

COURSE: African Digital Humanities
AFRI 3200A/DIGH 3700B

TERM: Winter 2023

PRECLUSIONS
.

CLASS: **Day & Time:** Tuesday 11:35am - 2:25pm
Room: Southam Hall 506

INSTRUCTOR: Chambi Chachage

CONTACT: **Office Hrs:** Tuesday 10:00am–11:00am (or on Zoom by appointment)
Building: Dunton Tower
Room No: 1704
Email: chambichachage@cunet.carleton.ca

Teaching Assistants

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 the 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.

Learning Objectives:

- 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 Format:

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.

Required Texts

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

Grade Distribution

Your grade in class will be computed in the following manner:

Class Participation	15% of the final grade
Weekly Quizzes	15% of the final grade
Response Papers	20% of the final grade
Project Proposal	20% of the final grade
Final Project	30% of the final grade

COURSE REQUIREMENTS

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

No extension for submission of assignments and projects shall be granted **UNLESS** you have/had a valid reason and proof, e.g., a note from your doctor(s). Failure to provide written documentation to the instructor/TA **WOULD** lead to deduction of your grade. The same applies to class attendance. If you have a valid reason for missing class, for example, illness, let the instructor/TA know beforehand.

NB: If no valid reason is provided on time, late assignments **WILL** be marked down or automatically receive 0.

Class/Seminar/Tutorial Participation (15%)

Due on Every Tuesday at 11:35 AM – 2:25 PM

Students will be expected to participate in class/seminar/tutorial by 1) contributing orally during discussions, 2) writing in the chat during discussions in the case in which Zoom is used e.g., when there is a guest lecturer, and/or 3) writing in the Discussion Groups on Brightspace in the case there are such discussions. Students are expected to contribute verbally and literarily – by talking and chatting, respectively – at least **6** times over the course of the

semester. Attendance is to all **12** classes.

Weekly Online Quizzes (15%)

Due on Every Tuesday at 2:25 PM

Every week, you are expected to participate in an online 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.

Response Papers (20%)

Due on Every Monday at 11:35 PM

Every week, you will be expected to write a short response (**maximum one page, doubled spaced, 12-point font**) with your comments, reactions, and/or questions on one of the two types of prescribed material each week (i.e., either a [video](#), or a [text\[article/chapter\]](#)) except Week 1 & 7. To avoid submitting response to only one category, in 14 weeks of the Winter term you are required to submit at least 6 response papers per required material i.e. 6 (video) + 6 (text[article/chapter]) i.e. a total of 12 submissions. **DON'T** respond to a supplementary reading, **ONLY** write a response to a **required** reading. **The papers must be uploaded to the [Assignments](#) part on Brightspace entitled [Response Paper Week 2-14](#), respectively, **12 hours before the start of each lecture and shared with your fellow students for discussions.** They are intended to help you focus your thoughts and reflect upon assigned material. 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).**

Project Proposal (20%)

Due on Monday, February 27 at 11:59 PM

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 or a Teaching Assistant. 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 **paper, podcast or video** format. Write a 300-word project proposal of how you intend to present your argument and a one-page annotated bibliography outlining the (minimum) four sources you will be using, with at least one source from the materials in this course outline. The 300-word limit does not include the words for the annotated bibliography. In class or seminars/tutorials, 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/seminars, 'samples/examples', and guidelines/rubrics on Brightspace.

Final Project (30%)

Due on Monday, April 17 at 11:59 PM

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, 'samples/examples', and guidelines/rubrics on Brightspace.

Course outline

Week 1: Africa and Digital Revolutions **January 10, 2023**

Weekly Quiz: No online quiz

Weekly Response: No response paper

Required Video(s): [A Digital Revolution for Africa – World Bank, April 12, 2019](#).

Class Readings:

Required

Adam, Hebatallah, [The Digital Revolution in Africa: Opportunities and Hurdles](#) (January 5, 2019). *Proceedings of 10th International Conference on Digital Strategies for Organizational Success*. <http://dx.doi.org/10.2139/ssrn.3307703>.

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.
<https://doi.org/10.1080/23322373.2017.1400260>.

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.
<https://doi.org/10.4000/questionsdecommunication.11579>.

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.
<https://www.emerald.com/insight/content/doi/10.1108/JSTPM-03-2015-0013/full/html>.

Supplementary

Nathaniel, Allen, "[The promises and perils of Africa's digital revolution](#), March 11, 2021,
<https://www.brookings.edu/techstream/the-promises-and-perils-of-africas-digital-revolution/>.

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.
<https://doi.org/10.1002/poi3.123>.

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>.

Week 2: Africa and Digital Scholarship **January 17, 2023**

Weekly Quiz: [Hyperlink for Online Quiz #1](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

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

<https://www.jstor.org/stable/4187700>.

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>.

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>.

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

<https://hcommons.org/deposits/item/hc:32033/>.

Supplementary

Arthur, Paul, and Lydia Hearn. "Open Digital Scholarship in the Humanities: A Review of Needs, Barriers and Opportunities." In *ELPUB 2020 24th 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 M. "Demystifying Digital Scholarship." In *Library and Information Science in Developing Countries: Contemporary Issues*, pp. 170-194. IGI Global, 2012.

<https://www.igi-global.com/chapter/demystifying-digital-scholarship/60804>.

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.

<https://doi.org/10.1080/17531055.2018.1547259>.

Barringer, Terry, and Marion Wallace. *African studies in the digital age: disconnects?* Brill, 2014.

<https://ebookcentral-proquest-com.proxy.library.carleton.ca/lib/oculcarleton-ebooks/detail.action?docID=1786623>.

Chonka, Peter, Stephanie Diepeveen, and Yidnekachew Haile. "Algorithmic power and African indigenous languages: search engine autocomplete and the global multilingual Internet." *Media, Culture & Society* (2022): 01634437221104705.

<https://journals.sagepub.com/doi/pdf/10.1177/01634437221104705>.

Week 3: Africa and Digital Humanities

January 24, 2023

Weekly Quiz: [Hyperlink for Online Quiz #2](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

Required Video(s): [‘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](#)

Class Readings:

Required

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

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

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

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/lc/fqaa023>.

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.

https://www.jstor.org/stable/10.5749/j.ctv9hj9r9.26#metadata_info_tab_contents.

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>.

Supplementary

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

<https://doi.org/10.5749/j.ctt1cn6thb.7>.

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

<https://doi.org/10.5749/j.ctvg251hk.5>.

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.

<https://digitalrepository.salemstate.edu/handle/20.500.13013/421>.

Week 4: Africa and Digital History

January 31, 2023

Weekly Quiz: [Hyperlink for Online Quiz #3](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

Hart, Jennifer. "Introduction: Digital History in African Studies." *History in Africa* 47 (2020): 269-274.
<https://doi.org/10.1017/hia.2020.5>.

Robertson, Stefan. "The differences between digital humanities and digital history." *Istoriya* 7, no. 7 (51) (2016).
<https://dhdebates.gc.cuny.edu/read/untitled/section/ed4a1145-7044-42e9-a898-5ff8691b6628>.

Decker, Michael J. "The finger of God is here! Past, present, and future of digital history." *The Historian* 82, no. 1 (2020): 7-21.
<https://doi.org/10.1080/00182370.2020.1725720>.

Money, Duncan. "Rebalancing the Historical Narrative or Perpetuating Bias? Digitizing the Archives of the Mineworkers' Union of Zambia." *History in Africa* (2021): 1-22.
<https://doi.org/10.1017/hia.2021.6>.

Ngom, Fallou, and Eleni Castro. "Beyond African orality: Digital preservation of Mandinka 'Ajamī archives of Casamance." *History Compass* 17, no. 8 (2019): e12584.
<https://doi.org/10.1111/hic3.12584>.

Madore, Frédérick. "[La Collection Islam Burkina Faso: Promesses et défis des humanités numériques.](https://doi.org/10.51185/journals/rhca.2021.e610)" *Revue d'Histoire Contemporaine de l'Afrique*.
<https://doi.org/10.51185/journals/rhca.2021.e610>.
[Use Google Translate to translate it from French to English and thus read this article]

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.
<https://doi.org/10.1080/02582473.2011.640344>.

Schneider, Jürg, and Paul Weinberg. "No Way Back—Reflections on the Future of the African Photographic Archive." *History in Africa* 47 (2020): 167-194.
<https://doi.org/10.1017/hia.2020.10>.

Supplementary

Chamelot, Fabienne, Vincent Hiribarren, and Marie Rodet. "Archives, the Digital Turn, and Governance in Africa." *History in Africa* 47 (2020): 101-118.
<https://doi.org/10.1017/hia.2019.26>.

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.
<https://doi.org/10.1017/hia.2020.6>.

Ngom, Fallou. "West African manuscripts in Arabic and African languages and digital preservation." In *Oxford Research Encyclopedia of African History*. 2017.
<https://doi.org/10.1093/acrefore/9780190277734.013.123>.

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.
https://doi.org/10.1163/9789004279148_008

Weekly Quiz: [Hyperlink for Online Quiz #4](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

Required Video(s): [‘Juliana Rotich: Meet BRCK, Internet access built for Africa’ – TED + Creative Time Summit 2015](#)
[| The Geography of Learning: Teju Cole – Creative Time.](#)

Class Readings:

Required

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

<https://doi.org/10.1177/03091325166648>.

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

<https://doi.org/10.1080/00182370.2020.1734725>.

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.

<https://doi.org/10.5749/j.ctt1pwt6wq.38>.

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

<https://www.postcolonial.org/index.php/pct/article/view/2568>.

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

<https://doi.org/10.1002/9781119058199.ch28>.

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.

<https://rgs-ibg.onlinelibrary.wiley.com/doi/pdf/10.1111/tran.12076>.

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>.

Murrey, Amber. “A decolonial political geography of resistance and digital infrastructural harm in Cameroon and Ethiopia.” *Globalizations* (2022): 1-27.

<https://doi.org/10.1080/14747731.2022.2149162>.

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.

<https://doi.org/10.1080/21681392.2016.1228074>.

Supplementary

Bernal, Victoria. "Digital media, territory, and diaspora: the shape-shifting spaces of Eritrean politics." *Journal of African Cultural Studies* 32, no. 1 (2020): 60-74.
<https://doi.org/10.1080/13696815.2018.1556622>.

Howson, Kelle, Fabian Ferrari, Funda Ustek-Spilda, Nancy Salem, Hannah Johnston, Srujana Katta, Richard Heeks, and Mark Graham. "Driving the digital value network: Economic geographies of global platform capitalism." *Global Networks* 22, no. 4 (2022): 631-648.
<https://onlinelibrary.wiley.com/doi/pdfdirect/10.1111/glob.12358>.

Tenkanen, Henriikki, Enrico Di Minin, Vuokko Heikinheimo, Anna Hausmann, Marna Herbst, Liisa Kajala, and Tuuli Toivonen. "Instagram, Flickr, or Twitter: Assessing the usability of social media data for visitor monitoring in protected areas." *Scientific reports* 7, no. 1 (2017): 1-11.
<https://doi.org/10.1038/s41598-017-18007-4>.

Week 6: Africa and Digital Literature

February 14, 2023

Weekly Quiz: [Hyperlink for Online Quiz #5](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

Required Video(s): [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](#).

Class Readings:

Required

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.
<https://doi.org/10.1080/21681392.2017.1371618>.

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>.

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>. [Also entitled "Authors, Readers, and the Virtualscapes of Namibian Digital Literature: "The Dream of a Kwanyama Girl" and other Facebook Serial Fictions].

Santana, Stephanie Bosch. "From Nation to Network: Blog and Facebook Fiction from Southern Africa." *Research in African Literatures* 49, no. 1 (2018): 187-208.
<https://www.jstor.org/stable/10.2979/reseafritelite.49.1.11>.

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/>.

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']
<https://doi.org/10.1017/9781787448582.003> + <https://doi.org/10.1017/9781787448582.005>.

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.
<https://doi.org/10.1017/asr.2020.118>.

Supplementary

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.
<https://doi.org/10.1093/llc/fqz084>/<https://doi.org/10.1093/llc/fqaa001>.

Taye, Kiru, "Thighs Fell Apart: "Okonkwo's Daughter" (Episode 1)", *Brittle Paper*, September 11, 2020.
<https://brittlepaper.com/2020/09/thighs-fell-apart-okonkwos-daughter-episode-1/>.

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.
<https://doi-org.proxy.library.carleton.ca/10.1080/13696815.2016.1201652>.

Chukwuemeka, Daniel. "E-fraud economy as an emergent perspective towards the corpus of African hustler narratives." *Journal of the African Literature Association* 15, no. 1 (2021): 30-47.
<https://doi.org/10.1080/21674736.2020.1870381>.

Butler, Maia L. "Blogging Race, Blogging Nation: Digital Diaspora as Home in Chimamanda Ngozi Adichie's Americanah." *College Literature* 49, no. 2 (2022): 287-315.
<https://muse.jhu.edu/article/852398>.

De Haas, Ricarda. "African diasporic literatures in the virtual space: Narration, interaction and performance in Teju Cole's Twitter story 'Hafiz'." *Journal of global diaspora & media* 3, no. Textures of Diaspora and (Post-) Digitality: A Cultural Studies Approach (2022): 39-54.
https://intellectdiscover.com/content/journals/10.1386/gdm_00023_1.

Week 7

Winter Break

February 20-24

No Classes

No Assignments

Week 8: Africa and Digital Arts

February 28, 2023

Weekly Quiz: [Hyperlink for Online Quiz #6](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

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

<https://doi.org/10.1080/21681392.2017.1376506>.

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

<https://doi.org/10.1080/19301944.2014.975504>.

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

https://doi.org/10.1162/afar_a_00558.

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Week 9: Africa and Digital Music

March 7, 2023

Weekly Quiz: [Hyperlink for Online Quiz #7](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

Required Video(s): [African music \[Giddes Chalamanda and Dr Namadingo\]](#) – [Talented Villagers](#).

Class Readings:

Required

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.

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Week 10: Africa and Digital Diplomacy

March 14, 2023

Weekly Quiz: [Hyperlink for Online Quiz #8](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

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.

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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.

<https://doi.org/10.1080/10220461.2021.1954546>.

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

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

<https://doi.org/10.1080/13696815.2018.1555749>.

Awosusi, Oladotun E. "The Imperative of Cyber Diplomacy and Cybersecurity in Africa: A New Means to a 'Borderless' Regional End?" *Journal of African Foreign Affairs* 9, no. 3 (2022): 57-81.

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Osman, Idil. "Diaspora, Digital Diplomacy and Rebuilding the Somali State." In *Routledge International Handbook of Diaspora Diplomacy*, pp. 323-333. Routledge, 2022.

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Week 11: Africa and Digital Democracy

March 21, 2023

Weekly Quiz: [Hyperlink for Online Quiz #9](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

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.

<https://doi.org/10.1177/0163443719899>.

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.

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<https://link.springer.com/article/10.1057/dev.2010.54>.

Gore, Christopher D. "The politics of the internet and social media in Africa: three bases of knowledge for advancing research." *Canadian Journal of African Studies/Revue canadienne des études africaines* (2022): 1-17.

<https://doi.org/10.1080/00083968.2022.2058038>.

Parks, Lisa, and Rachel Thompson. "Internet Shutdown in Africa | The Slow Shutdown: Information and Internet Regulation in Tanzania From 2010 to 2018 and Impacts on Online Content Creators." *International Journal of Communication* 14 (2020): 21.

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Ponzanesi, Sandra. "Somali diaspora and digital belonging: Introduction." *Journal of global diaspora & media* 2, no. 1 (2021): 3-15.

https://doi.org/10.1386/gdm_00010_2.

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

<https://doi.org/10.1177/0169796X1989075>.

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.

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Karikari, Eric. "Capital, the State, and the Digital Divide: A Critical Reflection on Social Media Censorship in Ghana." In *Digital Dissidence and Social Media Censorship in Africa*, pp. 58-75. Routledge, 2023.

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Week 12: Africa and Digital Journalism

March 28, 2023

Weekly Quiz: [Hyperlink for Online Quiz #10](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

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.

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<https://doi.org/10.2307/j.ctvh4zj72.11>.

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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.

<https://doi.org/10.1080/23743670.2020.1865645>.

Week 13: Africa and Digital Health

April 4, 2023

Weekly Quiz: [Hyperlink for Online Quiz #11](#)**Weekly Response:** Respond to 1 Required Video + 1 Required Reading.**Required Video(s):** [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](#) + [COVID 19 Response - Bits & Bytes x Tanzania Makers Community – Bits & Bytes Innovation and Technology](#).**Class Readings:****Required**

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.

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<https://doi.org/10.1111/1758-5899.12990>.

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Week 14: Africa and Digital Entrepreneurship

April 11, 2023

Weekly Quiz: [Hyperlink for Online Quiz #12](#)

Weekly Response: Respond to 1 Required Video + 1 Required Reading.

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

Class Readings:

Required

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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, presentation slides and recorded presentations, 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

You are expected to attend all classes. Much of this course hinges on your willingness to participate in discussions 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 presentations.

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.

REGULATIONS COMMON TO ALL AFRICAN STUDIES COURSES

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 Academic Integrity Policy defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.*” This includes 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. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, artworks, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, material on the internet and/or conversations.

Examples of plagiarism include, but are not limited to:

- any submission prepared in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, algorithms, formulae, scientific or mathematical concepts, or ideas without appropriate acknowledgment in any academic assignment;
- using another’s data or research findings without appropriate acknowledgement;
- submitting a computer program developed in whole or in part by someone else, with or without modifications, as one’s own; and
- failing to acknowledge sources through the use of proper citations when using another’s work and/or failing to use quotations marks.

Plagiarism is a serious offence that cannot be resolved directly by 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.

Statement on Student Mental Health

As a University student you may experience a range of mental health challenges that significantly impact your academic success and overall well-being. If you need help, please speak to someone. There are numerous resources available both on- and off-campus to support you. Here is a list that may be helpful:

Emergency Resources (on and off campus): <https://carleton.ca/health/emergencies-and-crisis/emergency-numbers/>

Carleton Resources:

- Mental Health and Wellbeing: <https://carleton.ca/wellness/>
- Health & Counselling Services: <https://carleton.ca/health/>
- Paul Menton Centre: <https://carleton.ca/pmc/>
- Academic Advising Centre (AAC): <https://carleton.ca/academicadvising/>
- Centre for Student Academic Support (CSAS): <https://carleton.ca/csas/>
- Equity & Inclusivity Communities: <https://carleton.ca/equity/>

Off Campus Resources:

- Distress Centre of Ottawa and Region: (613) 238-3311 or TEXT: 343-306-5550, <https://www.dcottawa.on.ca/>
- Mental Health Crisis Service: (613) 722-6914, 1-866-996-0991, <http://www.crisisline.ca/>
- Empower Me: 1-844-741-6389, <https://students.carleton.ca/services/empower-me-counselling-services/>
- Good2Talk: 1-866-925-5454, <https://good2talk.ca/>

- The Walk-In Counselling Clinic: <https://walkincounselling.com>

Statement on Pandemic Measures

It is important to remember that COVID is still present in Ottawa. The situation can change at any time and the risks of new variants and outbreaks are very real. There are [a number of actions you can take](#) to lower your risk and the risk you pose to those around you including being vaccinated, wearing a mask, staying home when you're sick, washing your hands and maintaining proper respiratory and cough etiquette.

Feeling sick? Remaining vigilant and not attending work or school when sick or with symptoms is critically important. If you feel ill or exhibit COVID-19 symptoms do not come to class or campus. If you feel ill or exhibit symptoms while on campus or in class, please leave campus immediately. In all situations, you should follow Carleton's [symptom reporting protocols](#).

Masks: Masks are no longer mandatory in university buildings and facilities. However, we continue to recommend masking when indoors, particularly if physical distancing cannot be maintained. We are aware that personal preferences regarding optional mask use will vary greatly, and we ask that we all show consideration and care for each other during this transition.

Vaccines: While proof of vaccination is no longer required to access campus or participate in in-person Carleton activities, it may become necessary for the University to bring back proof of vaccination requirements on short notice if the situation and public health advice changes. Students are strongly encouraged to get a full course of vaccination, including booster doses as soon as they are eligible and submit their booster dose information in [cuScreen](#) as soon as possible. Please note that Carleton cannot guarantee that it will be able to offer virtual or hybrid learning options for those who are unable to attend the campus.

All members of the Carleton community are required to follow requirements and guidelines regarding health and safety which may change from time to time. For the most recent information about Carleton's COVID-19 response and health and safety requirements please see the [University's COVID-19 website](#) and review the [Frequently Asked Questions \(FAQs\)](#). Should you have additional questions after reviewing, please contact covidinfo@carleton.ca.

ACADEMIC ACCOMMODATION

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 accommodation regarding a formally-scheduled final exam, you must complete the Pregnancy Accommodation Form ([click here](#)).

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 [click here](#).

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 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).

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 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: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation 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 will be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

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 20, 2023: Last day to withdraw from early winter courses with a full fee adjustment. Withdrawals after this date will result in a permanent notation of WDN on the official transcript.

April 12, 2023: Last day of full winter, late winter, and fall/winter classes.

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.

CONTACTS (613-520-2600, phone ext.)

- Institute of African Studies african_studies@carleton.ca
- Registrar's Office (3500) registrar@carleton.ca
- Academic Advising Centre academicadvising@carleton.ca
- Paul Menton Centre (6608) pmc@carleton.ca
- Centre for Student Academic Support – Study Skills, Writing Tutorials, Bounce Back csas@carleton.ca

Application for Graduation Deadlines

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