



**Carleton University**

**Institute of African Studies Course Outline**

**COURSE:** Globalization and Popular Culture in Africa  
(AFRI 3001A)

**TERM:** Fall 2019

**CLASS:** **Day & Time:** Thursdays 11:35am - 2:25pm.  
**Room:** SA 417

**INSTRUCTOR:** Prof. Nduka Otiono

**CONTACT:** **Office:** 435 Paterson Hall  
**Office Hours:** Thursdays 2:30-4:30pm (or by appointment)  
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**Welcome!**

"The **way** we approach the challenge of learning will shape us as much as *what* we seek to learn." --  
Taiaiake Alfred 2005: 199 (italics in original)

**Course Description:**

This interdisciplinary course examines new popular life-worlds in Africa. Though potentially "elusive" to conceptualize, this course shows how these forms of popular culture are related to the role of youth culture and social media in an age of globalization and democratization.

**Class Format:**

This course is designed as a 3-hour weekly lecture with a 15-minute break mid-way. Weekly lectures may be divided into two parts—the first part will be traditional lecture style delivered by the instructor, while the second part will be discursive, requiring students to participate in group discussions and presentations. At the discussion sessions, students are required to engage in deeper critical conversations with the texts and the main themes of the course. To do so, students must be prepared to participate fully in an informed way. The assigned readings for the week will be critically discussed in order to deepen students' understanding of the subject or theme of the week. The tutorial component will play an essential part in developing students' critical thinking skills. **Students are strongly encouraged to read the assigned texts ahead of the class and to bring questions concerning the texts to the lectures for discussion.**

**Expected Outcomes:**

- Expose students to some of the continent's most exciting cultural production within the context of Youth Culture and Globalization.



- Broaden and deepen students' knowledge of the evolving popular culture of the continent and its Diaspora linkages.
- Enable students to rethink the dominant themes and image of Africa as a continent of conflict, disease, and exotica.
- Provide students with considerable understanding of the interesting scope of the field of African Studies not as a fossilized discipline, but one that is vibrant and related to their contemporary experience.
- Enable students to better understand the value of the technological economy of globalization which drives the circulation of modern culture.
- Hone students' skills at critical reading, critical thinking, and critical writing.

**To successfully complete this course, students must:**

- Have access to their university e-mail account and library databases. All communication for the course must be written in a **formal** way and from your valid CARLETON email address. Please note: Before sending urgent emails remember that it may take about *two business days* for the Instructor to reply to emails—this means the professor may not reply emails during weekends.
- Attend lectures regularly and on time to avoid disrupting the instructor and fellow students. Participation in class is vital for fostering your understanding of the course materials. More than THREE absences from the lectures without tenable excuses approved by the professor prior to the lecture (except under documented emergency situations) may be penalized by the deduction of a third of a letter grade from the student's participation grade (for example, A- to B+, B- to C+, C- to D+, etc.).
- Submit all papers on time electronically and in hardcopy on time as **late papers will not be tolerated** and may be penalized by the deduction of 3% *for each day* the assignment is overdue. Please note: Once the papers submitted on time are graded and returned, no further papers will be accepted unless there is a **documented** medical certificate or other proof of a legitimate reason for lateness.
- If a late submission of a paper or an assignment is unavoidable (i.e. legitimate personal or medical reasons), please inform the Instructor by the due date and have written documentation available. Assignments **MUST** be submitted on the due date at the end of class. *All **late** assignments must be handed in-person either in class, office hours, or by appointment, but not through the dropbox unless specifically approved by the professor on a case by case basis.*
- Please note: All formal papers for the course must use MLA style manual available here: <https://library.carleton.ca/sites/default/files/research/course-guides/Using%20MLA%20style%20-%20Final%202015-08-17.pdf>
- Hand-in notes, cards, and oral remarks given with your handed-in paper are unacceptable.
- **24-Hour Rule:** Marked papers will be returned at the end of class. The instructor will not discuss the paper or its grade, until at least 24 hours later. At the expiration of the 24 hours please feel free to meet first with the professor to discuss the paper and the grade. If you are not satisfied, you may meet the Professor, and then apply the formal appeal structure if you are still not satisfied.



- Read ahead of class meetings on scheduled texts for the course. *If necessary, changes may be made to the schedule. When absent, you will be responsible for finding out about any changes made to the schedule or any assignments which were announced in class.* I will not provide notes or slides to students who miss class. Students must also be attentive to CuLearn as post updates, supplemental texts, and important information about the course will be posted there. Students are encouraged to share any resources related to the course that they encounter in their personal research for the benefit of the whole class.
- Ensure that all digital devices are muted before class. And if you must use laptops in the class be sure that the sound of your keypads does not distract your colleagues. Also ensure that your laptop use is limited to course-related activity. **Students engaged in other activities with their laptops may be asked to leave the class.**
- Avoid sexist, racist, and homophobic remarks as these will not be tolerated in class. Any behaviour considered disruptive to the professor and/or other students is not acceptable. Students engaging in such behaviour will be dealt with according to university regulations.

#### Required Texts:

1. Karin Barber, Ed. *Readings in African Popular Culture*, Bloomington: Indiana University Press; Oxford: Currey, for the International African Institute. 1997. (**Available in the reserve library**)
2. Okey Ndibe, *Foreign Gods Inc.* New York: Soho Press Inc., 2014.\*

\*available at **Octopus Books**, 116 Third Ave. in the Glebe (613-233-2589)

**NB:** Other required readings can be found in the “Course Calendar” section below, and on the Library Ares section of the course CuLearn. While some of the texts are available online at no costs, students are advised to access the readings when they are on campus or signed into the Library and can freely access the university library databases. Otherwise, students may be charged for the same texts if off-campus and not logged in. Also, students must access and study ALL texts, including YouTube videos, **before** the class, and familiarize themselves with the texts for their exam as they will not be allowed to access the texts during the exam.

NB: All assignments must be completed to pass the course.

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#### *Class Readings and Schedules*

#### **September 5, 2019:** Course introduction and Overview

- **What is Globalization?**

Wong-Mingji, Diana J. "Globalization." *Encyclopedia of Management*. Ed. Marilyn M. Helms. 5th ed. Detroit: Gale, 2006. 325-331. Web. 16 Dec. 2015. Document URL

<https://www.referenceforbusiness.com/management/Ex-Gov/Globalization.html>



[https://proxy.library.carleton.ca/http://go.galegroup.com/ps/i.do?id=GALE%7CCX3446300121&v=2.1&u=ocul\\_carleton&it=r&p=GVRL&sw=w&asid=7c24a2fb1437b7124649d3a476389a2b](https://proxy.library.carleton.ca/http://go.galegroup.com/ps/i.do?id=GALE%7CCX3446300121&v=2.1&u=ocul_carleton&it=r&p=GVRL&sw=w&asid=7c24a2fb1437b7124649d3a476389a2b)

Shalmali Guttal. "Globalisation" *Development in Practice*, Volume 17 (Issue 4-5), August 2007, 523-531.  
[http://journals2.scholarsportal.info.proxy.library.carleton.ca/pdf/09614524/v17i4-5/523\\_g.xml](http://journals2.scholarsportal.info.proxy.library.carleton.ca/pdf/09614524/v17i4-5/523_g.xml)

Nigel C. Gibson. "Africa and globalization: marginalization and resistance," *Journal of Asian and African Studies*, 39.1-2 (January-March 2004).

[http://go.galegroup.com.proxy.library.carleton.ca/ps/i.do?ty=as&v=2.1&u=ocul\\_carleton&it=search&s=R\\_ELEVANCE&p=AONE&qt=TI~"Africa%20and%20Globalization%20Marginalization%20and%20Resistance"~~SP~1~~IU~1-2~~SN~0021-9096~~VO~39&lm=&sw=w&authCount=1](http://go.galegroup.com.proxy.library.carleton.ca/ps/i.do?ty=as&v=2.1&u=ocul_carleton&it=search&s=R_ELEVANCE&p=AONE&qt=TI~)

- **Assign 800-word Critical response paper to next week's readings...due next class, September 12.**  
Details will be defined in-class and on a prompt.

### **September 12, 2019: Understanding African Popular Culture:**

Three chapters from *Readings in African Popular Culture*, Ed. Karin Barber (Views of the Field): a) Karin Barber, "Introduction"; b) Ulf Hannerz, "The World in Creolization"; c) Johannes Fabian, "Popular Culture in Africa: Findings & Conjectures."

Stephanie Newell and Onookome Okome. "Introduction: Popular Culture in Africa: The Episteme of Creativity and Emancipation." In *Popular Culture in Africa: The Episteme of the Everyday*. New York: Routledge, 2013. 1-26. Available on Ares

Nadine Dolby. "Popular Culture and Public Space in Africa: The Possibilities of Cultural Citizenship." *African Studies Review*. 49.3 (December 2006): 31-47.  
<http://literature.proquest.com.proxy.library.carleton.ca/pageImage.do?ftnum=1254602141&fmt=page&area=criticism&journalid=00020206&articleid=R04255121&pubdate=2006&queryid=2841514733175>

"Creative industries fuel global economy and provide 29.5 million jobs" by The International Confederation of Societies of Authors and Composers (CISAC), Dec 27, 2015. <http://musicinafrica.net/creative-industries-fuel-global-economy-and-provide-295-million-jobs?language=en> [On the main report, see focus on Africa on pp 68-79]

- **800-word Critical response paper due in class today (10%)**
- **Assign midterm essay and annotated bibliography paper)**

### **September 19, 2019: Politics, Popular Music, and the African Youth**

- **Writing the Research Paper** and possible class visit by the special subject librarian for



Stephen Smith. "Youth in Africa: Rebels without a cause but not without Effect." *SAIS Review* 31.2 (2011): 97-110. ProQuest. Web.

Msia Kibona Clark. "Hip Hop as Social Commentary in Accra and Dar Es Salaam." *African Studies Quarterly: The Online Journal of African Studies* 13.3 (2012): 23-46.

[http://go.galegroup.com.proxy.library.carleton.ca/ps/i.do?p=AONE&u=ocul\\_carleton&id=GALE|A314252003&v=2.1&it=r&sid=summon&userGroup=ocul\\_carleton&authCount=1](http://go.galegroup.com.proxy.library.carleton.ca/ps/i.do?p=AONE&u=ocul_carleton&id=GALE|A314252003&v=2.1&it=r&sid=summon&userGroup=ocul_carleton&authCount=1)

Koen Stroeken. "This is not a haircut. Neoliberalism and revolt in Kiswahili rap," *Image & Narrative*, Issue 11. The Visualization of the Subaltern in World Music. On Musical Contestation Strategie (Part 2) / Images in Advertising.

[http://www.imageandnarrative.be/inarchive/Copy%20of%20worldmusicb\\_advertising/Stroeken.htm](http://www.imageandnarrative.be/inarchive/Copy%20of%20worldmusicb_advertising/Stroeken.htm)

Isabel Hofmeyer, J. Nyairo, and J. Ogude. "Who Can Bwogo Me?" Popular Culture in Kenya." *Social Identities*. 9.3 (2003): 373-82.

Rosalind Fredericks, "the Old Man is Dead": Hip Hop and the Arts of Citizenship of Senegalese Youth." *Antipode*, vol. 46, no. 1, 2014, pp. 130-148. Available on Ares

The "Great Pop Culture Debate": The Reuben Abati vs. Banky W, etc Debate. June-July, 2009.

<http://theguardianlifemagazine.blogspot.ca/2009/06/great-music-debate-1.html> and

<http://www.bellanaija.com/2009/06/24/a-nations-identity-crisis-by-reuben-abati-response-by-banky-w/>

Optional reading: Rose, Tricia. *The Hip Hop Wars: What We Talk About When We Talk About Hip Hop--and Why It Matters*, Basic Books, 2008. ProQuest Ebook Central, <https://ebookcentral-proquest-com.proxy.library.carleton.ca/lib/oculcarleton-ebooks/detail.action?docID=625171>

### **September 26, 2019 - Will the Revolution be Tweeted or Facebooked: African Youth, Social Media and Social Activism in the Era of Globalization**

David Cook, B. Waugh, M. Abdipanah, O. Hashemi, & S. A. Rahman, (2014). "Twitter deception and influence: Issues of identity, slacktivism, and puppetry." *Journal of Information Warfare*, 13(1), 58-71, IV. Retrieved from <https://search-proquest-com.proxy.library.carleton.ca/docview/1966852043?pq-origsite=summon>

Heather Clancy, "A Hashtag Is Not A Movement #ArabSpring #BringBackOurGirls #freeGaza," November 3rd, 2014, <http://www.afropolitan.co.za/articles/a-hashtag-is-not-a-movement-2106.html>

Dorothy Njorege, "Global Activism or Media Spectacle? An exploration of 'Bring Back Our Girls Campaign.'" In *Digital Activism in the Social Media Era : Critical Reflections on Emerging Trends in Sub-Saharan Africa*, edited by Bruce Mutsaers, Palgrave Macmillan US, 2016. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/oculcarleton-ebooks/detail.action?docID=4769281>



Tanja Bosch, "Twitter and Participatory Citizenship: #FeesMustFall in South Africa." In *Digital Activism in the Social Media Era: Critical Reflections on Emerging Trends in Sub-Saharan Africa*, edited by Bruce Mutsaers, Palgrave Macmillan US, 2016. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/oculcarleton-ebooks/detail.action?docID=4769281> (159-173)

Glenda Daniels, "Scrutinizing Hashtag Activism in the #MustFall Protests in South Africa in 2015." In *Digital Activism in the Social Media Era: Critical Reflections on Emerging Trends in Sub-Saharan Africa*, edited by Bruce Mutsaers, Palgrave Macmillan US, 2016. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/oculcarleton-ebooks/detail.action?docID=4769281> 175-193)

Pius Adesanmi, "Face Me, I Book You: Writing Africa's Agency in the Age of the Netizen." <http://xokigbo.com/2012/04/22/guest-blog-professor-pius-adesanmi-face-me-i-book-you-writing-africasagency-in-the-age-of-the-netizen/>

Peter Beaumont, "The truth about Twitter, Facebook and the uprisings in the Arab world" <http://www.theguardian.com/world/2011/feb/25/twitter-facebook-uprisings-arab-libya>, The Guardian, Friday 25 February 2011 08.00 GMT

- **Annotated bibliography due for submission**

**October 3, 2019: Women in Popular Culture** – Essays in Section 4 of Barber's *Readings in African Popular Culture* – Jane Bryce, Bisi Adeleke-Adeyemi, Ngugi wa Thiong'o, and Elisabeth Linnebuhr.

**October 10, 2019:**

**Film screening and discussion** -- Kunle Afolayan, *The Figurine (Aromirere)* (2009) -- 122 minutes.

- **Assign topics for group presentations on Okey Ndibe's *Foreign Gods Inc.***

**October 17, 2019: Afropolitanism**

Taiye Selasi, "Bye-Bye Babar," *the Lip Magazine*, <http://thelip.robertsharp.co.uk/?p=76>

Mark Tutton, "Young, urban and culturally savvy, meet the Afropolitans," CNN. Fri February 17, 2012. <http://www.cnn.com/2012/02/17/world/africa/who-are-afropolitans/>

Emma Dabiri, "Why I'm Not An Afropolitan," *Africa Is Not A Country*, January 2014. <http://africasacountry.com/why-im-not-an-afropolitan/>

Chielozona Eze, "Rethinking African culture and identity: the Afropolitan model," *Journal of African Cultural Studies*, Volume 26 (Issue2), May 2014, 234 – 247. [http://journals2.scholarsportal.info.proxy.library.carleton.ca/pdf/13696815/v26i0002/234\\_racaitam.xml](http://journals2.scholarsportal.info.proxy.library.carleton.ca/pdf/13696815/v26i0002/234_racaitam.xml)





Lucia Artner and Stanilawski Achim. "From 'African' National Identity to the 'Afropolitan': Modes of Narrating Transnational Identities." *Transnational Social Review: A Social Work Journal* 3.2 (2013): 47-51.

<https://www.tandfonline-com.proxy.library.carleton.ca/doi/abs/10.1080/21931674.2013.10820758>

- **Midterm essay due for submission**

**October 24, 2019: Winter Break -- no classes**

**October 31, 2019: The African Diaspora and cultural production: Literature and Art**

Introduction and discussions: Okey Ndibe, *Foreign Gods Inc.*

(Possible in-class Skype conversation with the author)

**November 7, 2019: Concluding class on *Foreign Gods Inc.***

**Final in-class workshop for group presentations**

**November 14, 2019:**

**Group presentations: 8 groups presenting for approximately 20 minutes for each group = 120 mins  
5 minutes Q & A after each group presentation = 45mins**

**November 21, 2019: Culinary Diplomacy and the Jollof War**

**800-word personal report on contributions to Group presentation due 10%**

"D is for Dinner: an epic Ghanaian-Nigerian jollof rice battle" in

<http://www.cbc.ca/news/canada/ottawa/programs/allinaday/d-is-for-dinner-an-epic-ghanaian-nigerianjollof-rice-battle-1.4259490>

"West Africa steams over jollof rice war", By BBC Trending <http://www.bbc.com/news/blogs-trending-41053424>, 26 August 2017.

Nana Aba Duncan, "This Hashtag Is Uniting African Twitter — And It's All About Food"

<http://www.thefader.com/2016/05/27/jollof-wars-africa-twitter-hashtag-debate>

Nwachukwu Egbunike,

"CNN Reignites the Great West African Jollof Rice War During Visit to Nigeria"

<https://globalvoices.org/2017/04/30/cnn-reignites-the-great-west-african-jollof-rice-war-during-visit-tonigeria/>



Siddhartha Mitter, "Rice-Off! It Was Only a Matter of Time Before the Jollof Wars Came to New York." August 9, 2016. <https://www.villagevoice.com/2016/08/09/rice-off-it-was-only-a-matter-of-time-before-the-jollof-warscame-to-new-york/>

Eden The Blackfoodie, "Jollof Wars: A West African Saga." <http://blackfoodie.co/jollof-wars-a-west-african-saga>

Ismail Akwei, "Is the Jollof rice war over? Nigerian Vice President assumes conquest." <http://www.africanews.com/2017/05/03/is-the-jollof-rice-war-over-nigerian-vice-president-assumesconquest/>

Bisi Adeleye-Fayemi. "LOUD WHISPERS: Ten Reasons Why We Need A West African Jollof Rice Institute." <http://abovewhispers.com/2017/05/06/ten-reasons-need-west-african-jollof-rice-institute/>

"Very serious question: Who cooks the best Jollof rice?" By The World staff, <https://www.pri.org/stories/2016-08-12/very-serious-question-who-cooks-best-jollof-rice>

Olubukola S. Adesina, "Projecting Nigeria's Soft Power through Culinary Diplomacy," *African Journal for the Psychological Study of Social Issues*, Vol 20, No 1 (2017), 140-149. [https://www.researchgate.net/publication/314470412\\_Projecting\\_Nigeria's\\_Soft\\_Power\\_Through\\_Culinary\\_Diplomacy](https://www.researchgate.net/publication/314470412_Projecting_Nigeria's_Soft_Power_Through_Culinary_Diplomacy)

Oderinde, B. (2015). "The Nigerian Versus Ghanaian Jollof Rice Debate". Available at: <https://www.bellanaija.com/2015/07/busayo-oderinde-the-nigerian-versus-ghanaian-jollof-rice-debate/>

Sokoh, O. (2016). "World Jollof Rice Day 2016". *The Guardian*, 21 August 2016. Available at: <http://guardian.ng/features/world-jollof-rice-day-2016/>

Ayibiowu, S. (2016). "World Jollof rice day: basic facts about jollof rice". *The Nation*, 22 August 2016. Available at: <http://thenationonlineng.net/world-jollof-rice-day-basic-facts-jollof-rice/>, accessed, 28 January, 2017.

### **November 28, 2019: Little Genres of Everyday: Comedy and Satire in Africa**

Achille Mbembe, "The Thing & Its Double in Cameroonian Cartoons." In Karin Barber's *Readings*, 151-163.

Ebenezer Obadare, "The Uses of Ridicule: Humour, 'Infrapolitics' and Civil Society in Nigeria." *African Affairs*. 108.431 (2009): 241-261. [http://journals1.scholarsportal.info.proxy.library.carleton.ca/pdf/00019909/v108i0431/241\\_tuorhacsin.xml](http://journals1.scholarsportal.info.proxy.library.carleton.ca/pdf/00019909/v108i0431/241_tuorhacsin.xml)

Akin Adejuwon, "Cartoons as Illustration: Political Process in Nigeria," *The Journal of Pan African Studies*, vol.4, no.3, March 2011.





[http://go.galegroup.com.proxy.library.carleton.ca/ps/i.do?id=GALE%7CA306754243&v=2.1&u=ocul\\_ca\\_rleton&it=r&p=AONE&sw=w&authCount=1](http://go.galegroup.com.proxy.library.carleton.ca/ps/i.do?id=GALE%7CA306754243&v=2.1&u=ocul_ca_rleton&it=r&p=AONE&sw=w&authCount=1)

Nduka Otiono, "The Adventures of Akpos the Maverick: Street Stories, Humor, and the Nigerian Digital Imaginary." February 05, 2014. Published by the Faculty of Public Affairs on *YouTube*:

<https://www.youtube.com/watch?v=JbVfw6Ppn1U>

- Anne Kansiimi, award-winning Ugandan Queen of Comedy:

<https://www.youtube.com/user/KansiimeAnne>

- <http://venturesafrica.com/anne-kansiime-is-africas-comedy-queen-11-times-over/undefined>

**December 5:** General Review & Exam Preview [*End of class*]

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#### Evaluation:

- Critical/reading response paper: **10%** (Assigned **September 5**. Due in class **September 12**. Details *will be defined in-class and on a prompt*)
- **Annotated bibliography** for the midterm essay: **10%** (Assigned on September 12, due in class **September 26**).
- **Midterm Essay/Project: 20%** (Assigned **September 12**, due in class on **October 17**). *The requirements for the essay will be defined in-class and on a prompt.*
- **Group presentations/report: 10%**. Students will submit a short type-written paper of no more than **800 words** highlighting their role/contributions to the group presentations. Due in class on **November 21**.
- **Attendance and active participation: 10%** (Students are required to attend classes and to participate actively in class discussions)

**Final Exam: 40%** (Date and location to be announced) +

**TOTAL 100%**

+The **final exam** will cover the entire course. The exam will be three hours long. Students would be required to write at least one short essay, and answer a combination of various question types. I will provide further information about the structure and content of the exam during the final review class.



**FINE PRINT:**

**COPIES OF WRITTEN WORK SUBMITTED**

Always retain for yourself a copy of all essays, term papers, written assignments or take-home tests submitted in your courses.

**PLAGIARISM**

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;
- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else; or participating in unauthorized collaboration with another student and submitting identical papers;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings;
- failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks;
- handing in "substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs."

There’s no use being clever by half by using a “thesaurus app to ring the changes on essays copy-and-pasted from the internet” as captured in this amusing article about “sinister buttocks” from *The Guardian* ([here](#)). The futility of masking plagiarism through word games or synonyms cannot be overemphasized. It’s like playing the proverbial ostrich by burying one’s head in the sand while the bare rump is left exposed. Stay clear of plagiarism like a plague. There’s no outsmarting the instructor, and the consequences are severe!

**Plagiarism is a serious offence which cannot be resolved directly with the course’s instructor as the instructor is obligated to report suspected cases.** The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include a final grade of "F" for the course, and a note on the student’s academic records.

**COURSE SHARING WEBSITES and COPYRIGHT**

Classroom teaching and learning activities, including lectures, discussions, presentations, etc., by both instructors and students, are copy protected and remain the intellectual property of their respective



author(s). All course materials, including PowerPoint presentations, outlines, and other materials, are also protected by copyright and remain the intellectual property of their respective author(s).

Students registered in the course may take notes and make copies of course materials for their own educational use only. Students are not permitted to reproduce or distribute lecture notes and course materials publicly for commercial or non-commercial purposes without express written consent from the copyright holder(s).

### **STATEMENT ON CLASS CONDUCT**

The Carleton University Human Rights Policies and Procedures affirm that all members of the University community share a responsibility to:

- promote equity and fairness,
- respect and value diversity,
- prevent discrimination and harassment, and
- preserve the freedom of its members to carry out responsibly their scholarly work without threat of interference.

**Carleton University Equity Services states that “every member of the University community has a right to study, work and live in a safe environment free of discrimination or harassment”.** [In May of 2001 Carleton University’s Senate and Board of Governors approved the Carleton University Human Rights Policies and Procedures. The establishment of these policies and procedures was the culmination of the efforts of the Presidential Advisory Committee on Human Rights and a Human Rights Implementation Committee.]

### **GRADING SYSTEM**

Letter grades assigned in this course will have the following percentage equivalents:

A+ = 90-100 (12)	B = 73-76 (8)	C - = 60-62 (4)
A = 85-89 (11)	B - = 70-72 (7)	D+ = 57-59 (3)
A - = 80-84 (10)	C+ = 67-69 (6)	D = 53-56 (2)
B+ = 77-79 (9)	C = 63-66 (5)	D - = 50-52 (1)

F Failure. No academic credit WDN Withdrawn from the course

ABS Absent from the final examination

DEF Official deferral (see "Petitions to Defer")

FND Failure with no deferred exam allowed -- assigned only when the student has failed the course on the basis of inadequate term work as specified in the course outline.

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.



### **WITHDRAWAL WITHOUT ACADEMIC PENALTY**

**September 30, 2019:** Last day for a full fee adjustment when withdrawing from fall and fall/winter (full year) courses (financial withdrawal). Withdrawals after this date will create no financial change to fall term fees and will result in a permanent notation of WDN appearing on your official transcript.

**December 6, 2019:** Last day for academic withdrawal from fall courses.

**April 7, 2020:** Last day for academic withdrawal from fall/winter (full year) courses.

### **REQUESTS FOR ACADEMIC ACCOMMODATIONS**

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide: <https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the Student Guide: <https://carleton.ca/equity/wp-content/uploads/Student-Guide-to-Academic-Accommodation.pdf>

**Accommodation for Student Activities:** write to the professor with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

**Survivors of sexual violence:** As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and is survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/sexual-violence-support/wp-content/uploads/Sexual-Violence-Policy-December-1-2016.pdf>

**Academic Accommodations for Students with Disabilities:** The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring



academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

### **PETITIONS TO DEFER**

Students unable to complete a final term paper or write a final examination because of illness or other circumstances beyond their control or whose performance on an examination has been impaired by such circumstances may apply within five working days to the Registrar's Office for permission to extend a term paper deadline or to write a deferred examination. The request must be fully and specifically supported by a medical certificate or other relevant documentation. Only deferral petitions submitted to the Registrar's Office will be considered.

### **ADDRESSES (613-520-2600, phone ext.)**

- Institute of African Studies (x2220) 439 Paterson Hall (PA)
- Registrar's Office (x3500) 300 Tory
- Student Academic Success Centre (x7850) 302 Tory
- Paul Menton Centre (x6608) 500 Unicentre
- Centre for Student Academic Support – Study Skills, Writing Tutorials, Bounce Back (3822) 4th flr. Library

### **Application for Graduation Deadlines**

- Spring Graduation (June): March 1
- Fall Graduation (November): September 1
- Winter Graduation (February): December 1