revise this paper and turn in a second draft by Oct 6.

Debate Paper 5 pages (1,500 – 1,700 words)
The first major writing assignment requires you to critically read the classic debate about African languages, literatures, and decolonization between novelists Chinua Achebe and Ngũgĩ wa Thiong’o. A successful paper will a) summarize Ngũgĩ and Achebe’s main arguments, b) critique their arguments by identifying and analyzing the key concepts that underpin them, citing and interpreting important passages, c) compare the two author’s arguments by identifying points of commonality and disagreement, and d) conclude by evaluating the merits of each argument (ie. do you buy it?) You will revise this paper and turn in a second draft by Oct 20.

Style Guide for all assignments
Format 12 point times new roman font, double spaced, 1” margins, paginated
Citations Use in-text citations following the Chicago Manual of Style
http://www.chicagomanualofstyle.org/tools_citationguide.html
Your works cited should be listed at the end of the text, it does not count towards the page/word limit

Final Research Paper 10 pages (3,100 – 3,400 words)
The final research paper is the main assignment for this course. The topic of this paper is up to you, but your paper should address the main question of this course: “How have Africa and Africans made, and been made by, global connections?” A strong paper will focus on something ‘small’ in order to explore ‘big’ questions. You could, for example, study the ideas of African philosophers and political leaders, discuss how African artists have responded to globalization, explore the history of a social movement, or critique Western representations of Africa. We will discuss different styles of paper in class on September 20th. It is HIGHLY recommended that you begin thinking about what you would like to research and make an office hours appointment to discuss your ideas as early as possible! Writing a research paper is a process that moves back and forth between research, writing, and reflection. To demystify the process this assignment has been broken down into component parts.
Prospectus

Your prospectus is a proposal that should answer six questions. **What:** what is your paper about? **Who:** who are the people involved? **Where:** where does the action unfold, and at what scales? **When:** what time period will you be examining? **Why:** what questions and ideas animate your paper? **How:** what sources will you use? Prospectuses are due October 13th.

Annotated Bibliography

Once you have decided on a topic, you should go to the library and explore the sources that you will use in your research. What primary sources are available? What have other scholars already written about the issue? Create a list of 7 scholarly sources that you will use for your paper. Annotate each source with 2-3 sentences summarizing what materials, information, and arguments it contains that pertain to your paper. List 3 additional sources that you found but decided not to use: why not? Annotated bibliographies are due November 1st.

Key Question & Thesis

Your paper must answer a question, the answer to that question is your thesis. Crafting a good question is one of the most important and challenging skills in academic writing. A good question and clear thesis set the foundation for a successful paper. Based on your review of the sources available and the existing literature, how will you adjust the scope and topic of your paper? Transform your topic into a question, and propose a tentative thesis statement. We will workshop your questions and thesis statements in class on November 10th. You must submit a revised version by noon on Friday November 11th.

Introduction & Outline

How will you structure your paper to answer your key question and demonstrate your thesis? Create an outline that shows what material your paper will cover and how you will organize it to build an argument. The introduction to your paper should establish your question and thesis, summarize the evidence that you will use to make your argument, and explain why you think that this topic in general and your argument in particular are important. We will workshop your introductions and outlines in class on November 22nd. It is HIGHLY recommended that you visit the Wesleyan Writing Center for a one-on-one session about your intro and outline.

University Writing Workshop

We will not meet for class on Nov 17th or Dec 1st - use these days to visit the university writing workshop to discuss you intro & outline and/or your first draft.

LATE WORK

If you turn in work late without approval, you will lose one letter grade for every 24-hour period beyond the deadline. If you contact me at least 48 hours prior to a deadline it may be possible to find a new timeframe. Deadlines for assignments with in-class workshops, however, are not flexible.
First Draft
You will turn in a draft of your first paper. Although this is still a work in progress, this draft should be well edited and proofread, with complete sentences. Along with the draft, submit a 1-page reflection on your paper. What do you think are its strengths and weaknesses? What areas have you identified for improvement? What aspects of the writing process have you found most straightforward, most challenging, and most rewarding? I will read and comment on these drafts as quickly as possible so you can revise before submitting your final paper. First Drafts are due December 6th.

Final Paper
Final papers are due by the end of the time scheduled for the course final exam.

COURSE SCHEDULE

Tuesday, Sept 6
Introduction to the course

Thursday, Sept 8
Framing Africa
- "How to Write About Africa" - Binyavanga Wainaina (in Granta, 2006)
- "Not Very Poor, Powerless or Pregnant: The African Woman Forgotten by Development”
- Watch: “The Danger of a Single Story” - Chimamanda Ngozi Adichie (TED Talk, 2009)

Tuesday, Sept 13
Precolonial Cosmopolitans
- Explore online: "Sailors and Daughters: Early Photography and the Indian Ocean" Smithsonian National Museum of African Art

Thursday, Sept 15
Mapping Africa
- “Talking About 'Tribe': Moving From Stereotypes to Analysis” - Africa Policy Information Center (1997)
- “On the Concept of ‘We Are All Africans’” (section I: pg 88-91) – Ali Mazrui (in The American Political Science Review, 1963)
- MAP QUIZ

Tuesday, Sept 20
Colonial Situations
- The Wretched of the Earth, selections pg 1-8 – Franz Fanon (1963)
- Watch: "The Magnificent African Cake" - Basil Davidson (Africa Episode 6, 1984)

Njideka Akunyili Crosby "Super Blue Omo" 2016; Chief's Compound, Burkina Faso, James Morris, 2004; Kano, Nigeria (image from instagram @sunujournal)
Thursday, Sept 22  **Intimate Colonialism**
- "The Diseased Heart of Africa: Medicine, Colonialism, and the Black Body" - Jean Comaroff (from *Knowledge, Power, and Practice*, 1993)

Tuesday, Sept 27  **Independent Nations**
- Africa in the World Pgs 66-89 - Fred Cooper, 2014 (on reserve at Olin: DT29.c59 2014)
- Listen to Gary Wilder discuss *Freedom Time* on *New Books in African Studies* (link on moodle)
- **IMAGES OF AFRICA PAPER DUE**

Thursday, Sept 29  **Decolonization and Disappointment**
- “On National Culture” – Franz Fanon (from *The Wretched of the Earth*, 1963)

Tuesday, Oct 4  **The Language of Decolonization**
- “The Language of African Literature” - Ngugi wa Thiong’o (from *Decolonizing the Mind*, 1981)
- supplemental background readings available on Moodle
- **DEBATE PAPER DUE**

Thursday, Oct 6  **Structural Adjustment**

Tuesday, Oct 11  **Youth in and out of Time**

Thursday, Oct 13  **Love and Money**
- “Making it Matter” – Harvard Writes
- **FINAL RESEARCH PAPER – PROSPECTUS DUE**
"Someone told me, he says 'if you are African, why are you wearing European dress?' I say to him, you cannot say it is European dress because that is a matter of history, and that is only for a symposium discussion in the future”
-Fela Kuti “V.I.P. (Vagabonds in Power)” 1979

**Tuesday, Oct 18**  **Global Sexualities, Global Phobias**
- Film: *Call me Kuchu* - Katherine Wright (2013)

**Thursday, Oct 20**  **Library Research Session**
- “How to Find and Evaluate Sources”
- “How to Write an Annotated Bibliography”
- watch: “Getting the most out of Library OneSearch”

**Tuesday, Oct 25**  **No Class: Fall Break**

**Thursday, Oct 27**  **Humanitarianism**
- Prompt: Identify three passages you find particularly good in Malkki’s essay. Choose one that you think expresses her argument clearly, one that you think uses evidence effectively, and one that you think is an example of good writing.

**Tuesday, Nov 1**  **Abolition & Colonization**
- In Class: Visit Olin Library Special Collections
- “The Colonization Movement” - Indiana Historical Bureau
- “Abolitionism” - Ahmed Shawki (from *Black Liberation and Socialism*, 2006)
- **FINAL RESEARCH PAPER – ANNOTATED BIBLIOGRAPHY DUE**

**Thursday, Nov 3**  **Environmental Politics**
- "Vermin Beings: On Pestiferous Animals and Human Game" - Clapperton Mavhunga (in *Social Text*, 2011)
- “Game Lodges and Leisure Colonialists” – Njabulo Ndebele (from *Fine Lines from the Box*, 2007)

**Tuesday, Nov 8**  **Legacies of Slavery**

Fela Kuti, Nigerian Afrobeat pioneer
Kora, Sahelian instrument
Yugen Blakrok, South African Rapper
Miriam Makeba, South African pop legend
Thursday, Nov 10  
**In-Class Peer-Review Workshop**  
- **FINAL RESEARCH PAPER - KEY QUESTION AND THESIS DUE**

Tuesday, Nov 15  
**Musical Worlds**  
- Listen: Spotify playlist “Global Africa”

Thursday, Nov 17  
- No Class: AAA meeting  
- Visit the University Writing Workshop with your intro/outline

Tuesday, Nov 22  
**In-Class Peer-Review Workshop**  
- **FINAL RESEARCH PAPER - INTRO & OUTLINE DUE**

Thursday, Nov 24  
- No Class: Thanksgiving

Tuesday, Nov 29  
**Racial Fictions**  
- Prompt: Choose three passages you find particularly good in *Blackass*. Choose one that you think effectively conveys a sense of place, one that you encapsulates the key themes of the novel, and one that you think is an example of good writing.

Thursday, Dec 1  
- No Class: ASA annual meeting  
- Visit the University Writing Center with your First Draft

Tuesday, Dec 6  
**Student Initiated Session**  
- **FINAL RESEARCH PAPER - FIRST DRAFT DUE**

Thursday, Dec 8  
**Joking Relations**  
- Assignment: Browse the archive of African political cartoons available at www.africacartoons.com - select one cartoon to share with the class, prepare a short (3 minute max) presentation explaining the joke. Locate it in its historical context, describe the issues it refers to, and analyze the techniques used by the cartoonist to put across their point of view on the topic.
FINE PRINT

Electronics Policy
Electronic devices (laptops, phones, tablets etc) may not be used in class without express permission. This means you must print course readings or use a course pack. Printed readings make it easier to mono-task, reading with fewer distractions and focusing on argumentation.

Attendance and Punctuality
Class attendance is expected. Arrive to class on time and ready to begin. Absences and tardiness will count against your participation grade.

Academic Integrity
Wesleyan’s values and standards of academic conduct are embodied and detailed by the Honor Code. Violations of the Honor Code, such as giving or obtaining assistance without acknowledgement, plagiarism, and the willful falsification of data, information, or citations, are reported to and dealt with by the Honor Board. We will cover using citations in researched work during class on November 1. For details regarding the Honor Code, Honor Board, and judicial procedures, see: http://www.wesleyan.edu/studentaffairs/studenthandbook/standardsregulations/studentconduct.html For details about what constitutes plagiarism and illustrative examples, see: http://www.wesleyan.edu/studentaffairs/studenthandbook/standardsregulations/plagiarism.html

Students with Disabilities
Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible. If you believe that you need accommodations for a disability, please contact Dean Patey [patey@wesleyan.edu] in Disability Resources located in North College, room 021, or call 860-685-5581 for an appointment to discuss your needs and the process for requesting accommodations.

ADDITIONAL RESOURCES

WRITING
University Writing Workshop
http://www.wesleyan.edu/writing/workshop/
They Say I Say: The Moves that Matter in Academic Writing
PDF available on Moodle

BLOGS + SOCIAL MEDIA
Okay Africa
Africa is a Country
@SunuJournal
@dynamicafrica

NEWS
AllAfrica.com
BBC Africa Today Podcast
African Arguments

MUSIC
Afropop Worldwide Podcast
Spotify playlist “Global Africa”

http://www.wesleyan.edu/africanstudies/resources.html
direct links to web-based readings & more resources are posted on Moodle

-Hisham Aadulaziz @hisham3ziz
-Khadiya Farah @farahkhad
-Enefaa Thomas @enefa_a
-Girma Bera @gboxcreative