

REPRESENTATIONS OF AFRICA

AXL1201/2S

Convener: Professor Harry Garuba (Harry.Garuba@uct.ac.za)



Sethembile Msezane 2015. Rhodes Must Fall. "I am portraying the Zimbabwe bird that was wrongfully appropriated from Great Zimbabwe by the British colonialist." Photograph: Charlie Shoemaker/Getty Images Europe

Course Description

This course will focus on the ways in which Africa has been imagined and represented across the ages. Drawing on key texts from the creative and performing arts, the course will explore specific depictions of Africa and Africans in each era and open up questions about the relationship between arts and society. It will examine African self-representations alongside representations that focus on Africa as a site of difference or ‘othering’. Topics include: Introduction - What is representation? Images of Slavery; Afro-pessimism/Afro-romanticism; Travel writing and tourism; Visual Arts; Anti-colonialism/ nationalism in film.

This is a paperless course. Ensure that you check VULA announcements and refer regularly to your emails. All readings and assignments will be uploaded onto VULA. Your student card will be loaded with credits in Week 2.

Course Structure

ALL TEACHING COMPONENTS ARE COMPULSORY

Day	Format	Time	Venues
Monday	Lecture	2pm	PD Hahn LT3
Tuesday	Lecture	2pm	PH Hahn LT3
Wednesday	Tutorial	<i>Section Info</i>	TBA
Thursday	Computer Lab	2pm	South Side Lab

Tutorial sign-up takes place in Week 1 on VULA under *Section Info*. Your Tutorial Worksheets are available on VULA.

Course Requirements

Tutorial hand-ins (20%), Essay 1 (20%), Essay 2 (30%).

Course Assignment	Due Date
Tutorial Task 1	10 August, 4pm
Tutorial Task 2	24 August, 4pm
Essay 1	10 September, 4pm
Tutorial Task 3	28 September, 4pm
Tutorial Task 4	12 October, 4pm
Essay 2	22 October, 4pm

Timetable

Week and date	Theme	Lecture 1	Lecture 2	Tutorial	Lab	Assignment
1 23 July	Introduction	Introduction	What is representation?			
2 30 July	Images of enslavement and labour	Enslavement and representation	Slave narratives and representation	Tutorial 1	Lab 1	
3 6 Aug	Images of enslavement and labour	The problematics of 'emancipation' in representation	Cape slavery as 'non-African' in representation	Tutorial 2	Public Holiday	Tutorial Task 1
4 13 Aug	Images of enslavement and labour	Maids and madams	Social death	Tutorial 3	Lab 3	
5 20 Aug	Visual arts and curatorship	What is curatorship	The problematics of 'African Art and Visuality'.	Tutorial 4	Lab 4	Tutorial Task 2
6 27 Aug	Visual arts and curatorship	The challenges of curatorship.	The challenges of curatorship.	Tutorial 5	Lab 5	
7 3 Sep	Colonialism and Leisure	Leisure Colonialism	The representation of travel in Africa	Tutorial 6	Lab 6	Essay 1
VACATION						
8 17 Sep	Ethnography and travel writing	Travel writing tradition in Africa	Stanley & Livingstone	Tutorial 7	Lab 7	

9 24 Sep	Travel writing and tourism	Public Holiday	Safari and township tourism	Tutorial 8	Lab 8	Tutorial Task 3
10 1 Oct	Anti- colonialism/ nationalism in struggle songs	Struggle songs	Struggle songs	Tutorial 9	Lab 9	
11 8 Oct	Hip hop and the Black Atlantic	Paul Gilroy and the Black Atlantic	Hip hop and the Black Atlantic	Tutorial 10	Lab 10	Tutorial Task 4
12 22 Oct	Hip hop and the black renaissance	Hip hop and rebirth	Hip hop – struggle and representation			Essay 2
13	EXAMINATION PREPARATION					

WEEK 1: 23-26 July

Professor Harry Garuba

Required Reading

Hall, S., 1997. Representation: Cultural Representations and Signifying Practices (2). Sage. 15-30

Monday – Lecture 1

This lecture will introduce students to the course team and to the aims of the course. Students will receive their course outline and readings, and will have the course structure and assessments explained to them. We will also problematize the concept of ‘Africa’ and ‘Africans’, and discuss some major ‘discourses’ or representational themes/ tropes about Africa, as well as the way these have been/ are being challenged.

Tuesday - Lecture 2

What is representation? This lecture will explore the week’s reading on Representation by Stuart Hall, so that students will understand more about how people and places are represented and how representations are not simply reproductions of reality but are always interpretations and are dependent on many factors such as actors, context (place, time etc) and power dynamics. Students will also be introduced to the concept of ‘ethnography’, which will be critiqued and problematized. *“Representations are constructed historically and are reprised, reproduced and recycled over time.” (Stuart Hall)*

Wednesday – No Tutorial

Sign up on VULA

Thursday – No Lab

WEEK 2: 30 July-3August

Professor Harry Garuba

Required Reading

Aidoo, A.A., (1987), *The Dilemma of a Ghost; Anowa: Two Plays*. Prentice Hall. Act I
Original interview with freed slave Katie Jacobs, conducted by a journalist for the *African People's Organisation (APO)* newspaper, 1910.

Worden, N., Versfeld, R., Dyer, D. and Bickford-Smith, C., (1996), *The Chains that Bind Us: A History of Slavery at the Cape*, (Vol. 1). Juta & Company, pp. 89-91

Monday – Lecture 1

Images of enslavement and labour. By the end of this module, learners will understand how enslavement and labour in and of Africa have been represented over time, and how aspects of these representations are reproduced today. They will have been introduced to representations of slavery from America and Cape Town. They will also have been introduced to the concept of 'othering'.

Tuesday - Lecture 2

Slave narratives and representation.

Wednesday - Tutorial 1

Enslavement as identity: Katie's Dilemma

Thursday - Lab 1

Short screening of *The Help* (2011)

A Discourse Analysis of enslaved women through visual representation.

WEEK 3: 6-9 August

Professor Harry Garuba

Tutorial Task 1: 10 August, 4pm

Required Reading
Worden, Nigel. 2016. Indian Ocean Slaves in Cape Town, 1695–1807, <i>Journal of Southern African Studies</i> , 42:3, 389-408
Monday – Lecture 1
The problematics of ‘emancipation’ in representation.
Tuesday - Lecture 2
Cape Slavery.
Wednesday - Tutorial 2
The Concept of ‘Othering’ and Emancipation.
Thursday – No Lab (Women’s Day)
But kindly view the Worden clip in conversation with his reading above

WEEK 4: 13-16 August

Dr. Adithi Humna

Required Reading

Nyamnjoh, F.B., 2012. Blinded by Sight: Divining the Future of Anthropology in Africa. *Africa Spectrum* 63-92.

Shell, R., 1992. Tender Ties: Women and the Slave Household, 1652-1834. In *Collected Seminar Papers. Institute of Commonwealth Studies* (42). 1-33

Monday – Lecture 1

Madams and maids – this lecture will look at the relationships and contrasts between the ways white women and black women are represented in Art, Literature and Film. The lecture will consider the notions of ‘charity’ and ‘philanthropy’, and roles such as the ‘domestic worker’, ‘wet nurse’ etc. The lecture will also discuss the critical concept of whiteness.

Tuesday - Lecture 2

Cape Slavery Social death - this lecture will look at ways through which humans are socialized, as well as the environments and institutions of socialization (family, clan, community, etc). The lecture will then look at what happens when humans are denied these elements of socialization, as slaves were, and the effects on representation such as the invisibility of families and culture, exoticization.

Wednesday - Tutorial 3

Gendered labour practices, past and present

Thursday – Lab 3

My Naam is Februarie

WEEK 5: 20-23 August

Tutorial Task 2: 24 August, 4pm

Ms. Tammy Wilks

Required Reading

Njami, S. 2005. *Africa Remix: Contemporary Art of a Continent*. London, Hayward Gallery. 24-28

Scher, Robin. 23 June 2017. 'I Will Not Compromise About My Artwork': David Goldblatt on Artistic Freedom, Censorship, and Moving his Archive out of South Africa

<http://www.artnews.com/2017/06/23/i-will-not-compromise-about-my-work-david-goldblatt-on-artistic-freedom-censorship-and-moving-his-archive-out-of-south-africa> (Accessed 13 August 2018)

University of Cape Town. 8 March 2016. *Interim Statement of the Council's Artworks Task Team* http://www.uct.ac.za/downloads/email/ArtworksTaskTeam_March2016_n.pdf (Accessed 13 August 2018)

Monday – Lecture 1

1. How have African materials been curated and exhibited?
2. How have Africans been curated and exhibited?

Tuesday - Lecture 2

1. What does a decolonial African curation and exhibition look like?
2. What are the challenges Africa and Africans face in curating and exhibiting from a decolonial position?

Wednesday - Tutorial 4

Gallery exhibition at Molly Blackburn

Thursday – Lab 4

WEEK 6: 27-30 August

Ms. Tammy Wilks

Required Reading

Farmer, Ashley. July 22, 2018. Archiving While Black. *The Chronicle of Higher Education*.

<https://www.chronicle.com/article/Archiving-While-Black/243981>

Qureshi, S. 2004. Displaying Sara Baartman, the 'Hottentot Venus'. *History of Science*. 42. 233-257.

UCT Centre for African Studies. 2016. Official CAS Statement: Protest Action at RMF Exhibition Opening

http://www.africanstudies.uct.ac.za/cas/events/2016/official_statement_rmf_exhibition

Monday – Lecture 1

1. What is the archive?
2. How have Africans and African materials been archived?

Tuesday - Lecture 2

1. What barriers to entry (academic, political, embodied) does the archive produce?
2. How have Africans resisted these barriers to entry?

This lecture will explore the RMF as an example of curatorship; and discuss Saartjie Baartman as a case study of curatorship from the 'outside'.

Wednesday - Tutorial 5

Sarah/Sara/Saartjie? The body as archive

Thursday – Lab 5

The challenges to decolonial exhibitions

WEEK 7: 3-6 September

Professor Harry Garuba

Essay 1: 10 September, 4pm

Required Reading

Ndebele, N. (1998), Game Lodges and Leisure Colonialists, *Blank: Interrogating Architecture after Apartheid*. 10-14.

Wainaina, B., 2005. "How to Write about Africa". *Granta* 92.

<http://www.granta.com/Magazine/92/How-to-Write-about-Africa/Page-1>

Monday – Lecture 1

Travel, tourism and involuntary ethnography/ anthropology; Africa pessimism and romanticism, pastoral/ picturesque. Images and the making and unmaking of identities.

Tuesday - Lecture 2

The challenges of curatorship. Whose story are you telling and how? What are the effective best practices in this complex field? This lecture will explore the RMF as an example of curatorship; and discuss Saartjie Baartman as a case study of curatorship from the 'outside'.

Wednesday - Tutorial 6

Authenticity in Africa, Africans as Authentic

Thursday – Lab 6

Prepare for Essay 2

WEEK8: 17-21 September

Dr. Catherine Hutchings

Required Reading

Glenn, I., 2007. Francois Levaillant and the Mapping of Southern Africa. *Alternation*, 14(2): 25-39.

Lloyd, D., 2004. 'Francois Le Vaillant and the Myth of the Noble Savage: A Frenchman in Eighteenth-Century Southern Africa', *Scrutiny*2, 9(2): 53-62.

Monday – Lecture 1

The travel writing tradition in Africa/ historical writing. This lecture traces origins and examples of early writings by Europeans on and about Africa

Tuesday - Lecture 2

Stanley & Livingstone – the Victorian explorers and representations of Africa through explorer writing and images

Wednesday - Tutorial 7

The concept of 'exoticism' and the frontispiece from *Voyage dans l'intérieur de l'Afrique* as representation of and by African explorers.

Thursday – Lab 7

Prepare for Tutorial Task 3

WEEK 9: 24-28 September

Tutorial Task 3: 28 September, 4pm

Required Reading

Ndebele, N. (1998), Game Lodges and Leisure Colonialists, *Blank: Interrogating Architecture after Apartheid*. 10-14.

Monday – No Lecture (Heritage Day)

Tuesday - Lecture 2

Safari and township tourism - this lecture will look at the concepts of safari and township tours in South Africa. The lecture will explore the cultural ‘performances’ invoked by township tourism. The lecture will also look at how safaris can contribute to an image of Africa that is not a daily reality for locals.

Wednesday - Tutorial 8

‘Urban’ vs ‘rural’ representations of Africa

Thursday – Lab 8

WEEK 10: 1-4 October

Mr. Msakha Mona

Required Reading

Ndlozi, Mbuyiseni (13 July 2014), “Time to Dump ‘Die Stem’”, *Sunday Independent*
Nkoala, S.M., 2013. Songs that Shaped the Struggle: A Rhetorical Analysis of South African Struggle Songs. *African Yearbook of Rhetoric*, 4(1), pp.51-61.

Monday – Lecture 1

Struggle songs – Nkosi Sikelela, Anti-apartheid struggle songs, RMF struggle songs – this lecture will look at the representations of struggle songs throughout South African history.

Tuesday - Lecture 2

The lecture will also discuss the contestations around South Africa’s national anthem, *Nkosi Sikelela*, and what it represents.

Wednesday - Tutorial 9

Analysing the *National Anthem*

Thursday – Lab 9

Discourse analysis on struggle songs

WEEK 11: 8-11 October

Dr. Marlon Swai

Tutorial Task 4: 12 October, 4pm

Required Reading

Ariefdien, S. & Abrahams N. 2006 'Cape Flats Alkemy: Hip Hop Arts in South Africa' in (ed.) Jeff Chang Total Chaos: The Art and Aesthetics of Hip-Hop pp.262-270

Additional Reading

Gilroy, P. 1993. "The Black Atlantic as a Counter Culture of Modernity" in The Black Atlantic: Modernity and Double Consciousness Verso pp. 1-40 Kibona

Monday – Lecture 1

Paul Gilroy and the Black Atlantic

Tuesday - Lecture 2

Hip hop and the Black Atlantic

Wednesday - Tutorial 10

Analysing the *National Anthem*

Thursday – Lab 10

WEEK 12: 22-25 October

Dr. Marlon Swai

Essay 2: 22 October, 4pm

Required Reading

Clark, Msia. 2018. 'Boomerang: Hip-Hop and Pan African Dialogues' in Hip-Hop in Africa: Prophets of the City and Dustyfoot Philosophers Ohio University Press pp.1 - 33

Monday – Lecture 1

Hip hop and rebirth

Tuesday - Lecture 2

Hip hop – struggle and representation