



Institute of  
**African Studies**  
CARLETON UNIVERSITY

**COURSE:** Introduction to African Studies  
AFRI 1001A

**TERM:** Summer 2020

**CLASS:** **Day & Time:** Monday & Wednesday 11:35 am - 2:35 pm  
Online

**INSTRUCTOR:** Emma Bider

**CONTACT:** **Office Hours:** Thursdays 4:00-5:00pm (or by appointment)  
**Email :** [emma.bider@carleton.ca](mailto:emma.bider@carleton.ca)

**Course Description:**

As described in The Undergraduate Calendar, this course is designed as an “Introduction to African studies, including history, geography, literature, and the arts.” Accordingly, the course aims to introduce students to major currents in African Studies through an interdisciplinary lens. The course begins with challenging popular representations of Africa in history and literature and seeks to provide students with critical tools for dissecting the continent’s complex socio-cultural experience. The course combines literary and cultural texts drawn from traditional and electronic formats to challenge the stereotyped image of Africa especially in North America and Europe (or “the West”) as “the Dark Continent”. The course embraces a broad generation of cultural producers in the Motherland and its Diasporas to reflect the depth and breadth of the African experience across space and time.

**Expected Outcomes:**

- Students to acquire better knowledge of the physical and cultural geography of the continent and its Diaspora linkage
- Enable students to rethink the dominant image of Africa as a continent of conflict, disease, and exotica
- Expose students to some of the continent’s exciting literary, visual, musical production, and youth culture and activism
- Provide students a basic understanding of the interesting scope of the field of African Studies not as a fossilized discipline, but one that is vibrant and related to their contemporary experience
- Hone students’ skills at critical reading, critical thinking, and critical writing

## **Course Assessments**

### **Discussion Questions**

Total: 12%

This is your participation mark for the class. I will post a question once a week related to content in class. Students must answer these questions or respond to fellow student answers, 200 words maximum. I will clarify or respond to questions as needed.

### **Mini Quizzes x 4**

Total: 40%

There will be **four** open-book mini quizzes throughout the semester to be completed in class. Each will have five short answer questions that will cover topics discussed in the classes prior. These are not cumulative and will include only questions from lectures that have not been part of previous quizzes. Each quiz is worth 10 per cent.

### **Project Proposal**

Total: 18%

Students will be provided four questions they may answer in either paper, podcast or video format. Write a 300-word proposal of how you intend to present your argument what format you will be using and a brief annotated bibliography outlining the (minimum) three additional sources you will be using. Students are also welcome to provide their own question.

**Due June 10**

### **Final Project**

Total: 30%

Final assignments will critically engage with one of four questions provided on Moodle based on the two books we have read. They may present their argument in either 8-10-page papers, 8-minute podcasts or 5-minute videos. Please keep in mind that assessment of each format will be the same. More details will follow in class.

**Due June 25**

Assessment rubrics will be provided on cuLearn.

## **Course Materials**

You will be required to read two books for this course, which are available in digital form or can be purchased via the Carleton Bookstore. All other class materials will be available via Course Reserves, via links provided in the syllabus and on cuLearn

- Laye, C. (1954). *The Dark Child*. Farrer, Straus and Giroux.
- Bulawayo N. (2013). *We Need New Names: A novel*. Hachette UK.

## **Course Schedule**

May 4, 2020

### **Class 1: Art and Africa**

We will introduce the course and go over the course outline together.

Introduction of Africa, its countries and basic geographical areas. History of African studies and its interdisciplinary lens.

**Activity:** Watch: *The Lost Libraries of Timbuktu*  
<https://www.youtube.com/watch?v=BzBCI9kcdqc>

### **Readings for next week:**

- Araujo, A. L. Transnational Memory of Slave Merchants: Making the perpetrators visible in the public space. In Araujo, A. L. (Ed.). (2013). *Politics of Memory: Making Slavery Visible in the Public Space*. (p. 15-34). Routledge.
- *Middle Passage* by Robert Hayden  
<https://www.poetryfoundation.org/poems/43076/middle-passage>

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May 6, 2020

### **Class 2: Art and Slavery**

We will introduce the transatlantic slave trade and how it reshaped the continent. We will also discuss how art and memory of slavery continue to shape contemporary Africa.

**Case study:** Memory and history of slavery in African and diasporic writing

**Readings for next week:**

- Binyanvanga Wainana, “How to Write about Africa”  
<http://www.granta.com/Archive/92/How-to-Write-about-Africa/Page-1>
  - Chinua Achebe, “An Image of Africa,” in *Research in African Literatures*, Vol. 9, No. 1, Special Issue on Literary Criticism (Spring, 1978), 1-15.
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May 11, 2020

**Class 3: Art and Colonialism\*\*First Quiz Today**

We will discuss the Scramble for Africa and begin to discuss representation of the continent by both Europeans and African artists.

**Case study:** Chinua Achebe and the complex African society.

**Activity:** Watch Chimamanda Ngozie Adichie’s video “The danger of a single story” and tell your online discussion group of a time when you felt like you or someone you know was reduced to a single story.

**Readings for next week:**

- Schumann, A. (2008). *The beat that beat apartheid: The role of music in the resistance against apartheid in South Africa* (p. 17-39).
  - Y. O. Bounab. (March 19, 2020). Algeria’s Forgotten Revolutionary History. *Africa is a Country*. Retrieved from: <https://africasacountry.com/2020/03/algerias-forgotten-revolutionary-history>
  - Ouaras, K. (2018). Tagging in Algeria: graffiti as aesthetic claim and protest. *The Journal of North African Studies*, 23(1-2), 173-190.
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May 13<sup>th</sup>, 2020

**Class 4: Art and Resistance**

We will discuss resistance art during colonialism and Apartheid, particularly how it is deployed and why it is such a powerful tool.

**Case study:** Art and resistance during Apartheid.

**Readings for next week:**

- [Abiku](#) by J.P. Clark
- [Abiku](#) by Wole Soyinka
- Laye, C. (1954). *The Dark Child*. Farrer, Straus and Giroux. Chapters 1-4.
- Langston Hughes, "[The Negro Speaks of Rivers](#)"

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May 18, 2020

**VICTORIA DAY: NO CLASS**

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May 20, 2020

**Class 5: Art and Knowledge**

We will discuss how art in Africa can represent a different way of engaging with the world and different way of knowing it. We will also discuss the Harlem Renaissance, Negritude and Black Consciousness as movements that promoted African ways of being and knowing the world through artistic expression.

**Case study:** Totems and rituals in Camara Laye's *The Dark Child*

**Reading for next class:**

- Kalisa, C. (2006). Theatre and the Rwandan genocide. *Peace Review: A Journal of Social Justice*, 18(4), 515-521.
- Kellow, C. L., & Steeves, H. L. (1998). The role of radio in the Rwandan genocide. *Journal of communication*, 48(3), 107-128.
- Interview with Aboudia:  
<https://web.archive.org/web/20141030045846/http://africasacountry.com/how-to-paint-ghosts-an-interview-with-aboudia/>
- Aboudia gallery images <https://www.saatchigallery.com/artists/aboudia.htm>

May 25, 2020

### **Class 6: Art and Conflict\*\*Second Quiz Today**

We will discuss the way art was used in various conflicts to represent the “other” and the debates around the use of art in peace building.

**Case study:** Rwandan genocide and the power of art for peace and war

#### **Readings for next week:**

- Turino, T. (2000). Race class and nationalism in Zimbabwe. In *Music and the Racial imagination*. Ronaldo R. & Bohlman, P.V. (Eds.). Chicago, IL: University of Chicago Press.
  - Fighting for Democracy: Visual Narratives and Media (Arab Spring and Street Art in Tunisia). Yasmine Ryan, “Art challenges Tunisian revolutionaries” in <http://www.aljazeera.com/indepth/features/2011/03/201132223217876176.html>
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May 27, 2020

### **Class 7: Art and Politics**

We will discuss how art plays a critical role in shaping nationalism and political identity.

**Case study:** Zimbabwe music and politics

**Activity:** Listen to NPR podcast “Politics In Zimbabwe Has A New Soundtrack”.

#### **Readings for next week:**

- Doubleday, V. (2008). Sounds of Power: An Overview of Musical Instruments and Gender. *Ethnomusicology Forum*, Vol. 17 No. 1, p. 3-39.
  - Rasmussen, S. (2013). Changes in Tuareg tendé singing: Women’s voices and local feminisms. In Gueye, M., Langeveld, K., Namaïwa, B., Deluz, A., Janson, M., Tauzin, A., ... & Diakit , B. (Eds.). *Women's songs from West Africa* (p. 263-289). Bloomington IN: Indiana University Press.
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June 1, 2020

## **Class 8: Art and Gender**

We will discuss issues of gender and artistic production on the continent and gender and representation in art.

**Case study:** Tuareg tendé drumming and the guitar

**Activity:** Explore the online collections of the [Guggenheim](#) the [Met](#) or any one of the collections available via [Google Arts and Culture](#) and see if you can find a female African artist.

### **Readings for next week:**

- Dixon, Carol Ann. "Four women, for women: Caribbean diaspora artists reimag (in) ing the fine art canon." *African and Black Diaspora: An International Journal* (2019): 1-16.

### **Listen for next week:**

- [Un-African'? Photos Challenge Notions of LGBTQ Identity in the African Diaspora](#) - Isabella Gomez Sarmiento (November 2, 2019)

### **Watch for next week:**

- Mikael Owunna, [fotograf Limit\(less\): Queer African Representation, Resistance & Colonialism](#)
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June 3, 2020

## **Class 9: Art and African Diasporas \*\*\* Third Quiz Today**

We will discuss the conversations that are ongoing between continent and diaspora artists as well as some of the challenges they face in speaking to and engaging with each other.

**Case study:** Photography and visual art in the diaspora with Debbie Owusu Akyeeah

**Activity:** Chat with Debbie

### **Readings for next week:**

- Scheld, S. (2007). Youth cosmopolitanism: clothing, the city and globalization in Dakar, Senegal. *City & Society*, 19(2), 232-253.
- Bulawayo N. (2013). *We Need New Names: A novel*. Hachette UK. Pp. 90-132 and 147-164.

June 8, 2020

### **Class 10: Art and the World**

We will discuss globalization and the ways in which African art has been represented on the global stage and how globalization is changing perceptions of African creative output.

**Case Study:** We Need New Names by NoViolet Bulawayo

#### **Readings for next week:**

- Mwenda Ntarangwi, (2010). “African Hip Hop and Politics of Change in an Era of Rapid Globalization,” *History Compass*, [Volume 8, Issue 12](#), pp 1316–1327.
- Denis-Constant, M. (2012). From Creolization to “World Music”. In B. White (Ed.) *Music and Globalization: Critical Encounters* (p. 17-33). Indiana University Press: Bloomington.

#### **Listen for next week:**

- **Sho Madjozi (South Africa):** <https://www.youtube.com/watch?v=H9bGITkIHmM>
  - **Brenda Fassie (South Africa Kwaito):**  
<https://www.youtube.com/watch?v=IW6K8uwdni8>
  - **Kiff No Beat (Cote d’Ivoire):**  
[https://www.youtube.com/watch?time\\_continue=13&v=leq12xKveCA](https://www.youtube.com/watch?time_continue=13&v=leq12xKveCA)
  - **Falz and Simi (Nigeria):** <https://www.youtube.com/watch?v=Co2sqJSzbFI>
  - **French Montana (Moroccan-American):**  
<https://www.youtube.com/watch?v=CTFtOOh47oo>
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June 10, 2020

### **Class 11: Art and the World Continued\*\*\* Project Proposal Due Today**

We will discuss artists who have developed a global influence and explore how African music became part of the global hip hop movement.

**Case study:** Hip hop and globalization in Africa

#### **Readings for next week:**



- Womack, Y. (2013). *Afrofuturism: The world of black sci-fi and fantasy culture*. Chicago Review Press. Introduction and Chapter 1. \*\*Available on cuLearn
  - Listen to: Jaafari, S. (2019). Here's the story behind the iconic image of the Sudanese woman in white. PRI.org. <https://www.pri.org/stories/2019-04-10/heres-story-behind-iconic-image-sudanese-woman-white>
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June 15, 2020

## **Class 12: Art and the Future \*\* Final Quiz Today**

We will discuss the concept of afro-futurism and how science fiction is becoming a powerful tool on the continent to imagine the future of the continent and its diasporas.

**Case Study:** Afrofuturism and “Kandaka” in Sudan with guest lecturer Meysoon Amin

**Activity:** Chat with doctoral candidate Meysoon Amin

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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 cuLearn.*

The majority of class assignments and activities will be assigned over cuLearn. 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 cuLearn and are familiar with the class site.

#### *Create a Poll Everywhere account*

I will send students an email via their Carleton email account inviting them to sign up for Poll Everywhere. Lectures will regularly include polls to assess your learning and get feedback from you about how the course is going and whether anything needs to change.

## **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 and notes **will be** posted on cuLearn 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.

**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 cuLearn.** Late assignments will be marked down (5% per day, including holidays and weekends.) 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](mailto: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*

**May 22, 2020:** Last day for a full fee adjustment when withdrawing from **early** summer and **full** summer courses (financial withdrawal). Withdrawals after this date will result in a permanent notation of WDN on the official transcript.

**June 16, 2020:** Last day for academic withdrawal from **early** summer courses.

**July 17, 2020:** Last day for a full fee adjustment when withdrawing from **late** summer courses (financial withdrawal).

**August 14, 2020:** Last day for academic withdrawal from **late** summer and **full** summer courses and any other courses that end this term.

### *Academic Integrity*

Academic integrity is an important issue that must be considered within every course. The Undergraduate Course Calendar spells out several guidelines regarding student conduct. The University Senate defines plagiarism as “presenting, whether intentional 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 using proper citations when using another’s works and/or failing to use quotation marks;
- handing in “substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.”

Plagiarism is a serious offence, which cannot be resolved directly with the course’s instructor. The Associate Deans of the Faculty conduct 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 range from a mark of zero for the plagiarized work to a final grade of "F" for the course, and even suspension from all studies or expulsion from the University.

### *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*

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

### **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, Moodle 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 Moodle a maximum of **one week** 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.

### **COVID-19 STUDENT SUPPORT**

#### *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 ecounselling.
- [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](#).