

University of Wisconsin-Madison
 Department of History
 Spring 2007

Florence Bernault
 4131 Humanities / phone: 263-5424
 off. hrs: T 10:15-11:15 am
 R 1:15-2:15 pm

Jessica Krug
 4272 Humanities / 3-1868
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 off. hrs: TR 11-12

History 378 Africa since 1870--Popular Cultures in the 20th century

TR 9:30–10:15 pm
 1651 Humanities



Colonial photograph, 1936. 'Farewell visit among the Baluba (Congo)' 1907.



Hassan Musa ---Great American Nude, 2002. Ink on textile 204 x 357 cm -- Africa Remix Exhibition.

This course proposes an alternative to a classic chronological overview of modern African history from the late 19th century on. It seeks to approach African experiences through the cultural ideas and artifacts that triggered, shaped and sustained political and social dynamics. Away from a vantage point that tends to favor an implicit comparison with Western history (slave trade and abolition, explorations, colonial conquest, independence and postcolonial crises), the course fosters deeper investigations at people's daily life, material culture and intellectual innovations, and recenters the historical narrative on local dynamics and grass-roots patterns. In turn, the course places popular culture in historical perspective, thus challenging essentialist views of Africa.

The pictures above give an example of a Western gaze over Africa, and an African gaze onto the West.

ASSIGNMENTS AND GRADING

1. Oral Participation (30% of final grade).

- Attendance to lectures and discussion sections is mandatory and will be taken. Two absences will affect one's final grade. A student who is absent more than four times will fail the course.
- Each week students are expected to research the main countries/areas used in lecture as case-studies (in italics in course title for the week), and some will be ask to present on one of them in discussion sections.
- Course members with special expertise and skills relating to the course are welcome to talk to instructors to discuss the possibility of class presentations/performances and extra-credit.

2. Written requirements (70 % of the final grade).

Map quiz (graded +/-) ***due in class 01/30***

Essay 1 (10% of final grade) ***due in class 02/13***

Write a 2-3 page essay focusing on resistance to colonialism and African subverting and/or re-appropriating strategies. Using the readings for week 1-4, develop one or two specific examples that support a critical historical argument of your choice.

Essay 2 (15% of final grade) ***due in class 03/08*** MID TERM

Choose one of the following options, write a 4-6 pages essay—

- 1/ Gender: Discuss two examples of the ways in which colonial rulers encouraged patriarchal control over African women. Make a specific argument and suggest a time-line.
- 2/ Combine chapters by E. Akyeampong (What's in a Drink), S. Berry (Africa), J. MacCall (Africa), and C. Robertson (Africa), to write an argumentative time line of the major economic and social changes in 20th century Africa.

Essay 3 (15% of final grade) ***due in class 04/12***

Choose one of the following options, write a 4-6 pages essay—

- 1/ Research and discuss the historical significance of an artist, an art work, a specific exhibit, or historical changes in/historical significance of an art form (music, dance, photography, sculpture, etc). To elaborate your argument and enrich your vocabulary, research readings up to week 11. See listed websites week 11 for resources on visual arts.
- 2/ Using Tsitsi Dangarembga, *Nervous Conditions*, choose a specific theme in the book and discuss it in relation with some precise historical issues addressed in class and in the course materials.

Essay 4 (30% of final grade) ***due in class 05/10*** FINAL

Choose one of the following options, write a 6-8 pages essay—

- 1/ Research and discuss the history of a specific popular response to AIDS in Africa.
- 2/ After prior approval by instructors, research a history project on a topic of your choice (6-8 page max.) Deadline for instructors' approval is 04/10. No exception.

Writings tips and Course regulations

An excellent paper

- contains arguments based on specific examples from the readings and lecture materials.
- has original ideas and is thought-provoking.
- has a clearly evident one-sentence thesis statement in the introductory paragraph. This statement of the paper's argument is systematically developed in the body of the paper, and summarized in a concluding paragraph.
- is nuanced and complex (using expressions such as: according to XXX....this suggests...probably...)
- uses active voice, and avoids contractions and informal language.
- notes all references to sources consistently following any standard form of citation.
- uses normal police for characters (max. 12) and reasonable margins.

Course regulations

- No make-ups for being absent, late, or late in turning assignments. Missed exams will only be excused with doctors notes or other formal documents.
- Late written assignments will be marked down a grade (e.g.: from a "B" to a "C") for each school day missed, and will not be accepted after three school days after the due date (thus marked "F"). Papers put under instructors' office door will not be graded. Papers turned late can be put in our mailbox ONLY if signed, dated and timed by administrator at History Department front desk.

Unacceptable academic misconducts such as...

- Plagiarism (quote or use facts, text, and ideas without referring to real author), including using Wikipedia and other web-texts without referencing them
- Collaborative work with another student unless specifically authorized by instructors

...will result in a failing grade for the paper and/or for the course.

READING

Lectures and discussion sections presume knowledge of the readings. They should be completed before the class for which they are assigned. Required and recommended books are available at UBS and are on reserve at Helen C. White. Articles with a * are only recommended. E-articles are available online on Hist-378 website at Learn@UW.

Required

- Phyllis Martin & Patrick O'Meara, eds. *Africa* (1995) [**abbreviated as Africa**]
 Daniel Headrick, *Tools of Empire. Technology and European Imperialism in the Nineteenth Century* (1981)
 Tsitsi Dangarembga, *Nervous Conditions :A novel* (1998)
 Christopher Steiner, *African Art in Transit* (1994)
 John Iliffe, *The African AIDS Epidemic : A History* (2006)
 Paul Stoller, *Money Has No Smell. The Africanization of NYC* (2002)

Recommended

- Karin Barber, ed. *Readings in African Popular Culture* (1997) [**abbreviated as RIAPC**]

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COURSE SCHEDULE

Week 1— (Jan. 23-25) Introduction

01/23 Introduction to Course

Africa: Chap. 1 & 2 (Problems and Perspectives & Contemporary Map of Africa)
*RIAPC: K. Barber, Views of the Field, 1-12

01/25 Historical perspectives, 19th-21st centuries

Africa: Chap. 6 & 7 (Africa and Europe before 1900 & Colonial Era)
D. Headrick, Tools of Empire (start)

Week 2— (Jan. 30- Feb. 1) Colonialism (Ghana, Lesotho)

01/30 (Im)Material Culture as Colonial Battlefield ***MAP QUIZ due in class***

Africa: Chap. 7 (Colonial Era)
D. Headrick, Tools of Empire (all, skim chap. 1, 2, 13)

02/01 Leisure, Resistance and Appropriation: Alcohol in Ghana

E-article: E. Akyeampong, What's in a Drink?
*RIAPC: D. Coplan, Eloquent Knowledge: Lesotho Migrant Songs, 29-40

Week 3— (Feb. 6-8) Poverty and Wealth (Zambia, Zimbabwe)

02/06 Colonialism, Agriculture, Environment: Citemene (Bembaland, Zambia)

Africa: Chap. 10 (Economic Life in African Villages and Towns)

02/08 Modern Famines: Nigeria, Zimbabwe

Africa: Chap. 19 (Economic Change in Contemporary Africa)

Week 4— (Feb. 13- Feb. 15) Poverty and Wealth (DRC, Angola, Nigeria)

02/13 Popular Culture and the Morality of Wealth ***ESSAY 1 due in class***

Africa: Chap. 20 (African Development Crisis)
*RIAPC: K. Barber, Popular Reactions to the Petro-Naira, 91-98; and O. Bayo Lawuyi, The World of the Yoruba Taxi Driver, 146-51

02/15 Global Traffics: Smuggling Diamonds and Dollars

E-article: F. de Boeck, Domesticating Diamonds and Dollars
A. Apter, IBB= 419: Nigerian Democracy and the Politics of Illusion
see article online at:

http://www.history.ucla.edu/apter/apter_nigerian_democracy_politics_illusion.pdf

Week 5— (Feb. 21-23) Gender Wars (*Kenya*)

02/20 Colonial Disruptions

Africa: Chap. 9 (Social Organization), pp. 176-8
Chap. 16 and 17 (Social Change & Law and Society)

02/22 Female Circumcision Crisis in Kenya

E-articles: Lynn Thomas, Imperial Concerns and Women's Affairs
C. Kratz, Affecting Performance: Meaning, Movement, and Experience

Week 6— (Feb. 28-Mar. 3) Gender Wars (*South Africa, Ghana*)

02/27 FC (end) – Masculinity in Crisis

E-articles: P. Harries, Work, Culture, and Identity (1994), chap. 3.
Franco OK Jazz, Mario (lyrics, 1986)

03/01 Gender Wars

E-Article: E. Akyeampong, Wo pe tam won pe ba
*Mariama Ba, So Long A Letter (novel)

Week 7— (Mar. 6-8) Mid-Term Essay

03/06 Essay preparation--No class

03/08 *** **ESSAY 2 due in class*****

Week 8— (Mar. 13-15) Music (*Lagos, West Indies, Jamaica, Cuba, Kinshasa, Brazzaville*)

03/13 Lecture by Teju Olanyan: Fela Kuti

Search for artists and music online at www.afropop.org
Africa: Chap. 13 (African Music Performed)
*RIAPC: C. Waterman, Our Tradition is a Very Modern Tradition, 48-53

03/15 Lecture by Jess Krug: Pan-African Politics: Rastafarianism, Reggae, and Hip-Hop

E-article: A. Benítez-Rojo, The Role of Music in the Emergence of Afro Cuban Culture
*RIAPC: M. Diawara, Oral Popular Culture Revisited by the Electronic Media, 41-48

Week 9— (Mar. 20-22) Popular Culture and Liberation Struggles (*Muslim West Africa, Southern Africa*)

03/20 Religious Struggles: Islam and Colonialism

Africa: Chap. 5 and 8 (Islam & Decolonization and Independence)

03/22 Southern Africa

Africa: Chap. 18 & 21 (African Politics Since Independence & South Africa)

*RIAPC: A. Pongweni, Chimurenga Songs of the Zimbabwean War of Liberation, 63-72; and A. Horn, South African Theater, 73-81

Week 10— (Mar. 27-29) **To Survive and to Thrive in the City** (*Dakar: Senegal*)

03/27 Urban Culture, Urban Life

Tsitsi Dangarembga, Nervous Conditions

03/29 Film: La petite vendeuse de Soleil (Djibril Diop Mambety, 1999)

SPRING RECESS (Mar. 31-Apr. 8)

Week 11— (Apr. 10-12) **African Art: African? Authentic? Art?** (*DRC, Ivory Coast*)

04/10 Colonial Nostalgia, Postcolonial Visuality ***deadline for instructors' approval on essay 4***

Africa: Chapter 12 (African Art)

C. Steiner: African Art in Transit

*RIAPC: B. Jewsiewicki, Painting in Zaire, 99-110, and A. Mbembe, The Thing & its Double in Cameroonian Cartoons, 151-63

04/12 Production, Trade, and the Fetishism of Authenticity *****ESSAY 3 due in class*****

C. Steiner: African Art in Transit

Search websites for class, and for essay 3

- **100% Africa**—Guggenheim Museum- Bilbao (Spain)-- 2006-7
www.guggenheim-bilbao.es/ingles/exposiciones/las_exposiciones.htm
- **Africa Remix**. Exhibition of Contemporary African Art –2005-6
www.universes-in-universe.de/specials/africa-remix/english.htm
<http://www.africaremix.org.uk/>
- **Contemporary African Art Collection**-Jean Pigozzi Collection
www.caacart.com [click on artists]
- **African Art Now**—Masterpieces from the Jean Pigozzi Collection. Smithsonian Institution- (DC)-- 2005-6
www.nmafa.si.edu/exhibits/pigozzi/index.html

Week 12— (Apr. 17-19) **Popular Arts and Audience** (*Kinshasa, Brazzaville, Black Paris, Algeria*)

04/17 Sapeurs and the Politics of Elegance

Africa: Chapter 14 (Popular Culture in Urban Africa)
 *RIAPC: E. Linnebuhr, Kanga. Popular Cloth with Messages, 138-41

04/19 World Music: Raï -- Theater, Cinema, TV

E-Article: C. Ambler, Popular Films and Colonial Audiences
 Search for Algeria and Raï artists online at www.afropop.org
 *RIAPC: B. Adeleye-Fayemi, Images of Women in Nigerian Television, 125-31;
 and Ngugi Wa Thiong'o, Women in Cultural Work, 131-38

Week 13— (Apr. 24-26) HIV-AIDS

04/24 Epidemics, Health and the Modern State

Africa: Chapter 11 (Systems of Thought)
 J. Iliffe: The African Aids Epidemic

04/26 Popular Responses to AIDS

J. Iliffe: The African Aids Epidemic
 *E-article: C. Bledsoe, The Politics of AIDS, Condoms and Heterosexual Relations

Week 14— (May 1-3) Diasporic Cultures (*Atlantic World, French and British Colonial Empires*)

05/01 Mapping African Diaspora(s)

Look at Diaspora maps online at :
<http://www.howard.edu/library/Search/Diaspora/default.htm>
 P. Stoller, Money Has No Smell

05/03 The Empire Back Home

P. Stoller, Money Has No Smell
 E-article: E. Sciolino, Ban Religious Attire in France (New York Times)
 Paul Zeleza, The Postcolonial Uprising in France, article online at:
<http://zeleza.com/blog/index.php?p=33&more=1&c=1>

Week 15— (May 8-10) Conclusion

05/08 Conclusion

05/10 *** **ESSAY 4 due in class*****

Additional references

Electronic resources

- Africa Focus:** Sights and Sounds of a Continent (UW Digital Library):
<http://digicoll.library.wisc.edu/AfricaFocus/>
AllAfrica- Distributes the content of numerous African news and media outlets:
<http://allafrica.com/>
AfroPop Worldwide: Guide to Africa music: <http://www.afropop.org>
Africa Action—Activism Since 1953: <http://www.africaaction.org/index.php>

Books (a* indicates a general text book)

- Allman, Jean. 2004. *Fashioning Africa. Power and the Politics of Dress*. Bloomington : Indiana University Press
- *Appiah, Kwame A. & Gates, Henry Louis Jr. Eds. 1999. *Africana. Encyclopedia of the African and African-American Experience*. New York: Perseus Books.
- Bâ, Mariama. Trad. 1981. *So Long A Letter* (novel)
- Beoku-Betts, Josephine A. 1995. "We Got Our Way of Cooking Things: Women, Food, and Preservation of Cultural Identity among the Gullah." *Gender and Society* 9(5): 535-555.
- Bender, Wolfgang. 1991. *Sweet Mother : Modern African Music*. Chicago : University of Chicago Press
- *Boahen, A. Adu. 1989. *African Perspectives on Colonialism*. Baltimore, Md. : Johns Hopkins University Press.
- Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, MA: Harvard University Press, esp. 'Diasporas,' pp. 244-79.
- Comaroff, Jean and Comaroff, John. 1993. *Modernity and Its Malcontents. Ritual and Power in Postcolonial Africa*. Chicago & London: University of Chicago Press.
- *Cooper, Frederick. 2002. *Africa Since 1940. The Past of the Present*. Cambridge: Cambridge U. P.
- *Curtin, P., Feierman, S. and Vansina, V. 1995. *African History*. New York: Longman.
- Deutsch, Jan-Georg, Probst, Peter and Schmidt, Heike. 2002. *African Modernities*. Portsmouth, NJ: Heinemann.
- Diouf, Sylvianne A. 1997. *Senegalese in New York: A Model Minority?*, Bloomington: Indiana University Press.
- Gilroy, Paul. 2002. *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation*.
- Gomez, Michael. 1998. *Exchanging our Country Marks. The Transformations of African Identities in the Colonial and Antebellum South*. Chapel Hill. University of North Carolina Press.
- James, Allison. 1997. "How British is British Food?" Pp. 71-86 in *Food, Health and Identity*, Pat Caplan, ed. London: Routledge.
- *Kwamena-Poh, M. 1983. *African History in Maps*. New York: Longman.
- MacGaffey, Janet and Bazenguissa-Ganga, Rémy. 1999. *Congo-Paris. Transnational Traders on the Margins of the Law*. Bloomington and Indianapolis: Indiana University Press.
- Martin, Phyllis. 1995. *Leisure and Society in Colonial Brazzaville*. Cambridge: Cambridge U.P.
- *Middleton, John. Ed. 1997. *Encyclopedia of Africa South of the Sahara*. New York: Charles Scribner's.
- Mudimbe, Vincent Y. 1988. *The Invention of Africa*, Bloomington: Indiana University Press.
- Okpewho, Isidore, Boyce Davies, Carole & Mazrui Ali. 1999. *The African Diaspora. African Origins and New World Identities*. Bloomington and Indianapolis: Indiana University Press.
- Ranger, Terence. 1983. "The Invention of Tradition in Colonial Africa," in Eric Hobsbawm and Terence Ranger, eds. *The Invention of Tradition*. Cambridge: Cambridge University Press.
- Said, Edward. 1979. *Orientalism*. New York: Vintage Books.
- Scott, James. 1990. *Domination and the Arts of Resistance*, New Haven-London: Yale University Press.
- Thiong'o, Ngũgi Wa. 1986. *Decolonising the Mind : The Politics of Language in African Literature*. Portsmouth, N.H. : Heinemann.