



Institute of
African Studies
CARLETON UNIVERSITY

COURSE: African Digital Humanities
AFRI 3200A

TERM: Winter 2022

CLASS: Friday 11:35am - 2:25pm
[Brightspace/Zoom](#) – [Online Synchronous Course](#)

INSTRUCTOR: Chambi Chachage
Office: Paterson Hall 457

CONTACT: **Office Hours: Friday** 10:00am–11:00am (or by appointment) [On Zoom]
Email: chambichachage@cunet.carleton.ca
Link: TBA

TEACHING ASSISTANTS: TBC

Course Description:

As described in the [Undergraduate Calendar](#), this course focuses on a “special topic that takes a thematic approach to African Studies.” In this case, the focus is on the emergent field of African Digital Humanities, broadly defined. The course looks at the ways in which digital technology shapes interactions and imaginations of humans in the continent of Africa and its diaspora. Such technology, in turn, is shaped by the human agency of Africans worldwide. It is an interdisciplinary course that is as thematic as it is methodological. By covering themes associated with various disciplines and fields in the social sciences, health sciences, entrepreneurship studies, and innovation studies, it enables students to locate the place of African humanities in the digital age. Special attention in class discussions will be given to ways in which Africa has engaged, albeit in a relatively marginal position, with the first two industrial revolutions and interrogates its apparent leapfrogging into subsequent revolutions – the third and fourth – characterized by rapid digital technological changes. Key themes that will be covered include societal transformations stemming out of the introduction and increasing use of the internet, mobile phones, and new media as well as gendered and racialized digital divides, digital surveillance, digital identities, digital democracy, and digital decolonization. Methodologically, it introduces students to the ways digital tools have been – and can be – used in studying Africa through archiving, analyzing, and sharing data of relevance to people of African descent. Students will get an opportunity to see how social media, such as Facebook, Twitter, Instagram, WhatsApp, and Clubhouse are rich sources for online fieldwork as Africans in the continent and its diaspora increasingly use them to collect, nostalgically, and share, collectively, stories and pictures from the past. For example, they will be introduced to the [Nigerian Nostalgia 1960-1980 Project](#), [South African History Online](#), [African Digital Heritage](#), [Africa is a Country](#), [The Elephant](#), [Corona Times](#), [African Arguments](#), [The Chanzo Initiative](#), [Udadisi: Rethinking in Action](#), and [Brittle Paper](#). Various electronic tools for searching topics on Africa online will also be introduced to enable students to familiarize with digitized sources

and how to use them in their projects. At the end of the course, students would have learned that Africa is integral to digital revolutions hence digital technologies can be used critically and innovatively to research, disseminate, and learn about the continent through the lenses of African Digital Humanities.

Course Structure:

This course is designed as a 60-minute weekly lecture combined with a 110-hour weekly seminar or training with short breaks in-between. For the first part, the instructor or a guest lecturer will give a lecture followed with Questions and Answers (Q & A). Then for the second part, the class will be a seminar involving discussion of class materials assigned for that week or training on digital tools. The lectures set the tone and highlight the broad thematic engagements of the course while the seminars offer platforms for close analyses of the texts and ideas. At the seminar, students are required to engage in deeper critical conversations with the texts and 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 develop students' understanding of the subject or theme of the week. Seminars will play an essential part in developing students' critical thinking skills. Students are strongly encouraged to bring questions concerning the texts and the lectures to seminars for class discussions. Brightspace is also set up and open for students to continue with further discussions online.

Learning Outcomes:

- Students to acquire knowledge on the origins and trajectories of African Digital Humanities (ADH)
- Enable students to acquire new skills on how to use various digital tools and methods in the field
- Expose students to some of the illuminating African digital audio, visual, and literary production
- Hone students' skills at critical reading, critical thinking, critical writing, and critical questioning

Course Assessment:

The purpose of class assessment is to enhance your critical thinking and digital skills, introduce you to some important forms of academic writing/researching, and to offer you an avenue for creativity and innovation. All assignments excluding discussion questions are to be handed in by the **DUE DATE**.

Class Participation

15%

Students will be expected to participate in class by 1) contributing orally during discussion period on Zoom, 2) writing in the Zoom chat during discussion period, and/or 3) writing in the Discussion Groups on Brightspace. Students are expected to contribute verbally and literarily – by talking and chatting, respectively – at least **5** times over the course of the semester. Attendance is to all **12** classes.

Due on Every Friday at 11:35am – 2:25pm

Weekly Online Quizzes

15%

Every week, you are expected to participate in an online fun quiz. These are creative quizzes aimed at stimulating your thinking and test your (increasing) knowledge on African Digital Humanities. Although each quiz gives you a score automatically, these scores will **NOT** be used to assess your final grade, only your participation and submission on Brightspace of proof you have fully done each given quiz. The proof is a PDF of a file, photo or screenshot of your automated scores. Links for submitting

the proof will be on the Brightspace's [Assignments](#) part – not its Quizzes part. Each week the instructor will provide a link to an online quiz both on the [Announcements](#) and [Quizzes](#) sections on Brightspace.

Due on Every Monday at 11:35am

Response Papers

20%

Every week, you will be expected to write a short response (**maximum one page, doubled spaced**) with your comments, reactions, and/or questions on each of the two prescribed materials each week (i.e., a [video](#) and [article/chapter/text](#)). The papers must be uploaded to the [Assignments](#) part on Brightspace entitled [Response Paper Week 1-12](#), respectively, [12 hours](#) before the start of each lecture/seminar/tutorial and shared with your fellow students for discussions. They are intended to help you focus your thoughts and reflect upon assigned materials. By completing this assignment, you will practice and improve your ability to concisely present your thoughts, critically analyze, and summarize some complex information (See: [How \(NOT\) to Write Your Weekly Response Paper](#) on Brightspace).

Due on Every Thursday at 11:35pm

Project Proposal

20%

You will pick a topic for your final project. The topic **must** be related to topics we are discussing throughout the course in some way. If you are unsure that your topic is relevant, you can ask the instructor. Based on your research, you will describe the main research questions and will outline the thesis statement. You may produce a final project in either **Wikipedia article, Audio podcast or YouTube video** format. Write a 300-word project proposal of how you intend to present your argument and a brief annotated bibliography outlining the (minimum) four sources you will be using, with at least one source from the materials in this syllabus. The 300-word limit does not include the words for the annotated bibliography. In class, students will separate into groups. Each person in the group will explain the project and receive feedback from one's peers in a respectful manner. This assignment is to help students learn about the basics – i.e., the ABCs – of the research process from conceptualizing, framing, researching, writing, and revising. You are encouraged to reach out to the instructor as often as needed. Students will receive detailed instructions in class and 'samples/examples' and guidelines/rubrics on Brightspace. The instructor will also train all students on how to write/publish on Wikipedia i.e., including those who will not opt for it in their final project.

Due on Monday, February 28 at 11:59PM

Final Project

30%

Your **final project** stemming directly from your **project proposal** will critically engage with questions you have come up with. You may present your argument in either one of these: 10-page Wikipedia article, 7-minute Audio podcast or 5-minute YouTube video. Keep in mind that the assessment of each format will be the same and all of them are supposed to be thoroughly and consistently referenced by

using a [recognized citation system](#). Students will receive detailed instructions in class/seminars/tutorials and ‘samples/examples and guidelines/rubrics for all formats on Brightspace.

Due on Tuesday, April 12 at 11:59PM

Course Materials:

All class materials will be made available via links in the syllabus or Brightspace’s [Announcements](#).

Course Calendar:

January 14, 2022

Class 1: Africa and Digital Scholarship

Class Readings:

Farinola, Augustine. “Digital Humanities Scholarship in Africa: Prospects and Challenges.” (2020).

Limb, Peter. “The digitization of Africa.” *Africa Today* (2005): 3-19.

Arthur, Paul, and Lydia Hearn. “Open Digital Scholarship in the Humanities: A Review of Needs, Barriers and Opportunities.” In *ELPUB 2020 24rd edition of the International Conference on Electronic Publishing*. 2020.

<https://hal.archives-ouvertes.fr/hal-02544187/document> / <https://elpub.episciences.org/6289/pdf>

Mutula, Stephen. “Challenges of doing research in sub-Saharan African universities: digital scholarship opportunities.” *Inkanyiso: Journal of Humanities and Social Sciences* 1, no. 1 (2009): 1-10.

<http://www.inkanyiso.uzulu.ac.za/journals/inkanyisovol1issue12009.pdf#page=5>

Mutula, Stephen M. “Demystifying Digital Scholarship.” In *Library and Information Science in Developing Countries: Contemporary Issues*, pp. 170-194. IGI Global, 2012.

Robinson, Marsha R. “New electronic journals and early pan-Africanist dreams: an annotated bibliography of selected resources in pan-African studies.” *Journal of Pan African Studies* 5, no. 9 (2013): 171-188.

<http://jpanafrican.org/docs/vol5no9/5.9NewE-Journals.pdf>

Srinivasan, Sharath, Stephanie Diepeveen, and George Karekwaivanane. “Rethinking publics in Africa in a digital age.” *Journal of Eastern African Studies* 13, no. 1 (2019): 2-17.

Watch: [‘DISCUSSION: SAs digital literacy with Prof Veronica McKay’ – SABC News](#)

January 21, 2022

Class 2: Africa and Digital Humanities

Class Readings:

T Klein, Julie. *Interdisciplining digital humanities: Boundary work in an emerging field*. University of Michigan Press, 2015.

<https://library.oapen.org/bitstream/handle/20.500.12657/24035/1006098.pdf?sequence=1>

[Read the following three chapters only: 'Introduction. Emerging', 'Interdisciplining' and 'Defining']

Aiyegbusi, Babalola Titilola. "Decolonizing Digital Humanities: Africa in Perspective." In Elizabeth Losh and Jacqueline Wernimont, eds. *Bodies of Information: Intersectional Feminism and the Digital Humanities*. University of Minnesota Press, 2018: 434-446.

Opeibi, Tunde. "Digitizing the Humanities in an Emerging Space" in Risam, Roopika, and Kelly Baker Josephs, eds. *The Digital Black Atlantic*. University of Minnesota Press, 2021: 162-167.

<https://dhdebates.gc.cuny.edu/read/the-digital-black-atlantic/section/667bce09-8f5e-4878-b469-8af1d10e58ce>

Gallon, Kim. "Making a case for the black digital humanities." *Debates in the digital humanities* (2016): 42-49.

Noble, Safiya Umoja. "Toward a critical black digital humanities." *Debates in the digital humanities* (2019): 27-35.

Risam, Roopika. "Decolonizing the digital humanities in theory and practice." In *The Routledge companion to media studies and digital humanities*, pp. 78-86. Routledge, 2018.

Hallberg Adu, Kajsa. "The promise of digital humanities pedagogy: Decolonizing a diverse classroom in Ghana." *Digital Scholarship in the Humanities* 36, no. Supplement_1 (2021): i37-i42, <https://doi.org/10.1093/llc/fqaa023>

Watch: ['Potentials of Digital Humanities in Africa and Impacts to the world - Dr. James Yeku'](#) – [Digital Humanities Association of Nigeria](#) + The [Keynote Address](#) of the 2020 [Princeton African Humanities Colloquium](#), delivered by Evelyn Fogwe Chibaka (University of Buea/CaPROWN) – [PAH](#)

January 28, 2022

Class 3: Africa and Digital History

Class Readings:

Hart, Jennifer. "Introduction: Digital History in African Studies." *History in Africa* 47 (2020): 269-274.

Robertson, Stefan. "The differences between digital humanities and digital history." *Istoriya* 7, no. 7 (51) (2016).

Decker, Michael J. "The finger of God is here! Past, present, and future of digital history." *The Historian* 82, no. 1 (2020): 7-21.

Yékú, James, and Ayobami Ojebode. "From Google Doodles to Facebook: Nostalgia and Visual Reconstructions of the Past in Nigeria." *African Studies Review* (2021): 1-25.

Alegi, Peter. "Podcasting the past: Africa past and present and (South) African history in the digital age." *South African historical journal* 64, no. 2 (2012): 206-220.

Chamelot, Fabienne, Vincent Hiribarren, and Marie Rodet. "Archives, the Digital Turn, and Governance in Africa." *History in Africa* 47 (2020): 101-118.

Kelly, Jill E., and Omar Badsha. "Teaching South African History in the Digital Age: Collaboration, Pedagogy, and Popularizing History." *History in Africa* 47 (2020): 297-325.

Madore, Frédérick. "La Collection Islam Burkina Faso: Promesses et défis des humanités numériques." *Revue d'Histoire Contemporaine de l'Afrique*.
<https://hcommons.org/deposits/objects/hc:43544/datastreams/CONTENT/content>
[Use Google Translate to translate it from French to English and thus read this article]

Ngom, Fallou, and Eleni Castro. "Beyond African orality: Digital preservation of Mandinka 'Ajamī archives of Casamance." *History Compass* 17, no. 8 (2019): e12584.

Money, Duncan. "Rebalancing the Historical Narrative or Perpetuating Bias? Digitizing the Archives of the Mineworkers' Union of Zambia." *History in Africa* (2021): 1-22.

Sanni, Amidu. "The West African Manuscript Heritage: Challenges of the Digital Revolution in a Research Economy." In *African studies in the digital age*, pp. 128-147. Brill, 2014.

Schneider, Jürg, and Paul Weinberg. "No Way Back—Reflections on the Future of the African Photographic Archive." *History in Africa* 47 (2020): 167-194.

Watch: [Abdul Alkalimat on Digital History](#) – [Digital History](#) + [Cultural Heritage and Digital Media](#) – [ECA Official Video Channel](#)

February 4, 2022

Class 4: Africa and Digital Geography

Class Readings:

Ash, James, Rob Kitchin, and Agnieszka Leszczynski. "Digital turn, digital geographies?" *Progress in Human Geography* 42, no. 1 (2018): 25-43.

Sullivan, Elaine, Angel David Nieves, and Lisa M. Snyder. "Making the model: Scholarship and rhetoric in 3-D historical reconstructions." *Making Things and Drawing Boundaries: Experiments in the Digital Humanities* (2017): 301-16.

Adelusi-Adeluyi, Ademide. "Mapping old Lagos: digital histories and maps about the past." *The Historian* 82, no. 1 (2020): 51-65.

Arenberg, Meg. "Swahili Poetry's Digital Geographies: WhatsApp and the Forming of Cultural Space." *Postcolonial Text* 15, no. 3 & 4 (2020).

Graham, Mark, Casper Andersen, and Laura Mann. "Geographical imagination and technological connectivity in East Africa." *Transactions of the Institute of British Geographers* 40, no. 3 (2015): 334-349.

Wentrup, Robert, Xiangxuan Xu, H. Richard Nakamura, and Patrik Ström. "Crossing the Digital Desert in Sub-Saharan Africa: Does Policy Matter?" *Policy and internet* 8, no. 3 (2016): 248-269.

Wentrup, Robert, Patrik Ström, and H. Richard Nakamura. "Digital Oases and Digital Deserts in Sub-Saharan Africa." *Journal of Science & Technology Policy Management* 7, no. 1 (2016): 77-100.

Graham, Mark, Sanna Ojanperä, Mohammad Amir Anwar, and Nicolas Friederici. "Digital Connectivity and African Knowledge Economies." *Questions de communication (Nancy)*, no. 32 (2017): 345-360.

Harrell, D. Fox, Sercan Şengün, and Danielle Olson. "Africa and the Avatar Dream: Mapping the Impacts of Videogame Representations of Africa." In *The Digital Black Atlantic*, edited by Roopika Risam and Kelly Baker Josephs, 183-206. University of Minnesota Press, 2021.
<https://doi.org/10.5749/j.ctv1kchp41.19>.

Santana, Stephanie Bosch. "Navigating Digital Worlds: African Literary Forms in the Digital Age." *A Companion to African Literatures* (2021): 439-453.

Watch: ['Juliana Rotich: Meet BRCK, Internet access built for Africa'](#) – [TED](#) + [Creative Time Summit 2015 | The Geography of Learning: Teju Cole](#) – [Creative Time](#)

February 11, 2022

Class 5: Africa and Digital Literature

Class Readings:

Nesbitt-Ahmed, Zahrah. "Reclaiming African literature in the digital age: an exploration of online literary platforms." *Critical African Studies* 9, no. 3 (2017): 377-390.

Adenekan, Shola, Rhonda Cobham-Sander, Stephanie Bosch Santana and Kwabena Opoku-Agyemang. "Introduction to the Guest Issue." *Postcolonial Text* 15, no. 3 & 4 (2020).
<https://www.postcolonial.org/index.php/pct/article/view/2702/2447>

Yeku, James. "Chinua Achebe's There was a Country and the digital publics of African literature." *Digital Scholarship in the Humanities* 36, no. 1 (2021): 209-223.

Yékú, James. "Deference to Paper: Textuality, Materiality, and Literary Digital Humanities in Africa." *Digital Studies/Le champ numérique* 10, no. 1 (2020).
<https://www.digitalstudies.org/article/id/7365/>

Yékú, James. "'Thighs Fell Apart': online fan fiction, and African writing in a digital age." *Journal of African Cultural Studies* 29, no. 3 (2017): 261-275.

Ndakalako-Bannikov, Martha. "Digital Diaries, Dreams and Drama: Southern African New Media Literatures and The Dream of a Kwanyama Girl." *Postcolonial Text* 15, no. 3 & 4 (2020).
<https://www.postcolonial.org/index.php/pct/article/view/2575/2435>

Grant, Andrea Mariko. "Bringing The Daily Mail to Africa: entertainment websites and the creation of a digital youth public in post-genocide Rwanda." *Journal of Eastern African Studies* 13, no. 1 (2019): 106-123.

Santana, Stephanie Bosch. "From Nation to Network: Blog and Facebook Fiction from Southern Africa." *Research in African Literatures* 49, no. 1 (2018): 187-208.

Adenekan, Shola. *African literature in the digital age: class and sexual politics in new writing from Nigeria and Kenya*. Vol. 9. Boydell & Brewer, 2021. [Read the following two chapters only: (2) *Class and Poetry in the Digital Age* and (4) *Digital Queer: The Queering of African Literature*]

Watch: [African Literature in the Digital Age \(African Digital Indabas – University of Kansas IDRH + DHARTI Speaks! Chapter 1: Electronic Literature as DH-Perspectives from Ghana and India – DHAlliance India](#)

February 18, 2022

Class 6: Africa and Digital Arts

Class Readings:

Bisschoff, Lizelle. "The future is digital: An introduction to African digital arts." *Critical African Studies* 9, no. 3 (2017): 261-267.

Ngwira, Emmanuel, and Ken Junior Lipenga. "A Country Laughing at Itself: Malawian Humour in the Digital Age." *English Studies in Africa* 61, no. 2 (2018): 21-35.

Callus, Paula. "Shifting Cultural Capital: Kenyan Arts in Digital Spaces." In *Digital Entrepreneurship in Sub-Saharan Africa*, pp. 125-143. Palgrave Macmillan, Cham, 2019.

Bristow, Tegan. "We want the funk: What is Afrofuturism to the situation of digital arts in Africa?" *Technoetic Arts* 10, no. 1 (2012): 25-32.

Hodapp, James. "Fashioning Africanfuturism: African Comics, Afrofuturism, and Nnedi Okorafor's Shuri." *Journal of graphic novels & comics* (2021): 1–14.

Karam, Beschara. "8. The Digital Divide and Film." In *Mapping the Digital Divide in Africa*, pp. 153-172. Amsterdam University Press, 2019.

Chonka, Peter. "Cartoons in conflict: Amin Arts and transnational geopolitical imagination in the Somali-language public sphere." *Critical African Studies* 9, no. 3 (2016): 350-376.

Collier, Delinda. "Obsolescing Analog Africa: A Re-Reading of the 'Digital' in Digital Art." *Critical interventions* 8, no. 3 (2014): 279–289.

Pijnaker, Tessa, and Rachel Spronk. "Africa's Legends: digital technologies, aesthetics and middle-class aspirations in Ghanaian games and comics." *Critical African Studies* 9, no. 3 (2017): 327-349. <https://www.tandfonline.com/doi/pdf/10.1080/21681392.2017.1371617>.

Sidogi, Pfunzo. "(South) Africa's online animation revolution: the case of Jonas Lekganyane's The adventures of Noko Mashaba." *Journal of Graphic Novels and Comics* (2020): 1-17.

Gipson, Grace. "Creating and Imagining Black Futures through Afrofuturism." In *#identity: Hashtagging Race, Gender, Sexuality, and Nation*, edited by Abigail De Kosnik and Keith P. Feldman, 84–103. University of Michigan Press, 2019. <http://www.jstor.org/stable/j.ctvndv9md.9>.

Cole, Teju. "Do African Digital Natives Wear Glass Skirts?" *Journal of the African Literature Association* 11, no. 1 (2017): 38–44.

Milbourne, Karen E. "The Contemporary Art World, Africa, and the Women Who Have Brought About Change." *african arts* 54, no. 1 (2021): 1-5.

Watch: [Recorded Performance by Rehema Chachage – ART ON OUR MIND-AOOM](#) / [A Whisper for Nankondo – Tribute to an Enslaved Great Grandmother – UDADISI](#).

******* February 22-25 – Winter Break, No Classes *******

March 4, 2022

Class 7: Africa and Digital Music

Class Readings:

Schoon, Alette, Hayes Mawindi Mabweazara, Tanja Bosch, and Harry Dugmore. “Decolonising digital media research methods: Positioning African digital experiences as epistemic sites of knowledge production.” *African Journalism Studies* 41, no. 4 (2020): 1-15.

De Beukelaer, Christiaan, and Andrew J. Eisenberg. “Mobilising African music: how mobile telecommunications and technology firms are transforming African music sectors.” *Journal of African Cultural Studies* 32, no. 2 (2020): 195-211.
<https://hcommons.org/deposits/objects/hc:22278/datastreams/CONTENT/content>

Agloro, Alexandrina. “Digital Ubuntu: Sharing Township Music with the World.” In *The Digital Black Atlantic*, edited by Roopika Risam and Kelly Baker Josephs, 69–76. University of Minnesota Press, 2021. <https://doi.org/10.5749/j.ctv1kchp41.9>.

Clark, Msia Kibona. “The role of New and social media in Tanzanian Hip-Hop Production.” *Cahiers d'études africaines* 216 (2014): 1115-1136. <https://journals.openedition.org/etudesafricaines/17958>.

Lebrave, Benjamin, “The ‘digital music in Africa’ bandwagon,” *Africa is a Country*, March 25, 2013, <https://africasacountry.com/2013/03/what-the-new-york-times-forgot-to-tell-you-about-the-explosion-of-digital-music-in-africa>

Shipley, Jesse Weaver. “Parody after Identity: Digital Music and the Politics of Uncertainty in West Africa: Parody after Identity.” *American ethnologist* 44, no. 2 (2017): 249–262.

Watch: [African music \[Giddes Chalamanda and Dr Namadingo\]](#) – [Talented Villagers](#)

March 11, 2022

Class 8: Africa and Digital Diplomacy

Class Readings:

Adesina, Olubukola S. “Foreign policy in an era of digital diplomacy.” *Cogent Social Sciences* 3, no. 1 (2017): 1297175.

Adesina, Olubukola S. “The Nigerians in Diaspora Commission (NIDCOM): An example of digital diplomacy in practice.” *Africa Portal*, September (2020).
<https://www.africaportal.org/features/nigerians-diaspora-commission-nidcom-example-digital-diplomacy-practice/?fbclid=IwAR1rUI5W-TYBpB2N>

Masters, Lesley. “Africa, the Fourth Industrial Revolution, and digital diplomacy:(Re) Negotiating the international knowledge structure.” *South African Journal of International Affairs* 28, no. 3 (2021): 361-377.
<https://www.tandfonline.com/doi/pdf/10.1080/10220461.2021.1961605>

Wekesa, Bob, Yarik Turianskyi, and Odilile Ayodele. “Introduction to the special issue: Digital diplomacy in Africa.” *South African Journal of International Affairs* 28, no. 3 (2021): 335-339.
<https://www.tandfonline.com/doi/pdf/10.1080/10220461.2021.1961606>

Turianskyi, Yarik, and Bob Wekesa. "African digital diplomacy: Emergence, evolution, and the future." *South African Journal of International Affairs* 28, no. 3 (2021): 341-359.

Endong, Floribert Patrick C. "The 'dark side' of African digital diplomacy: The response of Cameroon and Nigeria to separatists' online propaganda." *South African Journal of International Affairs* 28, no. 3 (2021): 449-469.

Manor, Ilan, and Geraldine Asiwome Adiku. "From 'traitors' to 'saviours': A longitudinal analysis of Ethiopian, Kenyan and Rwandan embassies' practice of digital diaspora diplomacy." *South African Journal of International Affairs* 28, no. 3 (2021): 403-427.

Mboya, Cliff. "Kenya's digital diplomacy amid COVID-19: New tools in an old toolbox?" *South African Journal of International Affairs* 28, no. 3 (2021): 429-448.

Shumba, Ellison. "An investigation into 'Wolf Warrior' diplomacy in Africa via Twitter and Facebook at the height of the COVID-19 pandemic." *South African Journal of International Affairs* 28, no. 3 (2021): 471-483.

https://www.researchgate.net/profile/Ellison-Shumba/publication/354489113_An_investigation_into_'Wolf_Warrior'_diplomacy_in_Africa_via_Twitter_and_Facebook_at_the_height_of_the_COVID-19_pandemic/links/6154066239b8157d90041a35/An-investigation-into-Wolf-Warrior-diplomacy-in-Africa-via-Twitter-and-Facebook-at-the-height-of-the-COVID-19-pandemic.pdf

Shringarpure, Bhakti. "Africa and the digital savior complex." *Journal of African Cultural Studies* 32, no. 2 (2020): 178-194.

Watch: [Digital Diplomacy in Africa – a discussion with authors in SAJIA's special issue – South African Institute of International Affairs](#)

March 18, 2022

Class 9: Africa and Digital Democracy

Class Readings:

Nyabola, Nanjala. *Digital democracy, analogue politics: How the Internet era is transforming politics in Kenya*. Zed Books Ltd., 2018. [Read the following parts/chapters only: 'Introduction' and 'Chapter 5. An African Country in the Digital Age: The Making and Uses of #KOT']

Graham, Mark, Isis Hjorth, and Vili Lehdonvirta. "Digital labour and development: impacts of global digital labour platforms and the gig economy on worker livelihoods." *Transfer: European review of labour and research* 23, no. 2 (2017): 135-162.

<https://journals.sagepub.com/doi/pdf/10.1177/1024258916687250>

Friederici, Nicolas, Sanna Ojanperä, and Mark Graham. "The impact of connectivity in Africa: Grand visions and the mirage of inclusive digital development." *The Electronic Journal of Information Systems in Developing Countries* 79, no. 1 (2017): 1-20.

<https://onlinelibrary.wiley.com/doi/pdf/10.1002/j.1681-4835.2017.tb00578.x>

Wood, Alex J., Vili Lehdonvirta, and Mark Graham. "Workers of the Internet unite? Online freelancer organisation among remote gig economy workers in six Asian and African countries." *New Technology, Work and Employment* 33, no. 2 (2018): 95-112.

Karar, Haytham. "Algorithmic Capitalism and the Digital Divide in Sub-Saharan Africa." *Journal of Developing Societies* 35, no. 4 (2019): 514-537.

Ndemo, Bitange, and Tim Weiss. "Making sense of Africa's emerging digital transformation and its many futures." *Africa Journal of Management* 3, no. 3-4 (2017): 328-347.

Darkwah, Akosua K. "Digital Activism Ghanaian Feminist Style." In *Producing Inclusive Feminist Knowledge: Positionalities and Discourses in the Global South*. Emerald Publishing Limited, 2021.

Omanga, Duncan. "WhatsApp as 'digital publics': the Nakuru Analysts and the evolution of participation in county governance in Kenya." *Journal of Eastern African Studies* 13, no. 1 (2019): 175-191.

Mutsvairo, Bruce, and Helge Rønning. "The Janus face of social media and democracy? Reflections on Africa." *Media, Culture & Society* 42, no. 3 (2020): 317-328.

Nothias, Toussaint. "Access granted: Facebook's free basics in Africa." *Media, Culture & Society* 42, no. 3 (2020): 329-348.

McLean, Nyx. "Rethinking publics and participation in a digital era: A case study of HOLAA! and African queer women's digital interactions." *Agenda* 32, no. 2 (2018): 70-75.

Lamoureaux, Siri, and Timm Sureau. "Knowledge and legitimacy: the fragility of digital mobilisation in Sudan." *Journal of Eastern African Studies* 13, no. 1 (2019): 35-53.

Watch: [IFDaD 2020 Day 2, How the digital era is transforming politics in Kenya by Nanjala Nyabola – Associazione Copernicani](#)

March 25, 2022

Class 10: Africa and Digital Journalism

Class Readings:

Mabweazara, Hayes Mawindi. "Introduction: 'Digital technologies and the evolving African newsroom': towards an African digital journalism epistemology." *Digital Journalism* 2, no. 1 (2014): 2-11.

Akinbobola, Yemisi. "Theorising the African digital public sphere: A West African odyssey." *African Journalism Studies* 36, no. 4 (2015): 47-65.

Bergentum, Hartmut. "African Newspapers in the Online World: Information Gains and Losses." In *African Studies In the Digital Age*, 195–220, 2014.

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Mare, Admire. "New media technologies and internal newsroom creativity in Mozambique: The case of @verdade." *Digital Journalism* 2, no. 1 (2014): 12-28.

Mutsvairo, Bruce, and Susana Salgado. "Is citizen journalism dead? An examination of recent developments in the field." *Journalism* (2020): 1-18.

Lichtenstein, Amanda Leigh. "Pricing blogs off the screen: The Tanzanian government is muzzling the nation's bloggers through stratospheric fees." *Index on Censorship* 47, no. 3 (2018): 70-72.

Jjuuko, Margaret, and Joseph Njuguna. "7. The Discourse of Digital Inclusion of Women in Rwanda's Media. A Thematic Analysis of Imvaho Nshya and The New Times Newspapers." In *Mapping the Digital Divide in Africa*, pp. 131-150. Amsterdam University Press, 2019.

Jacobs, Sean. "Emergent African digital identities: the story behind 'Africa is a Country'." *Journal of African Media Studies* 7, no. 3 (2015): 345-357.

Kothari, Ammina, and Sally Ann Cruikshank. "Artificial Intelligence and Journalism: An Agenda for Journalism Research in Africa." *African Journalism Studies* (2021): 1-17.

Nyabola, Nanjala. "Africa Is Not Waiting to Be Saved from the Coronavirus: If reporting doesn't improve, the creativity and agency of swaths of humanity will be lost to history." *The Nation*, May 11, 2020. <https://www.thenation.com/article/world/coronavirus-colonialism-africa/>.

Watch: [TAKE NOTE: Journalism in the digital era – NTVUganda](#) + [Digital Journalism: The Democratization of Information | Bilkisu Labaran | TEDxEMUniversity](#) – [TEDx Talks](#)

April 1, 2022

Class 11: Africa and Digital Health

Class Readings:

Holst, Christine, Felix Sukums, Danica Radovanovic, Bernard Ngowi, Josef Noll, and Andrea Sylvia Winkler. "Sub-Saharan Africa—the new breeding ground for global digital health." *The Lancet Digital Health* 2, no. 4 (2020): e160-e162.

Neumark, Tom, and Ruth J. Prince. “Digital Health in East Africa: Innovation, Experimentation and the Market.” *Global Policy* 12 (2021): 65-74.

Kamulegeya, Louis Henry, John Mark Bwanika, Davis Musinguzi, and Pauline Bakibinga. “Continuity of health service delivery during the COVID-19 pandemic: the role of digital health technologies in Uganda.” *The Pan African medical journal* 35, no. Suppl 2 (2020): 43.

Chitungo, Itai, Malizgani Mhango, Elliot Mbunge, Mathias Dzobo, Godfrey Musuka, and Tafadzwa Dzinamarira. “Utility of telemedicine in sub-Saharan Africa during the COVID-19 pandemic. A rapid review.” *Human Behavior & Emerging Technologies* (2021) 3:843–853.

Holst, Christine, Ghislain Maurice Norbert Isabwe, Felix Sukums, Helena Ngowi, Flora Kajuna, Danica Radovanović, Wisam Mansour et al. “Development of Digital Health Messages for Rural Populations in Tanzania: Multi-and Interdisciplinary Approach.” *JMIR mHealth and uHealth* 9, no. 9 (2021): e25558.

Motiwala, Fatema, and Obidimma Ezezika. “Barriers to scaling health technologies in sub-Saharan Africa: Lessons from Ethiopia, Nigeria, and Rwanda.” *African Journal of Science, Technology, Innovation and Development* (2021): 1-10.

Nachega, Jean B., Rory Leisegang, Oscar Kallay, Edward J. Mills, Alimuddin Zumla, and Richard T. Lester. “Mobile health technology for enhancing the COVID-19 response in Africa: a potential game changer?” *The American journal of tropical medicine and hygiene* 103, no. 1 (2020): 3.

Nsoesie, Elaine Okanyene, Olubusola Oladeji, and Moinina David Sengeh. “Digital platforms and non-communicable diseases in sub-Saharan Africa.” *The Lancet Digital Health* 2, no. 4 (2020): e158-e159.

Mwangama, Joyce, Bessie Malila, Tania Douglas, and Molebogeng Rangaka. “What can 5G do for healthcare in Africa?” *Nature Electronics* 3, no. 1 (2020): 7-9.

Said, Bensbih, Essangri Hajar, and Souadka Amine. “The Covid19 outbreak: a catalyst for digitization in African countries.” *Journal of the Egyptian Public Health Association* 95, no. 1 (2020): 17.

Carter, Meg. “How Twitter may have helped Nigeria contain Ebola.” *BMJ: British Medical Journal (Online)* 349 (2014).

Hirsch, Afua. “Why are Africa’s coronavirus successes being overlooked? Examples of innovation aren’t getting the fanfare they would do if they emerged from Europe or the US.” *The Guardian*, May 21, 2020. <https://www.theguardian.com/commentisfree/2020/may/21/africa-coronavirus-successes-innovation-europe-us>.

Watch: [CCBRT: Mobility for All: Making Prosthetics Accessible Through Novel 3D Printing Technology](#) – [Grand Challenges Canada](#) + [Health Report - 3D Printer](#) – [VOA Africa](#) + [Tanzania - Coronavirus Tanzania Tech Firm Battles COVID 19 With 3D Printing](#) – [Gabon 24](#) +

April 8, 2022

Class 12: Africa and Digital Entrepreneurship

Friederici, Nicolas, Michel Wahome, and Mark Graham. *Digital entrepreneurship in Africa: How a continent is escaping Silicon Valley's long shadow*. The MIT Press, 2020.

https://library.oapen.org/bitstream/handle/20.500.12657/43517/external_content.pdf?sequence=1

[Read these three chapters only: '(1) Hopes and Potentials', '(2) Taking Stock', '(3) Bounded Opportunities' and '(6) Transitioning Identities']

Wahutu, J. Siguru. "Digital entrepreneurship in Africa: how a continent is escaping Silicon Valley's long shadow: by Nicolas Friederici, Michel Wahome, and Mark Graham, Cambridge, MA, The MIT Press, 2020, 336 pp., \$40.00 (paperback), ISBN 978-0-262-5381-3/Free (Open Access), ISBN 978-0-262-3628-49." (2021): 1-4.

Abubakre, Mumin, Isam Faik, and Marcia Mkansi. "Digital entrepreneurship and indigenous value systems: An Ubuntu perspective." *Information Systems Journal* (2021). 31:838–862

<https://onlinelibrary.wiley.com/doi/epdf/10.1111/isj.12343>

Ngoasong, Michael Zisuh. "Digital entrepreneurship in a resource-scarce context: A focus on entrepreneurial digital competencies." *Journal of Small Business and Enterprise Development* (2017). 25(3): 483-500.

<https://www-emerald-com.proxy.library.carleton.ca/insight/content/doi/10.1108/JSBED-01-2017-0014/full/pdf?title=digital-entrepreneurship-in-a-resource-scarce-context-a-focus-on-entrepreneurial-digital-competencies>

Steel, Griet. "Going global—going digital. Diaspora networks and female online entrepreneurship in Khartoum, Sudan." *Geoforum* 120 (2021): 22-29.

Wentrup, Robert, H. Richard Nakamura, and Patrik Ström. "Closing the Digital Entrepreneurship Gap the Case of Returnee Entrepreneurs in Morocco." *Journal of entrepreneurship and innovation in emerging economies* 6, no. 1 (2020): 140–162.

Watch: [Digital entrepreneurship: Breaking Global Barriers, Filling Local Gaps \(2017\)](#) – [Oxford Africa Conference](#)

To Successfully Complete this Course Students Must:

Do all the Readings

Readings are always tied to course material and will be integrated into quizzes and weekly discussion questions. They will also help foster your learning about Africa and are tied directly to this course's expected outcomes. Students who read all the class material **will** succeed in this course.

Have Access to Brightspace

The majority of class assignments and activities will be assigned over Brightspace. This is also where you will have access to course reserves, lecture slides and lectures, grading rubrics and grades. Please ensure you have logged into Brightspace and are familiar with the class site.

What I Expect of You:

Attendance and Participation

As this is an online course, there will be no grades for attendance. However, much of this course does hinge on your willingness to participate in polls, discussion forums and various activities organized to enhance your learning. Failure to participate in these activities will very likely affect your grade but also your enjoyment of the course. Please note that all slides **will be** posted on Brightspace as will all recorded lectures.

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.

This course welcomes the presence and contributions of all people regardless of their gender, sex, sexual orientation, age, culture, abilities, ethnic origin, marital status, nationality, race, religion, language, disciplinary background, or socioeconomic status.

Prejudice, harassment, and discrimination are detrimental to the values and purpose of any scholarly community. It is the responsibility of all participants to ensure that this course is a safe space for all participants. Please be mindful of and take responsibility for your speech and behaviour. This includes but is not limited to:

- Respecting other participants at all times
- Being generous and patient in comments and questions
- Listening to others and being careful not to dominate discussions
- Not using language that is racist, sexist, homophobic, classist, cissexist, ableist, etc.
- Be aware of your own privilege(s) and humbly accept respectful corrections (or humbly correct yourself)

If you have any comments or concerns regarding this statement, or if you experience marginalizing or silencing behaviour during the course, please talk to me. Any student who continues to violate the above policies is subject to disciplinary sanctions according to Carleton's policies.

What to Expect from Me:

Email Policy

Please email me about any questions you may have about the course – however, please make sure that you have first checked the course syllabus, Brightspace, and calendar for your answer. In the subject line, please include the course code. I will respond within 2 days (excluding weekends). Alternatively, come and ask questions in person during my office hours! Please do not email about when grades are coming out or if you can know your grade in advance.

Grades

Grades will be posted on Brightspace a maximum of **two weeks** after the assignment due date. Please wait **24 hours** after receiving your grade before emailing me if you wish to have your grade reviewed and expect that I will ask if you have thoroughly read the feedback you have received.

My Conduct

You as a student have a right to study, work and live in a safe environment free of discrimination or harassment. I will abide by the equity policies outlined by Carleton University and as such pledge to treat all my students with the respect, dignity, and compassion they are not only entitled to, but deserve.

My goal is to encourage students to open their minds to other ways of knowing the world and recognize that in doing so, the world becomes more livable, where radical ideas and meaningful connections can take place. I will provide a variety of methods for learning during class, and I will provide ample opportunity for students to demonstrate their learning.

SPECIAL INFORMATION REGARDING PANDEMIC MEASURES

Carleton will continue to follow all public health guidelines as the COVID-19 pandemic continues. Instructors may find it helpful to review the [guidelines for in-class teaching](#) and [labs](#). Both guideline documents are available on the [COVID-19 website](#).

All members of the Carleton community are required to follow COVID-19 prevention measures and all mandatory public health requirements (e.g. wearing a mask, physical distancing, hand hygiene, respiratory and cough etiquette) and [mandatory self-screening](#) prior to coming to campus daily.

If you feel ill or exhibit COVID-19 symptoms while on campus or in class, please leave campus immediately, self-isolate, and complete the mandatory [symptom reporting tool](#). For purposes of contact tracing, attendance will be taken in all classes and labs. Participants can check in using

posted QR codes through the cuScreen platform where provided. Students who do not have a smartphone will be required to complete a paper process as indicated on the [COVID-19 website](#).

All members of the Carleton community are required to follow guidelines regarding safe movement and seating on campus (e.g., directional arrows, designated entrances and exits, designated seats that maintain physical distancing). In order to avoid congestion, allow all previous occupants to fully vacate a classroom before entering. No food or drinks are permitted in any classrooms or labs.

For the most recent information about Carleton's COVID-19 response and required measures, please see the [University's COVID-19 webpage](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca

Please note that failure to comply with University policies and mandatory public health requirements, and endangering the safety of others are considered misconduct under the [Student Rights and Responsibilities Policy](#). Failure to comply with Carleton's COVID-19 procedures may lead to supplementary action involving Campus Safety and/or Student Affairs.

REGULATIONS

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;
- 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.

Plagiarism is a serious offence which cannot be resolved directly with the course's instructor. 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.

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.]

Late Assignments and Accommodations

All assignments must be submitted by 9 am on their due date electronically via Brightspace. Late assignments will be marked down (1 point per day excluding weekends and holidays) Assignments will automatically receive 0 if submitted more than 7 days after the due date.

If a late submission of a paper or an assignment is unavoidable (e.g., personal or medical reasons), please inform the instructor/TA *before* the due date if possible and have written documentation available if possible.

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

Pregnancy obligation: Please contact your instructor 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, visit the [Equity Services website](#).

Religious obligation: Please contact your instructor 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, visit the [Equity Services website](#).

Academic Accommodations for Students with Disabilities: If you have a documented disability requiring academic accommodations in this course, please contact the Paul Menton Centre for Students with Disabilities (PMC) at 613-520-6608 or pmc@carleton.ca for a formal evaluation or

contact your PMC coordinator to send your instructor your Letter of Accommodation at the beginning of the term. You must also contact the PMC 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 your instructor as soon as possible to ensure accommodation arrangements are made. For more details, visit the [Paul Menton Centre website](#).

Survivors of Sexual Assault: As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where 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 [Sexual Assault Support Services](#).

Accommodations for Student Activities: Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. Please contact your instructor 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, access [the policy](#).

Petitions to Defer

Students unable to 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 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.

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)	F= 0-49 (0) – Failure: no academic credit
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)	

The following additional final course grades may be assigned by instructors:

DEF Official deferral of final exam (see “Petitions to Defer”)

GNA Grade not available. This is used when there is an allegation of an academic offence. The notation is replaced with the appropriate grade for the course as soon as it is available.

IP In Progress – a notation (IP) assigned to a course by a faculty member when: At the undergraduate level, an undergraduate thesis or course has not been completed by the end of the period of registration.

WDN Withdrawn. No academic credit, no impact on the CGPA. WDN is a permanent notation that appears on the official transcript for students who withdraw after the full fee adjustment date in each term (noted in the Academic Year section of the Calendar each term). Students may withdraw on or before the last day of classes.

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

January 31, 2022: Last day for a fee adjustment when withdrawing from **winter** courses or the winter portion of two-term courses (financial withdrawal). Withdrawals after this date will create no financial change to winter term fees and will result in a permanent notation of WDN appearing on your official transcript.

April 12, 2022: Last day for academic withdrawal from **winter** courses.

Intellectual Property

Student or professor materials created for this course (including slides, assignments, activities, etc.) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s). Among other things, this means that you must receive written consent of the author(s) before offering any of these materials to a course sharing website or other service.

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).

Student Resources

Institute of African Studies (613-520-2600, ext. 2220)	439 PA
Registrar's Office (3500)	300 Tory
Academic Advising Centre (7850)	302 Tory
Paul Menton Centre (6608)	501 University Centre
Career Services (6611)	401 Tory
Health and Counselling Services (6674)	2600 CTTC

Covid-19 Student Support

- [Empower Me](#) is a free, confidential counselling service for students. This service can be accessed any time by telephone, video-counselling or e-counselling.
- [TAO Online Therapy](#) is designed to address issues related to anxiety and depression. The online modules are accessible 24/7.
- For a listing of mental health resources across Canada, please visit our [Provincial Support resources website](#).
- Additional student resources are available on [Carleton's Mental Health and Well-Being website](#).
- Information about Health and Counselling Services (HCS) will be available on the [HCS website](#).