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Electronic Course Authorization System

AFRO 3578 - VIEW COURSE PROPOSAL

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Approvals Received:

Department on 3/28/22 by Agnes Mrutu Malika (mrutu002@umn.edu)	>	College/Dean on 3/28/22 by Michelle Yener (myener@umn.edu)	>	Provost on 3/30/22 by Leslie Schiff (schif002@umn.edu)
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Approvals Pending:

LE > Catalog

[Effective Status:](#)

Active

[Effective Term:](#)**New:** 1225 - Summer 2022**Old:** 1209 - Fall 2020

Course:

AFRO 3578

Institution:

UMNTC - Twin Cities/Rochester

Campus:

UMNTC - Twin Cities

[Career:](#)

UGRD

[College:](#)

TCLA -

[Department:](#)

10947 -

General

[Course Title Short:](#)

Arts of Africa

[Course Title Long:](#)

Contemporary Sub-Saharan African Popular Art Forms

[Max-Min Credits for Course:](#)

3.0 to 3.0 credit(s)

[Catalog Description:](#)

New: Course Description: Welcome to AFRO 3578! This course explores popular art practices and representations ? mediated through the lens of radio, popular cinema, sequential art, and the internet ? as the everyday expressions of modern African identities. As sites where the tensions, frictions, collisions and notably, the productive creativities of the local and the global are circulated, negotiated and contested, African popular cultures provide insights into a unique and increasingly crucial facet of contemporary African artistic practice as critical intervention. The course is designed on the premise that Africans of all social strata and lifestyles are strategic and deliberate consumers of popular cultural forms, generated within local cultures as signifiers of larger social, political, and economic processes. In light of prevailing studies which sometimes end up naively celebrating agency and resistance, AFRO 3578 underscores the role of popular cultures as public/private sites of power's ideological and material (re-) production, contestation, or transformation. It considers creative practices as sites of both resistance and accommodation; of creative adaptation, innovation and resilience. Through our discussion of communication technologies and their role in transmitting artistic and political ideas beyond the confines of dominant discourses and established

institutions, we will evaluate the interface of technology and sociocultural shifts.

Old: This course explores popular art practices and representations ? mediated through the lens of television, radio, popular cinema, sequential art, and the internet ? as the everyday expressions of modern African identities. As sites where the tensions, frictions, collisions and notably, the productive creativities of the local and the global are circulated, negotiated and contested, African popular cultures provide insights into a unique and increasingly crucial facet of contemporary African artistic practice as critical intervention. The course is designed on the premise that Africans of all social strata and lifestyles are strategic and deliberate consumers of popular cultural forms, generated within local cultures as signifiers of larger social, political, and economic processes. In light of prevailing studies which sometimes end up naively celebrating agency and resistance, AFRO 3578 underscores the role of popular cultures as public/private sites of power's ideological and material (re-) production, contestation, or transformation. It considers creative practices as sites of both resistance and accommodation; of creative adaptation, innovation, and resilience. Through our discussion of communication technologies and their role in transmitting artistic and political ideas beyond the confines of dominant discourses and established institutions, we will evaluate the interface of technology and sociocultural shifts.

[Print in Catalog?:](#)

Yes

[CCE Catalog Description:](#)

false

[Grading Basis:](#)

A-F

[Topics Course:](#)

No

[Honors Course:](#)

No

[Online Course:](#)

New: Yes
Old: No

[Freshman Seminar:](#)

No

Is any portion of this course taught outside of the United States?:

No

[Community Engaged Learning \(CEL\):](#)

None

[Instructor Contact Hours:](#)

3.0 hours per week

[Course Typically Offered:](#)

New: Periodic Fall & Summer
Old: Periodic Fall & Spring

[Component 1:](#)

DIS

[Component 2:](#)

New: <No text provided>
Old: <No text provided>

[Auto Enroll Course:](#)

No

[Graded Component:](#)

DIS

[Academic Progress Units:](#)

3.0 credit(s) (Not allowed to bypass limits.)

[Financial Aid Progress Units:](#)

3.0 credit(s) (Not allowed to bypass limits.)

[Repetition of Course:](#)

Repetition not allowed.

[Course Prerequisites for Catalog:](#)

<No Text Provided>

Course Equivalency:

<No text provided>

Cross-listings:

No cross-listings

[Add Consent Requirement:](#)

No required consent

Drop Consent Requirement:

No required consent

Enforced Prerequisites: (course-based or non-course-based):

No prerequisites

Editor Comments:

New: 9/26/21 Department would like course offered permanently online due to student demand
Old: <No text provided>

Proposal Changes:

<No text provided>

History Information:

New: 11/20/18: Provisionally approved for AH and GP. KAR.
 11/06/18: Adding LE certification of - Arts/Humanity Core and Global Perspective theme. AM.

4/25/18: Updating long title to "African popular arts as political media; creativity, global-local dynamics, social & cultural shifts". Updating course description and updating grade basis to A-F only per Professor Njeri Githire request. A.M
 2/11/2019: Per Professor Njeri Githire's email of January 7, 2019, do not cross-list this course as she previously requested. AM

5/10/18 - Entered another update of long title per Professor Githre.
 8/6/12: inactivating, as requested by the Office of Undergraduate Education. -CMB

2/19/13: re-activating for fall 2013. -AM

11/16/17: Activating course AFRO 3578 for Spring 2018 per Instructor's request. A.M
 02/04/20: Updating LE requirement A.M

5/11/2020: Updating syllabus and course description. AM
 6/23/20: CLE provisionally approved for TS. KAR

8/18/2020: Updating syllabus per 6-24-20 email. AM.
 8/18/20: CLE approved for TS. AH continues (not reviewed for recertification at this time). KAR
 9/23/2021: Requesting Course to be an online course. AM
 9/27/2021: Professor Githire requests to make AFRO 3578 permanent Online course effective Spring 2022. AM
 03/28/2022: Updating course syllabus. AM
Old: 11/20/18: Provisionally approved for AH and GP. KAR.
 11/06/18: Adding LE certification of - Arts/Humanity Core and Global Perspective theme. AM.

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Faculty Sponsor Name:

Njeri Githire

Faculty Sponsor E-mail Address:

ngithire@umn.edu

Student Learning Outcomes**Student Learning Outcomes**

* Students in this course:

- Understand diverse philosophies and cultures within and across societies

How will you assess the students' learning related to this outcome? Give brief [examples](#) of how class work related to the outcome will be evaluated.

The professor will begin by exploring the representation of Africa in European historical and fictional records. This will be done through an exploration of visual representations of Africans such as Saartjie Baartman, better known as the Hottentot Venus and other renditions of black bodies in African attractions in Nineteenth-Century Europe. In this way, we shall explore the role of the colonial gaze/colonial inscription which was grounded in a power that subjugated the "Other," producing a "Master-of-all-I-Survey" kind of authority. Indeed, in the age of imperialism and colonization, the colonial gaze towards non-European cultures led to the development of flat, caricatures fixed by the colonial gaze. These print and visual stereotypical depictions of Africa and Africans were, among other things, structured primarily to justify slavery and colonization. For how else could Christian Europe justify these "dehumanizing" practices but by maintaining that Africans were not human beings. Against this inaccurate, stereotypical and often disparaging depiction of Africa, we shall then view and discuss artist creations by Africans who depict complex African societies with organized standards. Critical analysis and discussion will focus on the intersections between ethics and aesthetics, as well as politics and culture. We will explore the various ways in which aesthetics, politics, and the arts interact with one another. We will engage with contemporary debates on post-colonialism in an endeavor to understand the extent to which art is related to power and political vision. In an attempt to address issues of art and gender, we will to assess the assumptions on which the production of art is based, and interrogate contemporary notions of gender, race, nation, and civilization itself.

Please explain briefly how this outcome will be addressed in the course. Give brief [examples](#) of class work related to the outcome.

Example: During in-class discussions, the instructor will guide students in their exploration of the ways in which art in Africa has always been functional and decorative, aesthetic and didactic, ritualistic and recreational, personal and group-oriented. In our reading of African Masks: the Barbier Mueller Collection by Iris Hahner-Herzog, for instance, we will discuss the concept of ancestral mask-making and use as highly ritualistic activities that we should contrast with carnival masks or Halloween masks. After a lecture introduction, small group discussions will be aimed at identifying through images and narratives the importance of ancestral masks. Furthermore, through our study of the creative vision of men and women who have left their homelands in Africa, we will seek answers to a series of more specific questions: how does art help human beings negotiate their attachment to multiple localities in both the past and present? How does "exile" effect on the fundamental struggle to liberate and express a captive vision of creativity? How do geographical imaginations and artistic representations of the "homeland" within the "host lands" function as repositories of idealized cultural memories? Here again, I will show students images and then assign them questions in small groups to discuss the images. An essay question would ask students to discuss the use of art to record royal ancestry, validate rule, or to demonstrate wealth.

Liberal Education**Requirement this course fulfills:**

AH Arts/Humanities

Other requirement this course fulfills:

TS Technology and Society

Criteria for Core Courses:

Describe how the course meets the specific bullet points for the proposed core requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material,

student projects, or other instructional materials or method.

Core courses must meet the following requirements:

- **They explicitly help students understand what liberal education is, how the content and the substance of this course enhance a liberal education, and what this means for them as students and as citizens.**
- **They employ teaching and learning strategies that engage students with doing the work of the field, not just reading about it.**
- **They include small group experiences (such as discussion sections or labs) and use writing as appropriate to the discipline to help students learn and reflect on their learning.**
- **They do not (except in rare and clearly justified cases) have prerequisites beyond the University's entrance requirements.**
- **They are offered on a regular schedule.**
- **They are taught by regular faculty or under exceptional circumstances by instructors on continuing appointments. Departments proposing instructors other than regular faculty must provide documentation of how such instructors will be trained and supervised to ensure consistency and continuity in courses.**

In developing this course, I am hoping to be able to help students reflect on questions of authenticity, audience, agency and authority, which persevere in critical evaluations of the sub-Saharan African cultural production. To be sure, many critics deem oral literature the most authentic form of literary art; the matrix of the African imagination. Accordingly, the mode of African artistic production the most examined in Western literary and academic circles ? the literary genre ? has always been beset with paradoxes and contradictions. At the core of prevalent debates lie the ironies that attend to the use of European languages in the African literary expression. Furthermore, the dominant form of literary narrative ? the novel ? has the most tenuous possible connections to African indigenous artistic expressions. Arguably, African writers have diligently turned to the traditions of oral culture for inspiration, incorporating material

from African oral genres in their written texts, thereby making verbal expression a composite, multidimensional element of the textual. But the relationship between orality and literacy, between colonially inherited languages and vernaculars is often colored by opposition than complementarity. AFRO 3578 operates on the premise that for the majority of Africans, the arts are the only channel of public communication at their disposal. The course identifies the sphere of popular cultures as the means through which individuals and groups participate in processes of debating and negotiating norms and values. It explores popular arts as methods of expressing want, deprivation, fears, happiness, hope, aspirations, etc., on the streets of the continent; as aesthetics forms that, over time, generate and transform African cultures. The crux of AFRO 3578 is an exploration of the meanings of popular art forms for contemporary African life. The starting point of our engagement with the different forms under scrutiny will be the experience of everyday life. We will be asking the question: why did cultural forms emerge out of particular conditions at particular moments?

**Criteria for
Theme Courses:**

Describe how the course meets the specific bullet points for the proposed theme requirement. Give concrete and detailed examples for the course syllabus, detailed outline, laboratory material, student projects, or other instructional materials or methods.

Theme courses have the common goal of cultivating in students a number of habits of mind:

- **thinking ethically about important challenges facing our society and world;**
- **reflecting on the shared sense of responsibility required to build and maintain community;**
- **connecting knowledge and practice;**
- **fostering a stronger sense of our roles as historical agents.**

Technology & Society Theme
The course specifically analyzes works produced during the critical thirty years beginning 1990 to the present time, as the end of the Cold War jolted authoritarian regimes into adopting multiparty politics and democratic reforms. AFRO 3578 underscores the role of the radio as an oral medium amenable to the cultures of Sub-Saharan Africa. Indeed, the radio

remains the most dominant medium among all media on the continent. AFRO 3578 considers how the integration of phone-in sessions in radio broadcasting in vernacular or mother tongues created innovative ways to nurture a fan culture that draws from shared ethnic identities and local definitions of place.

Arguably, the synergy of mobile telephony and private FM radios in the mid-2000s ? to a large extent ? brought the ordinary person to the center of national life and discourse. The emergence of commercial FM radio stations and diverse call-in programs gave new meaning to the power of the mobile phone and the ordinary citizen. The cellphone, as a new popular media form brought new dynamics in the country's audience-scapes, altering how the radio relates to audiences and how audiences view themselves. AFRO 3578 undertakes an appraisal of the cultural resurgence and identity formation that ethnic radio stations have brought about. We will consider how the technologies of the voice (FM radio and cellphone) provide a platform and resource for the

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(re)imagining of new cultural communities through shared languages and local dialects, as well as through oral and musical traditions that people identify with locally. We will look at how popular cultures occupy a pivotal position between the rural hinterland and the metropolitan counties. In our interrogation of popular culture as a vibrant industry that draws inspiration from communal memory, shared experiences and public concerns, we shall highlight the role of popular radio and television dramas containing informal sketches about the spread and prevention of HIV/AIDS.

Another section of the course focuses on popular cinema and its function in society. We will

consider the role of popular cinema as a marker of change with regards to issues related to gender and sexuality, as well as with leisure activities. We will interrogate the potential of popular cinema to affect the viewer in markedly different ways than that of celluloid film, as well as study the intertextual relationships between popular cinema and other forms of popular culture. We will specifically

look at the Nigerian popular film industry, or the Nollywood phenomenon. Nollywood reflects access

to technological tools of cultural production and subsequently, to the democratization of access to

culture. New expressive film techniques ? that are at the heart of Nollywood's emergence and innovation -- capture and resonate with an audience whose particular modes of reception have migrated from movie theatre to emerging and converging digital platforms such as streaming, social media and internet movie downloads. The industry's ability to eschew foreign funding buttresses ideals of independence and self-sufficiency that cannot be easily measured or quantified. We will also highlight the role of female directors as issues pertaining to women and technology are crucial. After all, gendered and raced constructions of technology present it as white and masculine. Accordingly, we will consider how some women filmmakers have gained access to commercial markets by using popular film genres. The last section of the course will focus on the growth and development of the internet in Africa. Most of the discussions around the internet in Africa focus on issues of lack with regard to access, literacy and usage. These shortcomings are seen as significantly reducing the transformational power of the internet in Africa, including its potential contribution to development. However, these issues must be countered against the celebratory aspects of the internet, whose rapid growth is attributed to the expansion of mobile networks and availability of affordable smart phones. More than all the other media discussed in our class, the internet has polarized opinion in its overwhelming pervasiveness and predominance in people's lives. The internet's overwhelming onslaught of often stressful information has raised concerns that have been at the heart of internet's very existence. But the internet has been crucial in disrupting the highly policed public space as online moderators tend to be more lax. . Overall, then, AFRO 3578 endeavors to account for the ways that technologies have changed the template of popular arts in contemporary Africa. What has happened to human creativity with the invasion of technology in daily life and penetration of the human into the digital world of machines?

LE Recertification-Reflection Statement (for LE courses being re-certified only):

<No text provided>

Statement of Certification:

This course is certified for a Core Spring 2019 as of 01/11/2019
This course is certified for a Theme Fall 2020 as of 08/18/2020

Writing Intensive

Propose this course as Writing Intensive curriculum: No

Question 1 (see CWB Requirement 1):

What types of writing (e.g., reading essay, formal lab reports, journaling) are likely to be assigned? Include the page total for each writing assignment. Indicate which assignment(s) students will be required to revise and resubmit after feedback by the instructor or the graduate TA.

<No text provided>

Question 2 (see CWB Requirement 2):

What types of writing (e.g., research papers, problem sets, presentations, technical documents, lab reports, essays, journaling etc.) will be assigned? Explain how these assignments meet the requirement that writing be a significant part of the course work, including details about multi-authored assignments, if any. Include the required length for each writing assignment and demonstrate how the 2,500 minimum word count (or its equivalent) for finished writing will be met.

<No text provided>

Question 3 (see CWB Requirement 3):

How will students' final course grade depend on their writing performance? What percentage of the course grade will depend on the quality and level of the student's writing compared to the percentage of the grade that depends on the course content? Note that this information must also be on the syllabus.

<No text provided>

Question 4 (see CWB Requirement 4):

Write up a sample assignment handout here for a paper that students will revise and resubmit after receiving feedback on the initial draft.

<No text provided>

Question 5 (see CWB Requirement 5):

What types of instruction will students receive on the writing aspect of the assignments?

<No text provided>

Question 6 (see CWB Requirement 6):

How will the assistants be trained and supervised?

<No text provided>

Statement of Certification:

This course is certified for a Theme (blank) as of

Course Syllabus

Course Syllabus:

New: Department of African American & African Studies: Online Syllabus Course - AFRO 3578 ARTS OF AFRICA | Fall 2022 Online| University of Minnesota

Course Modality : Hybrid [50% remote and 50% in-person]

Zoom Meeting Link: <https://umn.zoom.us/j/91675216252?pwd=eWdMUGJmVGxuaXI1UTIyaVLZW5TUT09>

Instructional Time : M/W 11:15am ? 12:30pm

Instructor : Njeri Githire (she/her/hers)

Course Assistant :

Email : Canvas

Online Office Hours : By appointment;

Credits : Three (3) credits

Course Description: Welcome to AFRO 3578! This course explores popular art practices and

representations ? mediated through the lens of radio, popular cinema, sequential art, and the internet ? as the everyday expressions of modern African identities. As sites where the tensions, frictions, collisions and notably, the productive creativities of the local and the global are circulated, negotiated and contested, African popular cultures provide insights into a unique and increasingly crucial facet of contemporary African artistic practice as critical intervention. The course is designed on the premise that Africans of all social strata and lifestyles are strategic and deliberate consumers of popular cultural forms, generated within local cultures as signifiers of larger social, political, and economic processes. In light of prevailing studies which sometimes end up naively celebrating agency and resistance, AFRO 3578 underscores the role of popular cultures as public/private sites of power's ideological and material (re-) production, contestation, or transformation. It considers creative practices as sites of both resistance and accommodation; of creative adaptation, innovation and resilience. Through our discussion of communication technologies and their role in transmitting artistic and political ideas beyond the confines of dominant discourses and established institutions, we will evaluate the interface of technology and sociocultural shifts.

Course Objectives:

- ? Identify key debates and processes around African popular cultures;
- ? Invoke and reveal the ?other? Africa that is hardly captured on the radar of postcolonial literary and scholarly establishment;
- ? Contribute towards a richer and fuller understanding of public spheres in Africa;
- ? Examine the gendering of specific popular forms, their role in hegemonic formations, as well as their subversion in resistant practices and discourses;
- ? Spotlight the liberalization of the media sector in the post-Cold War period, including its challenge to the invasion of daily life by state media and surveillance systems;
- ? Reflect on prevailing narratives about technology in Africa as a history of transfer rather than indigenous invention;
- ? Understand the increasingly important role of technology in the development, production and consumption of art and culture in Africa;
- ? Consider the impact of modern technologies on African identities and cultural values;
- ? Analyze how medium-specific inequities in terms of access, literacy, and cultural bias, both within and between societies across the continent inhibit civic engagement;

Name/Pronouns:

I will do my best to address you by a name or gender pronoun that you have identified. Please advise me early in the semester so that I may make appropriate changes to my records.

CLE Requirements

AFRO 3578 is designed to meet the Council of Liberal Education's requirements of Arts & Humanities Core, Global Perspectives Theme & Technology & Society Theme.

Arts & Humanities Core

AFRO 3578 begins by identifying popular cultures as practices of intellectual and especially artistic activity. As practices whose principle function is to signify, that is, to produce or to be the occasion for the production of meaning, popular cultures are symbolic or expressive forms through which people communicate important messages about their culture both to themselves and to outsiders. Accordingly, through a detailed analysis of film excerpts, musical lyrics, and other artistic representations, students will develop an understanding of the way that artistic discourse constructs and forwards particular meanings.

Technology & Society Theme

Technology is the means by which human societies interact directly with and adapt to the environment (Moss 2001). In her ?Foreword? to *African Popular Culture* (2013), Karin Barber writes: ?Raymond Williams argued that it's not technology that drives social change but social change that determines not only how technological innovations are taken up but which aspects of them are developed at all. But as he emphasizes, the process is dialectical: the uses of media in turn help to reconfigure social forms. In Africa since the 1990s, new media have been massively adopted ? but in locally specific ways; in turn, categories of cultural production and social status have been transformed by changes in the mediascape? (xix). This course specifically analyzes works produced during the critical thirty years beginning 1990 to the present time, as the end of the Cold War jolted authoritarian regimes into adopting multi-party politics and democratic reforms. AFRO 3578 underscores the impact of technologies on social change in Africa over the last several decades.

Global Perspectives Theme

This course will address questions pertaining to the globalization of artistic production and the free flow of bodies, ideas and capital across the globe, including their potential for the erosion of fixed geographic boundaries that define nation-states.

Statement of Inclusion

Shortly after 8pm on Monday, 25 May 2020, Derek Chauvin, a white police officer with the Minneapolis Police Department, pinned his knee on the neck of George Floyd, a 46-year old Black man, and continued to press him to the ground even as Floyd repeatedly begged for air and affirmed that he could not breathe. Neither Floyd's pleas nor those of the swelling crowd of bystanders, who soon joined in a chorus of protest against the brutal and unnecessary take

down and arrest tactics against an already handcuffed and clearly distressed man, could sway Chauvin. More than nine minutes of Chauvin's deadly restraint later, George Floyd's body limped into unconsciousness and he was pronounced dead at 9:25pm at the Hennepin County Medical Center's emergency room. In the days that followed, and after a bystander's video was shared widely on social media, Minnesota earned a level of national and global disrepute that became the subject of serious national reckoning.

Whatever our location as we explore the material presented in AFRO 3578 this spring, I will be inviting us to reflect on the manner in which Minnesota's severely tarnished reputation is embedded within a history of injustices that define the American experience. Students and scholars of this historical context know all too well that George Floyd's death only served to bring to the fore the scourge of racism and unequal justice that lay beneath the veneer of the myth of "Minnesota nice." Like many myths, the perception of Minnesotans as cordial and courteous all too often stands in the way of our appreciation of our state's ? and indeed, our country's ? origins and continued existence in conquest, dispossession and genocide of Native Americans, and in the inhuman exploitation of enslaved Africans.

For these reasons and for many others not possible to mention here, it is critical that there be an atmosphere of trust and respect in the classroom. I will attempt to foster a safe space for class interaction, where discussion encourages both sharing and listening. I have purposefully designed course material and activities that advocate for the celebration of diversity: ethnicity, race, gender identity, sexuality, age, disability, socioeconomic status, nationality, culture, and religion. I encourage each one of you to share your thoughts and opinions openly, while valuing respectful disagreement and the capacity to learn from each other as essential life skills that foster healthy discussion and help build community. However, I will not tolerate rude, dismissive, combative, insulting, degrading or hostile conduct in my class.

Classroom Decorum & Course Content

We enter this course with a range of different positions on and opinions about the topics we will be discussing. We will leave this course with a range of different positions on and opinions about the topics we will have discussed. This is a good and necessary thing. What is neither good nor necessary, however, is that we disrespect each other as a consequence of these differences. Some of the material we cover may be emotionally difficult or frustrating for some students. Some of it may force students to encounter worldviews or ideas they were previously unfamiliar or uncomfortable with. While we should feel free to express our divergent points of view, it is important that our discussions remain civil, respectful, and mindful of our various ways of being in the world. I will not hesitate to begin disciplinary proceedings against students who cannot abide by this standard.

Some of the materials in this course will include profanity, sexual situations, scenes or descriptions of racial and/or sexual violence, depictions of death, and other descriptions or representations that may be disturbing for some students. While it is not my pedagogical practice to provide "trigger warnings" in class, you should feel free to talk with me individually about any potential concerns you might have in this regard so that I can work to better prepare you for disturbing content. Further, if you anticipate having difficulty with particular material I encourage you to engage in appropriate self-care measures, including doing research on any films we will be watching ahead of time and logging out of class or viewing sessions that are difficult for you to view or engage with.

Procedures and Expectations

Statement of Instructional Time

This course is conducted in a hybrid format, meaning that the course will meet face-to-face half the time and online the other half. Course attendance will be evaluated based on your completion of assignments as well as on your engagement with course material through online forums, in-class, and other designated forms of communication. Overall, you are expected to do roughly 9 hours of work/week for this course. For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week necessary for an average student to achieve an average grade in the course. The approximately 9 hours a week required to complete this course correspond to the average time obligation for a 3-credit course such as ours.

Our instructional time will amount to 75 minutes of face-to-face instruction with me per week during the first half of the semester and synchronous the second half. My continuous asynchronous feedback on your work on Canvas during the week will be geared toward promoting instructor/learner interaction and exchange through group discussions and other online activities. Outside of the instructor-student contact hours, you will view the assigned films, listen to musical recordings, and so forth (2-2.5 hours/week), read the assigned articles (approximately 2 hours/week), respond to and complete weekly assignments (roughly 2 hours/week), as well as complete exams related to themes examined throughout the course. The assigned viewings will be available through Stream access, while the assigned articles will be accessed through the University of Minnesota Electronic reserve services. All readings and viewings are required in order to pass the class and your knowledge of this material will be tested on writing assignments, discussion postings, etc. Through Canvas, I will evaluate learner performance in relation to learner outcomes established at the beginning of the semester.

Statement of Technology

The use of Canvas is a requisite component to learning in this course and all students are expected to use technology that can access Canvas. It is recommended that students use a desktop or laptop computer less than six years old with at least 1GB of RAM, and to use the most recent version of Chrome or Firefox with JavaScript enabled. Internet connections should be at least 512kbps. If you have trouble accessing technology, please contact me, and please consult with the Office of Information Technology: <https://it.umn.edu/working-learning-campus/get-internet-access-campus>

Course Communication

This course is provided with a Canvas course web site onto which class notes, course guidelines, announcements and other helpful information will be posted. Students are required to log on to the course web site on a regular basis and to familiarize themselves with the information and content therein. Students will be held responsible for any information defined in announcements and other formal communications on the course web. Furthermore, all course-related email communication will be conducted via the Canvas course web. Students who experience problems logging onto Canvas should contact UMN Canvas Admin & Support <help@umn.edu> Please let the instructor/TA know if you are encountering technological challenges.

Statement of Assessment

All online exercises will be assigned 15 minutes beyond the time that it would normally take to complete them so as to offset the possibility of losing your wireless connection at a crucial moment. The extra time allowance is also meant to ensure that students with DRC accommodation for extended time have the extra time requested on the accommodation.

Course Cadence:

Below are the crucial components that represent required weekly activities for students in this course:

1. On Monday morning from 11:15am to 12:30pm, I will deliver face-to-face lectures based on the assigned readings as per the schedule established and provided at the beginning of the semester. During the second part of the semester, I will deliver synchronous lectures on Wednesday morning from 11:15am ? 12:30pm. While attendance during all meetings is important, if only because you cannot participate in absentia, simply coming to class and listening to the discussion does not constitute participation. Therefore, in and of itself, attendance will have little, if any, effect on your final grade. Regular contribution to class discussions is required to earn a participation grade, and you will be assessed on how actively and positively you participate in discussions.
2. On Wednesday morning from 11:15am to 12:30pm, students will ? when prompted ? engage in online discussion forums as a reflective process for interpreting and interrogating the assigned material. Because online discussion is designed to stimulate conversation, share knowledge and ideas and build a learning community, your postings will be evaluated based on their quality, timely participation, thoughtfulness, courtesy, relevance to the topic, and evidence of your engagement with the core concepts and key ideas discussed in the course. The degree to which your posting promotes discussion among class members will be an added advantage, as well as a requirement for excellent performance. Each forum will open on the Sunday prior to the week in which the material is assigned on the syllabus and will be due via Canvas by 12:00pm CST on the Wednesday of the week on which the material is covered in class. While the forum will remain open until 12:59pm CST on Wednesday, only content posted on the forum by 12:00pm on Wednesday will be awarded credit for timeliness. During the second part of the semester, each forum will open on the Friday prior to the week in which the material is assigned on the syllabus and will be due via Canvas by 12:00pm CST on the Monday of the week on which the material is covered in class. While the forum will remain open until 12:59pm CST on Monday, only content posted on the forum by 12:00pm on Monday will be awarded credit for timeliness. Timed exams and in-class assignments may also be conducted during this scheduled class time.
3. Writing Assignments: From time to time, short questions and summaries based on the assigned readings/viewings will be assigned during the class period on which they are scheduled.
4. Students will submit a 5-6 page (typed and single-spaced) essay in which they will discuss the role of the technologies discussed in AFRO 3578 in enhancing artistic and socio-political expression in sub-Saharan Africa as explored in course readings/viewings. This is a research paper in which students will be required to incorporate information contained in the course readings (required & optional, i.e. further readings). Indeed, the course readings are deemed to constitute sufficient authority in matters relating to sub-Saharan popular art forms for the purposes of the final report. Students who feel the need to discuss other material will be required to consult the instructor for authorization to explore other sources. To this end, they will need to provide the instructor with the references of the reliable texts from which they intend to derive any bibliographic information. By ?reliable? I mean any material written by a person who has authority to make statements about African popular cultures by virtue of their recognized scholarly knowledge in that particular topic. While students are entitled and

welcome to express knowledge from other sources, therefore, this assignment will consider as ? valid? and ?worthy of credit? only those ?views,? ?opinions,? and ?interpretations? that will be clearly and explicitly substantiated by the course material contained on the AFRO 3578 syllabus.

Attendance

Participation at the face-to-face/synchronous meetings will amount to 10-15% of your grade. While attendance is very important, you will not get any grade towards participation simply because you never miss a class. A student whose quality of participation is superior could miss two/three meetings and still get an A. However, attendance is imperative and critical in order for students to participate and a student with excessive absences will see their grade adversely affected and their overall performance negatively impacted. Participation consists of active involvement in all the communicative activities that will take place in class. Additionally, there is no way to make up ?missed? participation opportunities. If you miss a class period, please arrange to meet with the instructor/TA during virtual office hours if you have any questions on material that you have missed.

Use of Camera during Synchronous Meetings

In the non-virtual world, a student cannot choose to turn off their face, so why should they online? In most virtual classrooms, students are turning their cameras off during lessons and in breakout rooms. This could be because a student feels embarrassed to be the only one showing their face, or because they are not paying attention. While it is the student's choice whether or not they turn on their cameras, showing your face increases productivity by keeping you focused, reduces a sense of isolation by creating more personal connections to others. It could be argued that forcing students to turn on their cameras is an invasion of privacy. While it is true that turning on your camera gives others a view of your surroundings, be aware of what is around you, and prepared to let others see.

Extra Credit / Questions & Answers Forum

It is normal to have many questions about things that relate to the course, such as clarification about assignments, course materials, or assessments. Please post these in the ?Questions & Answers? forum, which you can access by clicking the DISCUSSIONS link in the course navigation links. This is an open forum, and you are encouraged to give answers to help each other. For the first clear and comprehensive answer provided to each question, the answering student can expect to receive one (1) extra credit point for participation (up to three (3) points maximum to be tallied at the end of the semester).

Netiquette - Rules of Online Communication:

Read with Respect:

Your classmates come from diverse backgrounds and life experiences. They may share beliefs and ideas that may not be agreeable with your own beliefs. Understand where they are coming from and Give them the benefit of the doubt.

Think, before Posting:

Your responses must be constructive, intentional, and well-articulated. Review your responses to ensure that you've conveyed exactly what you intended. Profanity and derogatory remarks directed at your instructor and classmates is unacceptable and will not be tolerated.

Refrain, from Yelling:

All caps (?I'M YELLING AT YOU?) and exclamation points (?Give me a break!!!?) can be misinterpreted as intense anger or humor without the appropriate context.

Mindful, your/others Privacy:

In a professional environment try to keep personal information private. Get permission before you use emails, pictures, videos for any content that is shared in class.

Use Humor and Sarcasm, Sparingly:

Be cautious when using humor or sarcasm as tone is sometimes lost in an email, chat or discussion post and your message might be taken seriously or sound offensive.

Grading Policies

1. Class Participation (25 %). Your participation at face-to-face and synchronous meetings will be evaluated based on your preparedness for class through prior engagement with the assigned readings/viewings. Overall, you will earn credit for your willingness to offer answers to questions asked in class and to contribute to a positive class atmosphere. Your responsiveness, enthusiasm and active role in promoting intellectual exchange, eliciting your peers' understanding of the course material, etc., will all be considered evidence of your readiness for class as well as consistent engagement with the assigned readings/viewings outside of classroom. Therefore, I encourage you to eagerly share your opinions, remarks, and ideas concerning issues discussed in class. Please also endeavor to refer to concrete supporting examples from the course materials and other credible sources, where necessary. Participation and preparation are evaluated as follows:

A/A-: student makes frequent unprompted contributions (questions, comments, answers) to each class discussion, engages fully in debates and other activities, and contributions demonstrate excellent preparation and solid understanding of the material;

B+/B/B-: student makes frequent contributions to discussions, engages well in debates and other activities, and contributions demonstrate good preparation and good understanding of the material;

C+/C/C-: student makes regular contributions to each class discussion, engages in debates and other activities, and contributions demonstrate some preparation and understanding of the material;

D+/D: student rarely makes contributions to class discussions, rarely engages in debates and other activities, and contributions do not demonstrate adequate preparation and understanding of the material;

F: student does not contribute to class discussions, does not engage in debates and other activities, and contributions do not demonstrate preparation and understanding of the material. Postings on the discussion forum will also count towards your participation grade. Every week, several prompts will be posted on canvas in order to guide your viewing/reading and to help you reflect on the major points in the assigned material. Not all prompts will require online discussion. When directed, however, you will respond, offer queries or comments to that week's prompt and engage in threaded conversations with other postings already on the wall. Your postings need not be extensive or voluminous. However, they should be or finely detailed to specifically answer the prompt question. In general, I expect no more than 150 words for each response. A baseline for your comments will be the ability to offer insightful reflection on the material under discussion. Beyond responding to the prompt, you are encouraged to help with community building by showing interest in what others are discussing. Therefore, students should respond to at least one comment on the wall. The response should go beyond superficial statements such as "I agree" or "good job". You may, of course, chose to expand on another posting not merely by rephrasing but by offering insightful, value-add information that illuminate your peers' posts.

Overall, your response to the prompt question and to your peers' postings should display evidence of thoughtful engagement with the material. I also typically do not accept posts after the forum has closed because, I promise you, no one is coming back to a closed forum, and because engagement is really the key here

2. Writing Assignments (50%): From time to time, you will be called upon to demonstrate knowledge and understanding of the course material through short questions and summaries based on the assigned readings/viewings, assigned during the class period on which they are scheduled. These assignments will require you to write between 150 and 300 words in response to each prompt. Note, however, that the word count is indicative, not exact. These will be timed assignments, to be done during the class period for which they are scheduled. The assignments will assess your understanding of the material covered in assigned readings, viewings, class discussions, and lectures. While the assignments are open book/open notes, meaning that you are free to use any resources from class, a thorough grounding in the material before the opening of the exams on Canvas is a requisite for successful completion of the exams. Note, however, that no resources outside of the course readings/viewings may be used. Furthermore, the exams are strictly individual endeavors. Therefore, students may not share study notes or summaries of the lecture content and NO communication with any other human is allowed in any form (either real-time communication or delayed form). Note, too, that students are required to use their own words and phrasing instead of cutting and pasting from course material. In an effort to help students focus and prepare discussion prompts will be embedded within each of the course modules. A useful way to prepare therefore will be to refer to these prompts, as well as to lecture notes and assigned readings. Late timed exams will be penalized a one grade notch (e.g., B- to C+) for each fifteen minutes following the close of the Canvas course portal. No work will be accepted more than an hour past closing time.

3. Final Report (25%): Students will submit a 5-6 page (typed and single-spaced) essay in which they will critically assess the role of the technologies discussed in AFRO 3578 in enhancing artistic and socio-political expression in sub-Saharan Africa as explored in course readings/viewings. Among questions that the paper should seek to answer are the following: what role has the radio (or the cellphone, or the Internet, etc.) played as a venue for artistic and socio-political expression in the country (or countries) examined in AFRO 3578? In other words, what is the artistic and socio-political significance of these media, and what social transformations have resulted from the artistic and technological innovations? What challenges, conflicts, or problems might have hindered the dissemination of the artistic production process, or alternatively, what socio-cultural, economic and/or political impact might have resulted from the artistic expression? What might be the benefit of some media over other modes (written vs. oral, for instance) in helping convey ideas and information? What is the science or technology behind the invention of at least one of these media? In your critical analysis, be sure to provide an historical framework to understand the artistic and political aspects, and to explain the intersection of changing geopolitical, artistic, gender and technological forces. The last page of the final report should include a discussion of your experience in AFRO 3578. This is a reflective piece. Therefore, the tone will be informal yet confident and authoritative; engaging, but not colloquial; structured and consistent, yet not casual. Here, students are asked to respond to the course by discussing the ways in which the focus of the course relates to them and their scholarly development including the ways they will apply what they have learned in this course to their future career or interactions with others. In other words, what have you learned in AFRO 3578 and what is its value to you and/or its impact on your work. In other words, what is the applicability of what you have learned to the outside world? What is its relevance to

society?

The final grade will be determined as follows:

- Class participation	??????????..	25%
- Writing Assignments	??????????..	50%
- Final Report	??????????..	25%

Your final grade will be determined by the percentage of score earned:

A (94-100%)	A- (90-93%)	B+ (87-89%)	B (83-86%)	B- (80-82%)
C+ (77-79%)	C (73-76%)	C- (70-72%)	D+ (67-69%)	D (60-66%)
S (70 % & above)				

Generally the scale is not curved. If you find that you are having trouble with any part of the course, please see the instructor early in the semester.

University Policies

Student Conduct Code

The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community.

As a student at the University you are expected to adhere to Board of Regents Policy: Student Conduct Code. To review the Student Conduct Code, please see:

https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_student_conduct_code.pdf

Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach and/or a student's ability to learn." The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.

Scholastic Dishonesty

You are expected to do your own academic work and cite sources as necessary. Failing to do so is scholastic dishonesty. Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.

(Student Conduct Code:

https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_student_conduct_code.pdf)

If it is determined that a student has cheated, the student may be given an "F" or an "N" for the course, and may face additional sanctions from the University. For additional information, please see: <https://policy.umn.edu/education/instructorresp>.

The Office for Community Standards has compiled a useful list of Frequently Asked Questions pertaining to scholastic dishonesty: <https://communitystandards.umn.edu/avoid-violations/avoiding-scholastic-dishonesty>.

If you have additional questions, please clarify with your instructor for the course. Your instructor can respond to your specific questions regarding what would constitute scholastic dishonesty in the context of a particular class, e.g., whether collaboration on assignments is permitted, requirements and methods for citing sources, if electronic aids are permitted or prohibited during an exam.

Makeup Work for Legitimate Absences

For take-home assignments, late work will be penalized one grade notch (e.g., B- to C+) for each day it is late. The weekend counts as one day. If you wish to avoid this penalty when you submit late work, please provide documented evidence of illness, etc. It is up to the instructor's discretion whether to accept late work after 3 days. Grades and grade-related concerns after the end of the semester will only be addressed via an official email account (umn.edu). Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate

athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. Documented absence due to illness, injury, surgery, death in the family, a family emergency should be reported to the Instructor with an appropriate written excuse immediately following your absence. For complete information, please see: <https://policy.umn.edu/education/makeupwork>.

Appropriate Student Use of Class Notes and Course Materials

Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see: <https://policy.umn.edu/education/studentresp>.

University Grading Scales

The University has two distinct grading scales: A-F and S-N.

A-F grading scale. The A-F grading scale allows the following grades and corresponding GPA points:

Grade	GPA	Points Definitions for undergraduate credit
A	4.000	Represents achievement that significantly exceeds expectations in the course.
A-	3.667	
B+	3.333	
B	3.000	
B-	2.667	Represents achievement that is above the minimum expectations in the course.
C+	2.333	
C	2.000	
C-	1.667	
D+	1.333	Represents achievement that meets the minimum expectations in the course.
D	1.000	
F	0.000	Represents achievement that partially meets the minimum expectations in the course. Credit is earned but it may not fulfill major or program requirements.
		Represents failure in the course and no credit is earned.

S-N grading scale.

The S-N grading scale allows for the following grades and corresponding GPA points:

Grade	GPA	Points Definitions for undergraduate credit
S	0.00	Satisfactory (equivalent to a C- or better)
N	0.00	Not Satisfactory

For additional information, please refer to:

<https://policy.umn.edu/education/gradingtranscripts>.

Sexual harassment, sexual assault, stalking and relationship violence

The University prohibits sexual misconduct, and encourages anyone experiencing sexual misconduct to access resources for personal support and reporting. If you want to speak confidentially with someone about an experience of sexual misconduct, please contact your campus resources including the Aurora Center, Boynton Mental Health or Student Counseling Services (<https://eoaa.umn.edu/report-misconduct>). If you want to report sexual misconduct, or have questions about the University's policies and procedures related to sexual misconduct, please contact your campus Title IX office or relevant policy contacts.

Instructors are required to share information they learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. This allows a Title IX staff member to reach out to those who have experienced sexual misconduct to provide information about personal support resources and options for investigation. You may talk to instructors about concerns related to sexual misconduct, and they will provide support and keep the information you share private to the extent possible given their University role.

https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_sexual_harassment_sexual_assault_stalking_and_relationship_violence.pdf

Equity, Diversity, Equal Opportunity, & Affirmative Action

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, membership or activity in a local commission created for the purpose of dealing with discrimination, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy:

https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_equity_diversity_equal_opportunity_and_affirmative_action.pdf.

Disability Accommodations

The University views disability as an important aspect of diversity, and is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

If you have, or think you have, a disability in any area such as, mental health, attention, learning, chronic health, sensory, or physical, please contact the DRC office on your campus (UM Twin Cities - 626.1333) to arrange a confidential discussion regarding equitable access and reasonable accommodations.

Students with short-term disabilities, such as a broken arm, can often work with instructors to minimize classroom barriers. In situations where additional assistance is needed, students should contact the DRC as noted above.

If you are registered with the DRC and have a disability accommodation letter dated for this semester or this year, please contact your instructor early in the semester to review how the accommodations will be applied in the course.

If you are registered with the DRC and have questions or concerns about your accommodations please contact your (access consultant/disability specialist).

Additional information: Twin Cities - <https://diversity.umn.edu/disability/>, drc@umn.edu)

Mental Health and Stress Management

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: <http://www.mentalhealth.umn.edu>.

Academic Freedom and Responsibility:

Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.*

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost. [Customize with names and contact information as appropriate for the course/college/campus.]

* Language adapted from the American Association of University Professors "Joint Statement on Rights and Freedoms of Students."

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Complaints Regarding Teaching/Grading

Students with complaints about teaching or grading should first try to resolve the problem with the instructor involved. Please note that no such discussion can be held at the beginning or end of class because of time constraints. Kindly, therefore, arrange to virtually meet with the instructor during a mutually convenient time. If no satisfactory resolution is reached through these venues, students may then discuss the matter with the Department Chair, Professor Yuichiro Onishi (ohni0001@umn.edu) 612-624-9847, who will attempt to mediate. Failing an informal resolution, the staff in the AA&AS departmental office will facilitate the filing of a formal complaint. Official U of M information on grading can be found at: <http://www1.umn.edu/usenate/policies/gradingpolicy.html>

Viewing/Reading Schedule

SEPTEMBER

Week One: September 5-11

Distribution & explanation of the syllabus followed by an introduction to the course; a brief survey of Sub-Saharan African artistic traditions;
(face-to-face meeting: Wednesday 09/07);

Week Two: September 12-18

Sub-Saharan African artistic traditions continued; eReserve Readings: ?How to Write about Africa? by Binyavanga Wainaina; ?On a Croc's Back, America-Bound? by Okey Ndibe; ?Weary Professors Give Up; Concede that Africa is a Country? by Laura Seay & Kim Yi Dionne; ? Problematic Terms?;
Film Excerpts to View Prior to Class Discussion:
?Binyavanga Wainaina: Rewriting Africa? <https://www.youtube.com/watch?v=qMODRFS2Pbc>
Africa: Episode One (Different but Equal) Lib.umn.edu;
Further eReserve Readings: ?What is Popular Culture? by John Storey;
(face-to-face meeting: Monday 09/12);

Week Three: September 19 - 25

The Cold War's African Battleground - eReserve Readings: ?Take the IMF off Life Support?; ? Cultural and Creative Industries Fuel Global Economy ?
Film to View Prior to Class Discussion:
The Big Sellout lc.elevator.umn.edu;
Further eReserve Readings:
?The Cold War? by Tsuyoshi Hasegawa in Encyclopedia of Global Studies (eds. Helmut K. Anheier & Mark Juergensmeyer);
?Globalization, Phenomenon of? in Encyclopedia of Global Studies (eds. Helmut K. Anheier & Mark Juergensmeyer);
?Structural Adjustment? by Tina Lynn Evans, in Green Politics: An A-to-Z Guide (eds. Dustin Mulvaney & Paul Robbins);
?Foreword? by Karin Barber ? hard copies at Wilson Reserves
?Introduction? Popular Culture in Africa: The Episteme of the Everyday by Stephanie Newell & Onookome Okome; hard copies at Wilson Reserves
(face-to-face meeting: Monday 09/19);

Week Four: September 26-October 02

From Colonial to Global eReserve Readings: ?The Politics of Language?; ?Griots & Griottes?;
Film Excerpts to View Prior to Class Discussion:
Africa: Episode Six (This Magnificent African Cake) 00:00 ? 20:00 min. ? Lib.umn.edu
<https://www.youtube.com/watch?v=OuUAPVFFCRQ>
<https://www.youtube.com/watch?v=irGk5PITLgk>
https://www.youtube.com/watch?v=J_fchAAAUSA
<https://www.youtube.com/watch?v=MWeR08O9YIg&t=107s>
<https://www.youtube.com/watch?v=Jy-efxk-MSU>
<https://www.youtube.com/watch?v=5Kvs8SxN8mc>
?Poyi! Bamana Jeli Music, Mali & the Blues? by Lucy Duran: <https://faculti.net/poyi-bamana-jeli-music-mali-and-the-blues/>
Mali: <https://www.bbc.com/news/av/world-africa-21147192>
Further eReserve Readings:
?Women's Oral Genres? by Mary E. Modupe Kolawole;
?The Language Question? by A. Keith Booker;
(face-to-face meeting: Monday 09/26);

Week Five: October 03 ? 09

Introduction to African Popular Music; Lyrics to Review: ?Génération sacrifiée?; ?Kouyou?; ? Orphelin?; ?Rêve d'enfance?; ?Tébé?
Film Excerpts to View Prior to Class Discussion
Africa... States of Independence - Ivory Coast;
Emmanuel Akyeampong on Africa's 21st Century - <https://vimeo.com/223193302>
Further eReserve Readings:
?A Generation of Orphans: The Socio-Economic Crisis in Côte d'Ivoire as seen through Popular Music? by Anne Schumann;
?Youth in Africa: Rebels without a Cause but not without Effect? by Stephen W. Smith;
(face-to-face meeting: Monday 10/03);

Week Six: October 10 ? 16

African Popular Music Cont.; eReserve Readings: ?Foreword: Retracing Kenya's Songs of Protest? by Maurice Makoloo; ?Unbwogable? Lyrics;
Film Excerpts to view prior to Class Discussion:
History of Rwanda - <https://www.youtube.com/watch?v=RphYwV91MN4>
Hotel Rwanda: <https://www.youtube.com/watch?v=2x8UzELvKIY>
Hotel Rwanda: <https://www.youtube.com/watch?v=3m5qx7JMpOI>
RTLM <https://www.youtube.com/watch?v=VNbUeLnxQEI&t=4s>
Hal Turner: https://www.youtube.com/watch?v=t_7cBwfc5w
Further eReserve Readings:
?Daniel Branch. Kenya: Between Hope and Despair, 1963-2011? by Ike E. Udogu;

"Making Violence Ordinary: Radio, Music and the Rwandan Genocide? by Jason McCoy;
 ?Popular Music, Popular Politics: Unbwogable and the Idiom of Freedom in Kenyan Popular Music? by Joyce Nyairo & James Ogude;
 ?To the Beat of a Hit Song: The New Kenya Sends Spirits off the Chart? by Marc Lacey, The New York Times, February 16, 2003
 (face-to-face meeting: Monday 10/10);

Week Seven: October 17 ? 23 - (face-to-face meeting - Monday 10/17)

Week Eight: October 24- 30 - (face-to-face meeting - Monday 10/24)

Week Nine: October 31- November 06

Media Technologies & African Popular Cultures eReserve Readings:

?What is Popular Culture?? Notes;

?African Popular Culture? Notes;

Film Excerpts to View Prior to Class Discussion:

Africa's youthful population seen as an asset and also a liability

<https://ntv.nation.co.ke/news/2720124-4864652-1025uhq/index.html?platform=hootsuite>
 (synchronous meeting: Wednesday 11/02);

Week Ten: November 07-13

African Popular Cultures & the Politics of Gender; eReserve Readings: ?Literature, Feminism and the African Woman Today? by Ama Ata Aidoo;

Film Excerpts to View Prior to Class Discussion:

Are you a feminist? <https://www.youtube.com/watch?v=fcapO8EsKM8>

Adichie https://www.youtube.com/watch?v=hg3umXU_qWc

Nzinga: https://www.youtube.com/watch?v=siCT-3I_GDE

Dora Milaje: <https://theglowup.theroot.com/digging-the-dora-milaje-then-love-the-dahomey-women-wa-1823114028>

<https://www.smithsonianmag.com/videos/category/smithsonian-channel/how-african-female-ex-slaves-became-agooji-w/>

The Hunting Ground <https://www.youtube.com/watch?v=GBNHGi36nIM>

The Invisible War: <https://www.youtube.com/watch?v=3fBaFQk6aE0> (2.5 mins.)

Private Violence: <https://www.youtube.com/watch?v=lp6gCadKY8o> (3.3 mins.)

Birthright: A war Story <https://www.youtube.com/watch?v=H4heeJGmN8o>

Weinstein, etc: <https://time.com/5015204/harvey-weinstein-scandal/>

Further eReserve Readings: ?Bringing African Women into the Classroom: Rethinking Pedagogy and Epistemology? by Obioma Nnaemeka;

(synchronous meeting: Wednesday 11/09);

Week Eleven: November 14? 20

Introduction to Sub-Saharan African Popular Cinema; eReserve Readings: "Look, I am not Francophone" by Newton Aduaka;

Film to View Prior to Class Discussion

?Welcome to Nollywood? - https://www.youtube.com/watch?v=K1_Of4UfLlK&t=1s

?How Nigeria's Nollywood Became A Multi Billion & World 2nd Largest Film Industry?

<https://www.youtube.com/watch?v=fwo0ImSEF-M&t=11s>

Further eReserve Readings: "I could go to Hollywood, Where it's Dog Eat Dog, or I Could Stay in South Africa, Where it's Dog Eat Nothing" by Zola Maseko; ?Nollywood was actually a reaction by people who had nothing to do with film? by Jahman Anikulapo;

Nollywood Babylon lc.elevator.edu
 (synchronous meeting: Wednesday 11/16);

Week Twelve: November 21- 27

Introduction to Comics & Graphic Novels; eReserve Readings:

Film to View Prior to Class Discussion

Supa Modo (74 mins.);

Just a Band Ha He ?Makmende? https://www.youtube.com/watch?v=_mG1vIeETHc

Further Viewing: White Scripts and Black Supermen: Black Masculinities in Comic Books (55 mins.);

Further eReserve Readings: ?Liberating Bicentennial America: Imagining the Nation through TV Superwomen of the Seventies? by Jennifer S. Clark;

?Panthers and Vixens: Black Superheroines and Sexuality in Contemporary Comic Books? by Jeffrey A. Brown;

(synchronous meeting: Wednesday 11/23);

Week Thirteen: November 28 ? December 04

Introduction to Digital Media: eReserve Readings: ?Emergent African Digital Identities: The Story Behind 'Africa is a Country'? by Sean Jacobs;

Films to View Prior to Class Discussion

Afro@Digital;

Further Viewing: Lo and Behold, Reveries of the Connected World;

Further eReserve Readings: "Challenging Humanitarian Communication: An Empirical Exploration of Kony 2012" by Johannes von Engelhardt & Jeroen Jansz.

(synchronous meeting: Wednesday 11/30);

Week Fourteen: December 05 ? 11

Technologies of the Voice: Voices of the Future: eReserve Readings: ?The Radio in Africa?
https://www.bbc.co.uk/worldservice/specials/1624_story_of_africa/page17.shtml ?How Radio Works?: <https://electronics.howstuffworks.com/radio.htm#pt8>
 ?Radio?: <https://www.pcmag.com/encyclopedia/term/radio>
 Radio Systems Engineering by Steven W. Ellingson (pp. 1?4);
 Film Excerpts to view prior to class discussion:
 Who invented the radio: <https://moviecultists.com/who-invented-radio-communication>
<https://now.northropgrumman.com/you-can-thank-guglielmo-marconi-for-your-favorite-wireless-devices/>
 Further eReserve Readings: ?Information Communication Technologies for Gender and Development in Africa The Case for Radio and Technological Blending? by Christobel Asiedu; (synchronous meeting: Wednesday 12/07);

Week Fifteen: December 12-18

Technologies of the Voice: Voices of the Future: eReserve Readings:
 ?Who Made That Cellphone?? by Kennedy Pagan, The New York Times, 15 March 2013, p.19
 ?Mobile Phones for Development and Profit: A Win-Win Scenario? by Rohit Singh;
 Film Excerpts to view prior to class discussion:
 History of the cellphone - <https://www.youtube.com/watch?v=nrdNdprcYIs>
https://www.youtube.com/watch?v=IV1js6_mMoE
 Mpesa - <https://www.youtube.com/watch?v=UPhStME3f98>
<https://olc.worldbank.org/content/transforming-peoples-lives-mobile-money-kenya>
<https://www.youtube.com/watch?v=QKjofAUhSso>
 Further eReserve Readings: ?Information Communication Technologies for Gender and Development in Africa: The Case for Radio and Technological Blending? by Christobel Asiedu; ? Africa?s Technology Futures: Three Scenarios? by Dirk Swart; (synchronous meeting: Wednesday 12/14);

Wednesday 21: Final Report due on Canvas

Updates, Changes, Modifications and/or Revisions:

The instructor reserves the right to make changes in this schedule to facilitate student learning. Any changes in the schedule will be communicated to students in advance. This syllabus is available in alternative formats upon request.

Old: Spring 2020

Instructor : Professor Njeri Githire

Office : 848, Social Sciences Building

Office Phone : 612-624-9847 (main office) / 612-625-1687 (direct) Office Fax : 612-624-9383

Office Hours : by appointment

Mailbox E.mail Class

: 810, Social Sciences Building

: Course web

: M/W 11:15a.m-12:30p.m in 435 Blegen

the internet ? as the everyday expressions of modern African identities.

3 credits

AFRO 3578 Arts of Africa

Important: It is the students? responsibility to read the syllabus, make certain that they understand it, and observe the guidelines/requirements/specifications contained here-in.

Course Description: Welcome to AFRO 3578! This course

As sites where the tensions, frictions, collisions and notably, the productive creativities of the local and the global are circulated,

negotiated and contested, African popular cultures provide insights into a unique and increasingly crucial facet of contemporary African artistic practice as critical intervention. The course is designed on the premise that Africans of all social strata and lifestyles are strategic and deliberate consumers of popular cultural forms, generated within local cultures as signifiers of larger social, political, and economic processes.

AFRO 3578 underscores the role of popular cultures as public/private sites of power's ideological and material (re-) production, contestation, or transformation. It considers creative practices as sites of both resistance and accommodation;

Through our discussion of

Course Objectives: ?

? ?

? Examine the ?

?

?

? ?

explores popular art practices and

representations ? mediated through the lens of television, radio, popular cinema, sequential art, and

In light of prevailing studies which sometimes end up naively celebrating

agency and resistance,

of creative adaptation, innovation

and resilience.

communication technologies and their role in transmitting

artistic and political ideas beyond the confines of dominant discourses and established

institutions,
 we will evaluate the interface of technology and sociocultural shifts.
 Identify key debates and processes around African popular cultures;
 Invoke and reveal the "other" Africa that is hardly captured on the radar of postcolonial literary and scholarly establishment;
 Contribute towards a richer and fuller understanding of public spheres in Africa;
 gendering of specific popular forms, their role in hegemonic formations, as well as their subversion in resistant practices and discourses;
 Spotlight the liberalization of the media sector in the post-Cold War period, including its challenge to the invasion of daily life by state media and surveillance systems;
 Reflect on prevailing narratives about technology in Africa as a history of transfer rather than indigenous invention;
 Understand the increasingly important role of technology in the development, production and consumption of art and culture in Africa;
 Consider the impact of modern technologies on African identities and cultural values;
 Analyze how medium-specific inequities in terms of access, literacy, and cultural bias, both within and between societies across the continent inhibit civic engagement;

Course Web

This course is provided with a Canvas course web site onto which class notes, course guidelines, announcements and other helpful information will be posted. Students are required to log on to the course web site on a regular basis and to familiarize themselves with the information and content therein. Students will be held responsible for any information defined in announcements and other formal communications on the course web. Furthermore, all course-related email communication will be conducted via the Canvas course web. Students who experience problems logging onto Canvas should contact the University of Minnesota technology helpline, Tel: 612-301-4357 / help@umn.edu

Material on Course Reserve/Course Web/World Wide Web

Students will be expected to download material available electronically on the library course reserve or on designated web sites for reading on days specified in this syllabus. All reading is required in order to pass the class and students' knowledge of this material will be tested in writing exercises, in-class participation and any other examinations. The web links provided here have been tested and proven reliable. Should you fail to access a link, however, please inform the instructor as soon as possible. Students who experience problems downloading/printing electronic reserve material should log off and log on again to print each different article. If that does not work, they should change their browser (from Mozilla to Internet Explorer or vice-versa). If that still does not work, please contact the University of Minnesota technology helpline, Tel: 612-301-4357

Important: Required reading/viewing means that all material must be read or viewed with attentive interest. Here are some questions whose answers I would like you to consider as you read/view the assigned material: What would you say

new?

you come to class with remarks/

remarks/

assumption is that you have read/viewed the material and tried to engage with it prior to coming to class. No student can hope to achieve an average grade in this class without regular and consistent preparation outside of the classroom, as well as completion of all of the assignments herewith. Please note that students are required to bring the assigned articles/books to class for analysis, discussion and in-class reference. Printing services are available in room 860, Social Sciences building between 8:30 am and 4:30 pm.

Notes and Note-Taking:

excel at teaching you something It is strongly advised that

course material. Special note will be made of Again, the

Students will need a binder to hold various handouts and for note-taking throughout the semester;

Films:

Please note that the instructor will show films in class on days stipulated on the syllabus. If you miss class on a day when a film is scheduled, you may arrange to view it at 204 Walter Library, 117, Pleasant Street S E., Tel: 612-624-1584. Students may also be expected to view films on reserve at the Walter Learning Resources Center or on designated websites. All viewings are required in order to pass the class and students' knowledge of this material will be tested in writing assignments, in-class participation, etc. Note that while two or more copies of a film on reserve may be available, the actual access to the film will be based on a first-come, first-served basis. Should you be informed that a film is unavailable, however, check with the desk attendants at Walter to ensure that all copies are

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fascinated, impressed, struck you ... or piqued your

interest the most about the topic discussed

? What was most familiar to you?

What did you know the least about the society presented in the material?

should indicate a reasonable engagement with the

Did the material

Can you provide some examples to substantiate your answer here?

questions which will serve as a starting point of the discussion and

questions shared to the class and which help pursue meaningful discussion.

indeed in use. Problems with online access and technical issues should be addressed to the U of M 24/7 technology helpline, Tel: 612-301-4357. Note that Walter Smart Learning Commons provides a group viewing room, which is a great option if a group wants to watch the film together. The room should be reserved ahead of time by going to:

<https://www.lib.umn.edu/media/mediaviewingroom>

CLE Requirements:

AFRO 3578 is designed to meet the Council of Liberal Education's requirements of Arts & Humanities Core and Technology and Society Theme

Arts & Humanities Core

AFRO 3578 begins by identifying popular cultures as practices of intellectual and especially artistic activity, that is, as the by-product of 'conscious use of skill and creative imagination especially in the production of aesthetic objects' (Webster's New Collegiate Dictionary). As practices whose principle function is to signify, to produce or to be the occasion for the production of meaning, popular cultures are symbolic or expressive forms through which people communicate important messages about their culture both to themselves and to outsiders. Accordingly, through a detailed analysis of film excerpts, musical lyrics, and other artistic representations, students will develop an understanding of the way that artistic discourse constructs and forwards particular meanings. For instance, our critical engagement with Nollywood films' aesthetics, styles and genres, will serve to illustrate how Nollywood contributes to the ongoing evolution of popular cultures, with an emphasis on how artistic discourse shapes public spheres and societal ideals. We will further reflect on the deeper cultural significance of the metaphors, imagery and other figurative tools that Nollywood directors deploy, as well as investigate the intersections of media and artistic practices. An example of one such Nollywood films is *Confusion Na Wa*, a 2013 dark comedy about a group of strangers whose fates become intertwined over the course of 24 hours. At the heart of the film's intrigue is a phone found by two petty criminals. Having read through the phone's contents, the two decide to blackmail the owner, who is having an extramarital affair. The title of the film comes from a line in Nigerian musician Fela Kuti's classic track *Confusion*. Renowned worldwide for his Afrobeat musical style – a fusion of psychedelic rock, jazz, funk and West African drums – Fela was also an influential political activist. Unpacking the film's veiled allusions helps students appreciate the cultural and historical context out of which the film arises.

Indeed, references to – mirror the thematic circularity of the film (all characters are interconnected through the cellphone) as well as its structural circularity (the film begins at the end). Expounding on the symbolism of the backstories that are interwoven in the film's fabric serves to decode the role of the cellphone as a potent social force: a tool of communication but also the symbol of a modernism that can be individualistic and alienating. Here, then, the diversified core and the designated theme intersect and radiate from each other. Whilst the themes of the film are very serious, however, humor plays an important role too. Humor is intentionally used to build sympathy as well as support for characters, thereby heightening the sense of injustice as the film propels viewers towards a shattering climax.

An example of a song that illustrates the process of creative experimentation is the 2002 song entitled 'Unbwogable' by the Kenyan duo GidiGidi MajiMaji. This song was so popular in

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Through the film's subtext, we further investigate the place of popular culture in a globalized world, where images and ideas fuse in an unexpected patchwork design. Thus, while the film's title is a nod to Fela Kuti, the film director likewise uses the title of one of the crucial songs in Walt Disney's 1994 feature animation, *The Lion King* to structure the film's intrigue. 'The Circle of Life'

the lead up to Kenya's presidential elections that *The New York Times* featured a full article about it on 16 February 2002. In class, we will read articles that help us understand the political climate and popular sentiments that underlay the rise into prominence of this song in the Kenyan psyche and cultural legacy. We will also analyze the song's lyrics in a bid to understand how the linguistic medium and creative process were central to the song's popularity. We will also seek to understand the intersections of radio and music and more specifically, how censorship of airwaves had the unintended consequences of propelling 'Unbwogable' to the status of an anthem.

Most of the popular art forms/artistic productions explored throughout the semester articulate the pervasive socio-economic, political, and institutional crises as an intergenerational struggle that establishes an analogy between national and familial dynamics. Accordingly, we will endeavor to analyze how tropes of familial ties are mapped onto the national terrain. While some art forms/artistic productions espouse an oppositional stance vis-à-vis the generational rift, we will unpack the lyrics of 'Unbwogable' to understand how GidiGidi MajiMaji empower their message by drawing inspiration from their 'elders.' Through the analysis of film, music, television dramas and other popular cultural products, we will consider how questions of power, identity, protest, nation-building, citizenship and ideology are central to artistic practice.

Technology & Society Theme

The course specifically analyzes works produced during the critical thirty years beginning 1990 to the present time, as the end of the Cold War jolted authoritarian regimes into adopting multi-party politics and democratic reforms. AFRO 3578 underscores the role of the radio as an oral medium amenable to the cultures of Sub-Saharan Africa. Indeed, the radio remains the most dominant medium among all media on the continent. AFRO 3578 considers how the integration of phone-in sessions in radio broadcasting in vernacular or mother tongues

the synergy of mobile telephony and private FM radios in the mid-2000s ? to a large extent ? brought the ordinary person to the center of national life and discourse. The emergence of commercial FM radio stations and diverse call-in programs gave new meaning to the power of the mobile phone and the ordinary citizen. The cellphone, as a new popular media form brought new dynamics in the country's audience-scapes, altering how the radio relates to audiences and how audiences view themselves. AFRO 3578 undertakes an appraisal of the cultural resurgence and identity formation that ethnic radio stations have brought about. We will consider how the technologies of the voice (FM radio and cellphone) provide a platform and resource for the (re)imagining of new cultural communities through shared languages and local dialects, as well as through oral and musical traditions that people identify with locally. We will look at how popular cultures occupy a pivotal position between the rural hinterland and the metropolitan counties. In our interrogation of popular culture as a vibrant industry that draws inspiration from communal memory, shared experiences and public concerns, we shall highlight the role of popular radio and television dramas containing informal sketches about the spread and prevention of HIV/AIDS.

to nurture a fan culture that draws from shared ethnic identities and local definitions of place. created innovative ways

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Arguably,
Another section of the course focuses on popular cinema and its function in society. We will consider the role of popular cinema as a marker of change with regards to issues related to gender and sexuality, as well as with leisure activities. We will interrogate the potential of popular cinema to affect the viewer in markedly different ways than that of celluloid film, as well as study the inter-textual relationships between popular cinema and other forms of popular culture. We will specifically look at the Nigerian popular film industry, or the Nollywood phenomenon. Nollywood reflects access to technological tools of cultural production and subsequently, to the democratization of access to culture. New expressive film techniques ? that are at the heart of Nollywood's emergence and

The documentaries Nollywood Babylon and Lo and Behold, Reveries of the Connected World provide the best evidence of course material that I will be using the help build students' understanding of the science and engineering behind the technology addressed (in this case, cinema and the internet respectively). A good layperson's explanation of the science and technology behind radio and T.V transmissions may be found in Broadcasting in America: A Survey of Television and Radio by Sydney W. Head (with Christopher H. Sterling, 1982, 4th Edition: p. 35-65). It is my opinion that assigning students this reading is not necessary. Rather, I will summarize the main arguments in power-point format and present them to the students at the beginning of the relevant modules.

Grading Policies

In an effort to ensure fairness, objectivity, and impartiality ALL written work will be graded anonymously. Students are expected to write the first five digits of their student ID at the top right hand corner of their papers. Next to the ID number students will write the first letter of their last name and enclose it in brackets. Please include the AFRO 3578 designator on your assignments.

1. Class Participation (30 %): The course format being discussion based, class participation is an important element of your final grade and students are expected to come to class having prepared the readings assigned on any given day. More than being capable of formulating eloquent arguments and passionate opinions, students are encouraged to draw from the course content so as to be able to relate and to communicate their understanding of the African world in its complexity. Obviously, the

comfort vis-à-vis the course material might be,

. Furthermore, you are expected to be engaged, present, and prepared for class at all times. Structured classroom discussion and short in- class writing assignments will form part of this grade. At the end of the semester I generally bump up

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innovation -- capture and resonate with an audience whose particular modes of reception have migrated from movie theatre to emerging and converging digital platforms such as streaming, social media and internet movie downloads. The industry's ability to eschew foreign funding buttresses

ideals of independence and self-sufficiency that cannot be easily measured or quantified. We will

also highlight the role of female directors as issues pertaining to women and technology are crucial.

After all, gendered and raced constructions of technology present it as white and masculine. Accordingly, we will consider how some women filmmakers have gained access to commercial markets by using popular film genres.

The last section of the course will focus on the growth and development of the internet in Africa. Most of the discussions around the internet in Africa focus on issues of lack with regard to

access, literacy and usage. These shortcomings are seen as significantly reducing the transformational power of the internet in Africa, including its potential contribution to development.

However, these issues must be countered against the celebratory aspects of the internet, whose rapid growth is attributed to the expansion of mobile networks and availability of affordable smart phones.

More than all the other media discussed in our class, the internet has polarized opinion in its overwhelming pervasiveness and predominance in people's lives. The internet's overwhelming onslaught of often stressful information has raised concerns that have been at the heart of internet's

very existence. But the internet has been crucial in disrupting the highly policed public space as

online moderators tend to be more lax. Overall, then, AFRO 3578 endeavors to account for the ways

that technologies have changed the template of popular arts in contemporary Africa. What has happened to human creativity with the invasion of technology in daily life and penetration of the

human into the digital world of machines?

course caters to learners with different levels of knowledge and experience in the area of the course

content. Whatever your level of

you are expected to

share in class the insights you gain from course readings, etc

to the next grade those students who are on the bubble grade-wise and who have regularly attended class and have been active and engaged participants throughout the semester. Please note that attendance will be taken for administrative purposes only and will have no direct impact on grades. Accordingly, no credit will be awarded for attendance. There is, therefore, no requirement that you write to the instructor asking to be excused for absences. Nonetheless, even though students are not graded for attending class, you are requested to refrain from tardiness of five minutes or more, or leaving class before the end of the class period (even during viewing of films). It is distracting, disruptive, annoying, and irritating to other students when students arrive late, after class has begun, or disappear and reappear at random while class is in progress. If you are late, or if you absolutely have to absent yourself during class, kindly do it as quietly and as discretely as possible. If the same person repeatedly exhibits this type of behavior, a one grade notch (e.g., B- to C+) penalty for each day in question will be applied to their final grade. Please turn off your cell phones and computers during class. Students unable, unwilling or uncomfortable with note-taking by hand may record class lectures solely for personal use only in study and preparation relevant to AFRO 3578. These recordings may not be shared with any other person registered or not in AFRO 3578. As sources whose usage is regulated by policies specific to academic conduct and scholastic integrity, these recordings must be destroyed at the end of the academic session for which they are intended. Students are also requested to avoid dozing in class, browsing the Web, engaging in online transactions unrelated to the class, and/or doing any other private work during class lectures. Students who exhibit this behavior will be penalized with a disciplinary ?F? grade. Please leave the last row of seats empty except during in-class writing and group exercises.

2. Reading/Viewing Summary & Questions (5 %): From time to time, short questions and summaries based on the assigned readings/viewings will be assigned in class or as take-home assignments. The assumption being that students engage with the assigned text/film prior to class, these assignments will be both announced and unannounced. Because the primary goal of this activity is to determine whether the basic material of the course is being read consistently and seriously, there will be NO make-up for these assignments. Students who present a valid justification for missing class on all the days on which the assignments are given will not be penalized for missing these exercises. Documented absence due to illness, injury, surgery, death in the family, a family emergency should be reported to the instructor with an appropriate written excuse immediately following your absence. Absences may also be excused for the observance of a religious holiday or for participation in university-sponsored events. There are NO exceptions to this rule. For clarity, the following are not considered excusable absences: sorority or fraternity events, travel, concerts, sporting events, another class, taking or studying for an exam, meetings, oversleeping, or job interviews.

3. (40%): Students will

These will be blue-book (closed-book) exams, to be done during the class period for which they are

scheduled. The exams will assess your understanding of material covered in assigned readings, viewings, class discussions, and lectures. Students must leave a vacant seat between them and the next occupied seat during all in-class exams.

4. Final Report (25%): In her ?Foreword? to African Popular Culture (2013), Karin Barber writes: ?Raymond Williams argued that it's not technology that drives social change but social change that determines not only how technological innovations are taken up but which aspects of them are developed at all. But as he emphasizes, the process is dialectical: the uses of media in turn help to reconfigure social forms. In Africa since the 1990s, new media have been massively adopted ? but in

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Exams:

be called upon to demonstrate knowledge and understanding of the

course material through two exams consisting of roughly 7-11 short answer questions each.

locally specific ways; in turn, categories of cultural production and social status have been transformed by changes in the mediascape? (xix). In consultation with the instructor, students will complete a research paper of 5-6 pages (typed and single-spaced), in which they will critically assess the role of one technology

the
Consultation on the project should be scheduled with the instructor to take place before or soon after spring break.

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in enhancing artistic and socio-political expression in Sub-Saharan Africa as discussed in course readings/viewings. Among questions that the paper should seek to answer are the following: what role has the radio (or the cellphone or the TV, etc.) played as a venue for artistic and socio-political expression in the country (or countries) of your choice? In other words, what is artistic and socio-political significance of your choice medium, and what social transformations have resulted from the artistic and technological innovations? What technological challenges, conflicts, or problems might have hindered the dissemination of the artistic production process, or alternatively, what socio-cultural, economic and/or political impact might have resulted from the artistic expression? What might be the benefit of your choice medium over other modes (written vs.

oral, for instance) in helping convey artistic ideas and work? What is the science or technology behind the invention? What is its ability to shape creativity, imagination, and collective futures?

In your critical analysis, be sure to provide an historical framework to understand the artistic and technological aspects and significance, and to explain the intersection of changing geopolitical, artistic, and technological forces.

The final grade will be determined as follows: - Class participation

- Reading/Viewing Summary & Questions

- Exams

- Final Report

..... 30% 5% 40%
..... 25%

Your final grade will be determined by the percentage of score earned:

A (94-100%) A- (90-93%) B+ (87-89%) B (83-86%) B- (80-82%) C+ (77-79%) C (73-76%)
C- (70-72%) D+ (67-69%) D (60-66%) S (70 % & above)

Make-up

Students may NOT retake any exam. Generally the scale is not curved. If you find that you are having trouble with any part of the course, please see the instructor early in the semester.

Please seek assistance as soon as possible to resolve the specific issues that may be preventing you from progressing as you would like.

University Policies

Academic Integrity

Each student is expected to do his/her own work. Academic dishonesty, including plagiarism, will not be tolerated and will be dealt with according to established University policy.

Scholastic Dishonesty

Scholastic dishonesty is defined by Student Judicial Affairs as "submission of false records of academic achievement; cheating on assignments or examinations; plagiarizing; altering, forging, or misusing a University academic record; taking, acquiring, or using test materials without faculty permission; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement." Scholastic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F or N for the entire course.

Plagiarism

Plagiarism occurs when students turn in work that is not their own. Plagiarism occurs when written work 1) fails to cite quotations and borrowed ideas from outside sources, including the World Wide Web and other student work, 2) fails to enclose borrowed language in quotation marks, and 3) fails to put summaries and paraphrases in the writer's own words. The definition of plagiarism was derived from Diana Hacker's A Writer's Reference, Fourth Edition. Boston: Bedford/St. Martin's, 1999.

Credits and Workload Expectations

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week necessary for an average student to achieve an average grade in the course. For example, a student taking 15 credits should require approximately 45 hours of work each week. The readings/viewings in this class entail exceptionally detailed and sophisticated analysis of course material describing realities that may be new and unfamiliar to many. Consistent and regular study outside of the classroom is a "must" in this class, an unavoidable requirement for success.

Disability Accommodations

Reasonable accommodations will be provided for students with disabilities on an individualized and flexible basis. Disability Services determine appropriate accommodations through

consultation with the student. See the instructor for information about contacting Disability Services or call DS Student Services at 612-626-1333.

Complaints Regarding Teaching/Grading

Students with complaints about teaching or grading should first try to resolve the problem with the instructor involved. Please note that no such discussion can be held at the beginning or end of class because of time constraints. Kindly, therefore, arrange to see the instructor during a mutually convenient time. The instructor may also set up mid-semester evaluations during which time students will be invited to evaluate the course and make any suggestions for improving teaching and learning. If no satisfactory resolution is reached through these venues, students may then discuss the matter with the Department Chair, 812 Social Sciences Tower, 612-624-8012, who will attempt to mediate. Failing an informal resolution, the staff in the AA&AS departmental office will facilitate the filing of a formal complaint. Official U of M information on grading can be found at:

<http://www1.umn.edu/usenate/policies/gradingpolicy.html>

Miscellaneous

The instructor's office hours by appointment provide the forum during which students' concerns will be discussed. Because another class is scheduled to meet in Blegen # 435 after AFRO 3578 only extremely pressing or critical issues of simple answer may be addressed after class (time permitting). Questions concerning issues not addressed in the syllabus may also be directed to the instructor via email. In an effort to privilege face-to-face contexts of interaction, email answers will be limited to short, straightforward and simple 'yes-no' type of questions unless the student is immobile or unable to move for documented reasons. The instructor will make a point of responding to students queries and concerns via Canvas email within 2-3 business days unless extraordinary circumstances dictate otherwise. The instructor will, however, not respond to questions fully addressed on the syllabus and in the handouts given regarding assignments, participation, final project etc., via email. For clarification on written material, concerns, and queries regarding material handed out and discussed at length in class, students will need to see the instructor as stipulated above. Students who miss class and wish to undertake a make-up of the lectures missed will need to schedule an appointment with the instructor as make-up lectures

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cannot be given via email. While the instructor will endeavor to post relevant announcements and class notes on Canvas, students are responsible for any up-to-date information missed while absent. Note too that while some reading assignments and written work may easily be made up after an absence, class interaction and its overall value is impossible to recreate in a make-up setting. Moreover, unless otherwise indicated, all written assignments must be submitted in portable document format (pdf) on specified electronic locations. Email attachments will NOT be accepted without express permission from the instructor. Late work will be penalized one grade notch (e.g., B- to C+) for each day it is late. The weekend counts as one day. If you wish to avoid this penalty when you submit late work, please provide documented evidence of illness, etc. It is up to the instructor's discretion whether to accept late work without documented excuse. Grades and grade-related concerns after the end of the semester will only be addressed via an official email account (umn.edu). Please note that I generally refuse to respond to emails that bear no salutations and closing signatures (properly addressed to a specific person and signed off by a particular person) because that is the characteristic of mass emails and junk mails which warrant no further action.

Reading/Viewing Schedule JANUARY

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Mon 20: Wed 22:

Mon 27:

Wed 29:

FEBRUARY Mon 03:

Wed 05: Mon 10: Wed 12:

MLK Holiday ? No Classes

Distribution & explanation of the syllabus followed by an introduction to the course; a brief survey of Sub-Saharan African artistic traditions;

Sub-Saharan African artistic traditions continued; eReserve Reading: 'How to Write about Africa' by Binyavanga Wainaina; ?

? by

;

From Colonial to Global: eReserve Reading: 'The Language Question' by A. Keith Booker; 'The Politics of Language'; 'Cultural and Creative Industries Fuel Global Economy ...';

The Cold War's African Battleground: eReserve Reading: 'The Cold War'; Film viewing in class: Liberia: America's Stepchild (90 min.);

Globalization, Free Markets & Neoliberal Economics; eReserve Reading: 'Structural Adjustment Policies'; 'Take the IMF off Life Support';

Definitions & Interpretations; eReserve Reading: 'Globalization'; Film viewing in class: The News Hour with Jim Lehrer: Explaining Globalization;

Definitions & Interpretations; eReserve Reading: 'What is Popular Culture' by John Storey; ? Foreword? by Karin Barber;

Okey Ndibe; 'Weary Professors Give Up; Concede that Africa is a Country

On a Croc's Back, America-Bound? by

Laura Seay & Kim Yi Dionne

?Problematic Terms?;

Mon 17:

Wed 19:

Mon 24: Wed 26:

MARCH Mon 02:

Wed 04:

Mon 09: Wed 11: Mon 16:

Wed 18:

Mon 23:

Wed 25:

Mon 30:

APRIL

Popular Culture, Youth Culture & Politics; eReserve Reading: ?Youth in Africa: Rebels without a Cause but not without Effect? by Stephen W. Smith; Film viewing in class:

<https://vimeo.com/223193302>

Africa & Technology: An Oxymoron or a True Possibility? eReserve Reading: ?Questioning Development Industry Attention to Communication Technologies and Democracy? by Karin Gwin Wilkins & Young-Gil Chae;

Exam # 1

Introduction to Sub-Saharan African Popular Cinema; eReserve Reading: ?Nollywood was actually a reaction by people who had nothing to do with film? by Jahman Anikulapo; Film viewing in class: Nollywood Babylon (74 min.);

African Popular Cinema continued; eReserve Reading: ?The Pan-Africanism we have: Nollywood's invention of Africa? by John C. McCall;

The Nollywood Phenomenon continued; Stream access viewing: Confusion na wa; eReserve Reading: ?Film Production as a ?Mirror of Society?? by Claudia Böhme;

Spring Break ? No Classes Spring Break ? No Classes

Sub-Saharan African Popular Cinema continued; eReserve Reading: ?Kenya's Technology Evolved. Its Political Problems Stayed the same? by Nanjala Nyabola; Film viewing in class;

Faces of Africa: Jomo Kenyatta (30 min.);

Sub-Saharan African Popular Cinema continued; Film viewing in class; Soul Boy ? 60 min.

eReserve Reading: ?It's our Turn to Lead: Generational Succession in Hawa Essuman's Soul Boy (2009)? by Jacqueline Ojiambo;

Introduction to African Popular Music; eReserve Reading: "Making Violence Ordinary: Radio, Music and the Rwandan Genocide? by Jason McCoy; Film viewing in class: Hotel Rwanda (122 min);

African Popular Music continued; eReserve Reading: ?Heshimu Ukuta Local Language Radio and the Performance of Fan Culture in Kenya? by Peter Tirop Simatei; Film viewing in class:

Something Necessary (85 min);

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African Popular Music & the Politics of Gender;

Feminism and the African Woman Today? by

Genres? by Mary E. Modupe Kolawole;

eReserve Reading: ?Literature, ?Women's Oral

Ama Ata Aidoo;

Wed 01:

Mon 06: Wed 08:

Mon 13: Wed 15:

Mon 20:

Wed 22: Mon 27: Wed 29:

MAY Mon 04: Wed 13:

Exam # 2

Comics & Graphic Novels continued; Film viewing in class: Supa Modo (74 mins.);

Comics & Graphic Novels conclusion; Introduction to Transnational TV Series; eReserve Reading: ?Popular Culture and Public Space in Africa: The Possibilities of Cultural Citizenship? by Nadine Dolby;

Images, Self-Images, and Idealized Identities in the Digital Realm; eReserve Reading: ?

Emergent African Digital Identities: The Story Behind 'Africa is a Country'? by Sean Jacobs; Film viewing in class: Kony 2012 (30 min) <https://www.youtube.com/watch?v=Y4MnpzG5Sqc>

Digital Media continued; Stream access viewing: Afro@Digital; eReserve Reading: ?

Misinformation is rife, but it's nothing new? by Nanjala Nyabola;

Digital Media continued; eReserve Reading: ??Virtual Expressions?: Alternative Online Spaces and the Staging of Kenyan Popular Cultures? by Dina Ligaga;

Digital Media conclusion; eReserve Reading: ?Africa's Technology Futures: Three Scenarios? by Dirk Swart; ?Dream Chaser? by A. Igoni Barrett; Film viewing online: Lo and Behold, Reveries of the Connected World (98 min.);

Review & Conclusion;

Final Report due on Canvas

African Popular Music and the Politics of Gender conclusion;

viewing: They Will Have to Kill Us First: Malian Music in Exile;

<http://lc.elevator.umn.edu>

Introduction to Comics & Graphic Novels; eReserve Reading: ?Panthers and Vixens: Black Superheroines and Sexuality in Contemporary Comic Books? by Jeffrey A. Brown;

Updates, Changes, Modifications and/or Revisions: The instructor reserves the right to make changes in this schedule to facilitate student learning. Any changes in the schedule will be

communicated to students in advance. This syllabus is available in alternative formats upon request.
Stream access
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Strategic Objectives & Consultation

Name of Department Chair Approver:

Yuichiro Onishi

Strategic Objectives - Curricular Objectives:

How does adding this course improve the overall curricular objectives of the unit?

<No text provided>

Strategic Objectives - Core Curriculum:

Does the unit consider this course to be part of its core curriculum?

<No text provided>

Strategic Objectives - Consultation with Other Units:

Before submitting a new course proposal in ECAS, circulate the proposed syllabus to department chairs in relevant units and copy affiliated associate dean(s). Consultation prevents course overlap and informs other departments of new course offerings. If you determine that consultation with units in external college(s) is unnecessary, include a description of the steps taken to reach that conclusion (e.g., catalog key word search, conversation with collegiate curriculum committee, knowledge of current curriculum in related units, etc.). Include documentation of all consultation here, to be referenced during CCC review. If email correspondence is too long to fit in the space provided, paraphrase it here and send the full transcript to the CCC staff person. Please also send a Word or PDF version of the proposed syllabus to the CCC staff person.

<No text provided>

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