

CONTEMPORARY AFRICAN POPULAR CULTURE

SPRING 2016

Professor Xavier Livermon

AFR372G (29450), WGS 340 (46085), ANT 324L (30351)

T Th 5 – 6:30pm BIO 301

Office Hours T 2-3:30pm GWB 3.118

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COURSE DESCRIPTION:

The aim of this course is to introduce students to some of the most significant aspects of popular culture in contemporary sub-Saharan Africa. Manifestations of popular culture are considered as markers of modern African identities, embedded in complex and varied socio-cultural, historical and political contexts. Within the current era of global, diasporic, and transnational flows, it is neither sufficient any longer to view Africa solely from the perspective of political economies, nor to discuss contemporary African culture within the tradition-versus-modernity debate. Manifestations of popular culture in Africa show that the continent is part and parcel of the postmodern world, with cultural production simultaneously influenced by global trends and specific African contexts.

The course will cover various forms of cultural expression and genres, including popular film, music, literature, dance, comics and cartoons, fashion, sport, street art, theatre, and contemporary visual arts. Attention will be paid to the production modes, audiences and sites of consumption of these different genres and aspects of popular culture. Course instruction will include extensive film and clip viewings, analysis of music, and reading fictional texts such as popular novels and comics.

Learning Objectives

At the conclusion of this course, students will be able to:

- 1) Identify major themes of Contemporary African Popular Culture.
- 2) Understand Popular Culture Theory and its relationship to African lives.
- 3) Understand the importance of popular culture in Africa as a site of politics.

Grading Policy

Attendance and Participation 20%

Facilitation of Class Discussion 20%

Response Papers 20%

Project/Paper Proposal 10%

Final Project/Paper 30%

Grading Scale

A 93-100	C 73-76
A- 90-92	C- 70-72
B+ 87-89	D+ 67-69
B 83-86	D 63-66
B- 80-82	D- 60-62
C+ 77-79	F 0- 59

Required Texts:

Aya: Life in Yop City Marguerite Abouet and Clement Oubrerie

East African Hip-Hop: Youth Culture and Globalization Mwenda Ntarangwi

Required Texts are available for purchase at The University Cooperative Bookstore 2246
Guadalupe St. (512) 476-7211

Course Requirements:

Attendance and Participation: Students are expected to attend class every session. Participation in all aspects of the class is MANDATORY. All readings and assignments should be completed before class meetings and students are responsible for adding to class discussions of material. Please note that attendance and participation is worth 20% of your total grade. Late arrivals are disruptive to class and I will not repeat concepts and assignments given during class. If you miss a class or are late, you are still responsible for any announcements, assignments, lecture material and/or deadlines that are made. Your grade will be affected if you have more than two absences during the semester. For each additional absence a student will lose 1/3 of their final grade in the course.

Active Learning Environment: This is a discussion -based course. While I will do some lecturing, it is my expectation that students will come to class having completed the readings and ready to discuss the articles assigned. It is my teaching philosophy that students will learn as much from each other as they will from me. Discussion based courses allow students to be active participants in their learning, giving the student the opportunity to place the reading in the context of his or her lived experience. This does not mean that the student should ignore the scholarly evidence presented or make arguments solely based on their opinion. Rather, it allows students to enrich the scholarly environment in relation to their life experiences. My job as the instructor is to facilitate and guide the discussion, create a safe participatory environment and make sure that we stay on topic. **Merely being present does not count as active engagement.**

Bringing Materials to Class: As part of an active learning environment, students are required to bring all necessary materials to actively engage in the discussion to class each week. These necessary materials include but are not limited to the articles/texts assigned

for the day. While students are not required to print out hard copies of the pdf. materials for in class discussions/assignments, they will be expected to have these materials accessible in electronic form.

Response Papers: Students will be divided into writing groups and be responsible for a short (2 page) written response paper based on the readings for their assigned week. The response papers will be due at the beginning of class on the Friday of the week that students are assigned. I will drop the lowest graded response paper. A separate handout explaining the response paper assignment will be provided.

Facilitation: Students will be assigned to facilitate 3 classroom discussions during the course of the semester. The facilitation will require students to briefly present on the reading for the day and provide a set of discussion questions for the class to interrogate. The lowest graded facilitation will be dropped.

Paper Proposal and Final Paper/Project: The final paper will be a research paper (8-10 pages) that will be designed to assess students' accumulated application of knowledge. Papers must be TYPED, double-spaced, with Times New Roman (or equivalent) 12 point font and 1 inch margins. **NO LATE PAPERS WILL BE ACCEPTED.** Please also note that students must submit a hard copy of the final paper on the final day of class. Students will develop their final paper/project proposal in consultation with the professor. Prior to the due date of the final paper students will submit a paper/project proposal to the professor for approval. Handouts will be given during the semester providing further detail on the assignment. The due dates of both assignments are noted on the syllabus.

Canvas: I will be in contact with you about updates in assignments through Canvas. It is the students' responsibility to make sure that Canvas has your updated email address.

Code of Mutual Respect: In general, this is not a lecture class, but one grounded in dialogue. Feel free to be candid and direct in this class. Your insights are important, and your voice needs to be heard, so look forward to the opportunity to chime in. I will respect you as adults and assume that you will treat others in the class with respect as well. Because we will be sharing many personal ideas which may conflict with your own personal ideas and beliefs, it is important that you strive to be considerate, sensitive, and respectful. Be prepared to offer constructive criticism as well as receive it. We will discuss work that includes lesbian, gay, bisexual and transgender themes in this course. Students are expected to approach all class material with maturity and academic rigor.

Code of Academic Conduct: University policy requires that students cite sources they use in their work. THIS INCLUDES PARAPHRASING of materials. Any inclusion of ideas that are not your own will be considered plagiarism. Students who do not properly cite ideas, quotes or paraphrasing of other published or unpublished material will automatically face disciplinary action which will also be reflected in their grade. As a reminder, the honor code of the University is as follows, "As a student of The University of Texas at Austin, I shall abide by the core values of the University and uphold academic integrity." For more information on the Honor Code please see the following link <http://www.utexas.edu/about-ut/mission-core-purpose-honor-code>

Students with Disabilities: Any student with a documented disability (physical or cognitive) who requires academic accommodations should contact the Services for Students with Disabilities area of the Office of the Dean of Students at 471-6259 (voice) or 471-4641 (TTY for users who are deaf or hard of hearing) as soon as possible to request an official letter outlining authorized accommodations.

Religious Holidays: If you observe a recognized religious holiday that is in conflict with the university schedule, please come talk to me.

Writing Center: I strongly encourage you to use the Undergraduate Writing Center, PCL 2.330 , 471-6222: <http://www.uwc.utexas.edu/>). The UWC offers free, individualized, expert help with writing for any UT undergraduate, by appointment or on a drop-in basis. These services are not just for writing that has "problems": Getting feedback from an informed audience is a normal part of a successful writing project. The UWC's trained consultants work with students from every department on both academic and non-academic writing. Using methods that preserve the integrity of your work, they help you develop strategies to improve your writing and become a more independent writer. Whether you are writing a lab report, a resume, a term paper, a statement for an application, or your own poetry, UWC consultants will be happy to work with you.

COURSE OUTLINE

DATE	Reading Assignment
PART I: INTRODUCTION AND KEY TERMS	
WEEK 1	
1/19	Introduction to Class No Reading In Class Film: Chimamanda Ngozi Adichie "The Danger of a Single Story"
1/21	In Class Film: "Joburg Party" In Class Film: Cuss TV Webisode 2 Joburg
WEEK 2	
1/26	"African" Kevin Gaines "Culture" George Yudice "Ethnicity" Henry Wu "Globalization" Lisa Low "Modern" Chandan Reddy
1/28	"How to Write About Africa" Binyavanga Wainana "What is Popular Culture" John Storey, Ch.1

PART II: KEY DEBATES IN AFRICAN POPULAR CULTURE	
WEEK 3	
2/2	<p>“Introduction to Readings in African Popular Culture” Karin Barber</p> <p>“Popular Culture and Public Space in Africa: The Possibilities of Cultural Citizenship” Nadine Dolby</p>
2/4	<p>“Talking About Tribe, Moving From Stereotypes to Analysis” African Policy Initiative Center</p> <p>“The Invention of Tradition in Colonial Africa” Terrence Ranger</p>
PART III: CASE STUDIES IN AFRICAN POPULAR CULTURE	
POPULAR FILM AND TELEVISION	
WEEK 4	
2/9	FILM: Nollywood Babylon
2/11	<p>“Popular Ghanaian Cinema and Heritage” Birgit Meyer</p> <p>“Popular Culture and Social Change in Africa: The Case of the Nigerian Video Industry” AL Abah</p>
WEEK 5	
2/16	<p>TV Show: Shuga</p> <p>“Innovations in Programing for HIV Among Adolescents” McClure et.al.</p> <p>“Popular Culture, Gender Relations, Democratisation” Frederickson</p>
2/18	<p>TV Show: Yizo Yizo</p> <p>“Yizo Yizo: Citizenship, Commodification and Popular Culture in South Africa” Clive Barnett</p> <p>“Reform or Recolonisation?” Chris A. Paterson</p>
POPULAR MUSIC	
WEEK 6	
2/23	“East African Hip-Hop” Mwenda Ntarangwi

	Ch 1 -2
2/25	“East African Hip-Hop” Mwenda Ntarangwi Ch 3-4
WEEK 7	
3/1	“East African Hip-Hop” Mwenda Ntarangwi 5-6
3/3	“Body Politic: The Emergence of a Kwaito Nation in South Africa” T. Pietela “Gangsta Currency: Shooting Black Men” Adam Haupt, Ch.5
WEEK 8	
DANCE	
3/8	“Sound of Kuduro Knocking at My Door” Hershini Bhana Young “Vintage Cru: Challenging the Status Quo in South Africa With Dance”
3/10	FILM: Future Sound of Mzansi PAPER PROPOSAL DUE
WEEK 9	
No Class Spring Break	
WEEK 10	
3/22	“Transnational Circulation and Digital Fatigue in Ghana’s Azonto Dance Craze” Jesse Shipley
FASHION	
3/24	“Sartorial Ecumenes: African Styles in a Social and Economic Context” Hudita Mustafa
WEEK 11	
3/29	“Dream and Drama: The Search For Elegance Among Congolese Youth” Ch. Didier Gondola
COMICS	
3/31	Aya of Yop City Part I “Preface”, “Interview with Author”
WEEK 12	
4/5	Aya of Yop City Part II
4/7	Aya of Yop City Part III

MAGAZINES AND PRINT CULTURE	
WEEK 13	
4/12	“Whose Afraid of A Black Bourgeoisie” S. Laden “Self and Text in Y Magazine” Sarah Nuttall
4/14	“Chimurenga: Communal Yard For Sick Heads” Ashraf Jamal
SPORTS	
WEEK 14	
4/19	“Football Feminine: Development of the African Game” Martha Saavedra
4/21	“Women’s Bodies and the World of Football in South Africa” Prishani Naidoo and Zanele Muholi , Ch.5 E 60 Corrective Rape Video
NEW MEDIA TECHNOLOGIES	
WEEK 15	
4/26	FILM: Hello Africa Mobile Phone Cultures in Africa “New Media and Democracy in Africa-A Critical Interjection”
4/28	“Mobile Phones, Popular Media and Everyday African Democracy” Herman Wasserman “Women in Uganda: Mobile Activism For Networking And Advocacy” Berna Ngolobe
WEEK 16	
5/3	DISCUSS FINAL PAPER/STUDY DAY
5/5	FINAL PAPER PROJECT DUE