Dr. Karen Keim, English Department, Zinzendorf 200   x7815,  krkeim@moravian.edu
Class: Tuesday-Thursday, 2:20-3:30 PM, PPHAC 117
Office Hours: Monday 2:00-3:00 and Wednesday 2:00-3:00, or by appointment.
[You may also contact me at home mornings or evenings: 610-865-3015.]

Note: This syllabus and documents on the Blackboard course site may be changed at the discretion of the instructor. Any changes will be announced on Blackboard.

COURSE DESCRIPTION

This course will focus on the global issues of gender and modernity in African societies. In just the last three decades, women writers from Sub-Saharan Africa have begun to share their experiences and perspectives in media that were historically the domain of men. Through a variety of women’s stories, background essays, and films, students will learn about the decisions that contemporary African women make and those that are made for them.

GOALS AND EXPECTATIONS

Students who successfully complete this course will gain:

1. Enhanced appreciation of the effect of cultural values (including their own) on the perceptions with which different peoples view some major issues of our time;

   We will respond to readings and videos by considering the authors’ backgrounds, the life and cultures depicted and the different cultural and political expectations that might shape the works.

2. Increased awareness of the complexity of major global issues such as those examined in the course;

   We will learn about historical situations that have contributed to the experiences and attitudes of the different groups represented in literature and film, including women and children, peasants, and the educated elite. We will also learn some key theoretical concepts for talking about gender, race, class, ethnicity, and the colonial experience, to help identify underlying ideas in the literature and film.

3. Improved understanding of power differences and how they shape views on global issues.

   We will study works of literature and film that illustrate a) the powerlessness of African women under domination and exploitation by Europeans during colonialism and especially under apartheid in South Africa, b) the unequal power among Africans after independence, due to a lack of preparation for self-rule, neocolonialism, and unequal educational opportunities and access to wealth, and c) the resourcefulness of African women and their responses to adversity.
COURSE MATERIALS

Required Texts

Other assigned readings will be in Reeves Library, on Blackboard, or distributed in class as indicated on the schedule of classes.

Reeves Library Videos on Reserve (under K. Keim)
Everyone’s Child by Tsitsi Dangarembga. Award-winning film about a Zimbabwean family of children orphaned by AIDS.
Neria. Award-winning development film about women in Zimbabwe with text by Tsitsi Dangarembga, 1994.
Sarafina—Film illustrating conditions of children under apartheid (with Whoopi Goldberg), 2002.
South Africa Belongs to Us. Documentary film about women under apartheid, 1980.
South Africa, the white laager, a documentary about the history of South Africa, 1978.
You have Struck a Rock, a documentary film outlining the history of the women’s movement in South Africa, 1981.

Reeves Library Books/Photocopies on Reserve (under K. Keim) or available on URL on Blackboard.
COURSE POLICIES

The Class Setting. To facilitate learning, students are expected to come to class prepared and to share their thoughts, listen to others, ask questions, and consider different points of view. Discussions should involve all members of the class.

Attendance and participation are essential in this course and will be recorded. If you know in advance that you must be absent, please tell Dr. Keim and make arrangements to pick up course materials and/or submit required work before the missed class.

Academic Honesty. Students are expected to perform all coursework honestly and fairly according to the “Academic Honesty Policy” set forth in the Moravian College Student
Handbook, 2004-2005 (51-57). NOTE: You are not required to use sources other than those available for the course, and it is preferred that you do your own thinking without consulting sources. Struggling to discover your own ideas is important and will be given credit. All submitted or presented work, both written and oral (including PowerPoint presentations), must be original and must acknowledge any sources specifically if consulted, quoted, or paraphrased.

Any time the specific thoughts, ideas, writings, phrasings, or expressions of another person or source are used in academic work, the student must make explicit reference to the source and use appropriate documentation in MLA style, including quotation marks around exact words (refer to The Bedford Handbook or the Hacker external link on Blackboard for rules). Again, this policy applies to PowerPoint and verbal presentations, papers, and Blackboard contributions. Failure to acknowledge others’ words and ideas is plagiarism, a major form of dishonesty that will be dealt with according to Moravian’s policy.

In the event that plagiarism is suspected, the student is responsible for proving that his or her work is original. Therefore, back up and keep all notes, drafts, and materials used in preparing assignments. Do not expect exceptions to this information.

EVALUATION OF LEARNING

Students will be evaluated on their understanding of cultural differences and the issues of gender and modernity as they relate to Sub-Saharan Africa. Students will demonstrate critical thinking and learning in their preparation outside of class, participation in class, contributions to the course Blackboard Discussion Board, one academic paper and a related class presentation; five quizzes (of which four will be counted); and the final exam.

Students should expect to spend six hours per week in preparation outside of class. Doing well in this course requires reading course materials carefully and consistently and taking notes on the readings, films, and informal lectures that are given in class.

The final grade will be determined as follows: participation in class (10%), Blackboard contributions (15%), one paper (15%), one class presentation (10%), quizzes (10%), a midterm exam (20%), and a final exam (20%). It is within the instructor’s purview to apply qualitative judgment in determining grades for an assignment for the course.

Penalties: Late assignments will be reduced 2% per day late, up to a maximum of 20% (two full letter grades), unless other arrangements have been made prior to the due date. Missed classes and tardiness beyond two in the semester may result in a lower final grade; specifically, your final grade may be lowered by 1% for each additional day of absences not officially excused by a note from a doctor, the Health Center, a coach or professor, or the Office of Learning Services.

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations can be implemented in a timely fashion.
ASSIGNMENTS:

- **Blackboard**: Blackboard is a significant component of this course. Enroll in “Africa through the Eyes of Women,” IDIS160.SP05 during the first week of class. The password is **women**.

Consult Blackboard regularly between classes for important announcements, course handouts and information, and links to websites on writers and issues.

There are forums on the Discussion Board that require group responses to selected readings (as indicated on the class schedule) and other contributions as follows:

1. **Reader responses** (new “threads”) to Blackboard: Members of the group assigned for a particular reading or film on the Schedule of Classes must post individual entries on Blackboard by 9 PM the night before the class in which the work is to be discussed. Write at least a full paragraph with your ideas about the work. If in doubt about what to say, answer a discussion question posted on the forum or from a handout. Verify your impressions by providing supporting details from the reading or film. If others reply to your entry, respond to their remarks.

2. **Replies** to threads started by others: All students are expected to read what has been posted on the assignment forum before class. During the semester, you must “reply” to at least five threads posted by others (two by midterm).

3. **Current Issues Forum**: At some time during the semester (preferably early) each student is required to contribute one current news item about Sub-Saharan Africa, with appropriate documentation of the source and some comments on its relevance to course discussions or issues.

- **Academic Paper**: You will be assigned a work that we study to write about and present on. Topics will be provided.

It is very important in this course that you **analyze** the literature without retelling the story. Use your newly acquired knowledge of African history and women’s concerns to formulate a thesis about the author’s message or the situations of the characters. Think about the issues and ideas that the author raises. Do not judge the characters or work, but rather try to understand what the writer is doing. For example, how might she use her representation of an African society and characters to make political (feminist?) statements or raise issues? Note: It is tempting to generalize about Africa or Africans, but please avoid it, because it often leads to inaccurate assumptions and inappropriate stereotyping. Ask yourself to support what you say, and it will lead to analysis and critical thinking.
The paper should be 1200-1500 words in length (4-5 typed pages) in a standard 12-pitch font and double-spaced with at least one-inch margins for comments. Secondary sources are optional and should be “peer-reviewed” if used (consult reference librarians). The ideas, words and phrases from any sources (including course materials) must be documented and may not substitute for your own thoughts. Moravian’s Writing Center can be helpful at any stage of the writing process, and Dr. Keim will always look at drafts by appointment.

You may revise any paper that receives a grade lower than B. The revision must result from consultations with the Writing Center, take into account Dr. Keim’s comments on the original or in a conference, and show significant rethinking (not just superficial corrections). To receive credit, all revisions are due within two weeks of receiving the graded paper. The revision grade will be recorded in place of the original.

Please note: If you want to be sure of time for revision after being graded, you must hand in your paper at least one month before the end of the course, even if this occurs before your presentation.

Here is the rubric for an analytical college paper that I will look for when I grade:

a. Introduce the work you are discussing in the first paragraph (author, title, setting, subject, relevant characters, date, and so on). Make a clear statement of purpose at the end of that paragraph: state an arguable and supportable thesis (a developed idea) about some aspect of the work of literature or film, and show how you will illustrate your thesis by briefly listing three or four supporting ideas immediately after. The supporting points or ideas should then become the topic sentences for the main parts of the paper. This organization is important to the reader, who can then follow the argument easily. It also helps the writer to think critically and clearly.

Note: Start early. It may take several drafts of your paper to be able to do this; often the best ideas occur at the end of an early draft.

b. Use the present or present perfect tenses (a literary convention) to talk about the writer and the actions that occur in the story, as if the literature or film were taking place at the moment you write.

c. Remember to refer to the writer or filmmaker as the creator of specific details from the text, as you illustrate your supporting ideas.

d. Do not tell the story in chronological order, but describe only the actions and events of the work that are relevant to your thesis.

e. Incorporate exact short quotations from the work being discussed when appropriate.

Note: Always document quotations or descriptions from the text with an “in-text citation” by putting the page number(s) in parentheses at the end, so that your reader can refer to the original text.
f. Write a final paragraph that draws the ideas together and indicates the importance of your thesis. NOTE: Often the final paragraph of the first draft contains your thesis as a conclusion. You can then reorganize the content to place the thesis in the first paragraph and reflect on that thesis throughout the paper.

g. If secondary works are used or if other individuals contributed to the paper by reading or editing, etc., list those on a separate page at the end of the paper as Works Cited (full documentation) and/or Acknowledgments in MLA style.

- **Class Presentation.** You will make a timed five-minute presentation in class to explain an idea you have used or plan to use in your paper. Assume that the audience has read the literature. Make a simple outline of your thesis with supporting ideas and examples, which you will refer to during the presentation and hand in afterwards. PowerPoint presentations are welcomed (large print, essential words) but must be original work. Please hand in a print-out of materials used for the presentation.

  Evaluation will be based on evidence of preparation; how easily the talk can be understood; eye contact with the audience; originality and critical thinking (be sure to make your thesis obvious); documentation of sources (MLA format in PowerPoint), and the use of media. Your peers will be asked to write questions during the presentation, keeping in mind your thesis and evidence for a paper.

  Except for unforeseen illness, students who have difficulty with the date scheduled for the presentation are advised to contact Dr. Keim well in advance for permission to rearrange it. Keep back-ups of any PowerPoint or other preparation for the presentation. If you arrive in class unprepared, you will lose your opportunity to present.

- **Quizzes.** At least five short-answer quizzes will be given when indicated on the class schedule. They will focus on materials assigned for that day but may also include questions about previous materials or discussions. The lowest quiz grade will be dropped from the average at the end of the semester.

- **Midterm and Final Exams.** These comprehensive exams (taken in class) will cover important ideas and material taught in the course. Sixty percent of the exam will be the identification of important passages and characters from the works and films studied (in the first half and last half of the semester, respectively). A longer essay will require the application of accumulated African historical and cultural knowledge to the discussion of a particular idea or issue, using supporting examples from the works studied. Prior to the exam and at the exam, students will be provided with a listing of works included in the exam with character and place names.
IDIS 160 Special Events

These events from the speaker series on Human Rights and the Practice of Justice may be considered “required” unless you have classes or work that would prevent you from going. All of the Human Rights series offered this semester is recommended.

MARCH 15\textsuperscript{TH}
(Women’s History Month)
Time: 7:30
Place: HUB, Prosser Auditorium

\textit{Speaker: Naomi Tutu}
\textit{Topic: Striving for Justice: Searching for Common Ground}

Naomi Tutu, \textit{the daughter of Desmond Tutu, is the founder and Chairperson of the Tutu Foundation for Development and Relief in Southern Africa, founded in 1985. She speaks frequently on South African issues to schools, churches, and universities throughout the world.}

\textit{Nontombi Naomi-Cecilia Tutu was born in Krugersdorp, South Africa the third child of Desmond and Nomalizo Tutu. She grew up under apartheid and has made her life’s work speaking about racial, gender, and economic violence both in South Africa and around the globe.}

\textit{Ms. Tutu holds advanced degrees in development economics and international development. Among a long list of accomplishments and contributions to understanding of race and gender relations both in the U.S. and globally, she held a visiting appointment as the Seese Lecturer in Comparatives Studies at Brevard College teaching courses on modern Africa, gender and development in the Third World. Ms. Tutu was selected as one of the first Brandeis International Fellows in Coexistence and participated in two sessions with fellows from areas of inter-ethnic conflict. She was selected to be South African representative to Africa Network of International Conference on Safe Communities. Naomi Tutu is the associate director of the Office of International Relations and Programs at Tennessee State University.}

March 22\textsuperscript{nd}
Time: 7:00
Place: UBC

Topic: Human Rights Panel Discussion on Latin America and Africa
### IDIS/WOST 160 SCHEDULE OF CLASSES

#### K. Keim, Spring 2005, PPHAC 117

**NOTE:**

1. All assignments are due at the beginning of class on the day they are listed.

2. For handouts and background readings related to scheduled assignments, check Blackboard Course Documents and External Links. Bring copies of relevant handouts to class.

3. Read Blackboard Announcements between classes for pertinent course information. This schedule is subject to change at the discretion of the instructor, and any changes will be posted on Blackboard.

4. Secondary reading assignments are on reserve in Reeves Library or on Blackboard to save the expense of buying books.

---

**Jan. 11 Tues.**  
Course Introduction  

**Jan. 13 Thurs.**  
African societies  

<table>
<thead>
<tr>
<th>Jan. 11 Tues. Course Introduction</th>
<th>Sign-in sheet and student survey; explanation of syllabus and Blackboard: group assignments and introductions.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Note: BB Discussion Board assignments are listed in this column (by group no.) next to reading(s) you should respond to.</td>
<td>Note:</td>
</tr>
<tr>
<td></td>
<td>▪ Prepare the assignment described below for the next class.</td>
</tr>
<tr>
<td></td>
<td>▪ Prepare in advance: Begin reading Flora Nwapa’s novel <em>Efuru</em> for discussion beginning January 25 (See handouts on Blackboard under Course Documents).</td>
</tr>
</tbody>
</table>

### I. INTRODUCTION TO AFRICA

**Jan. 13 Thurs.**  
BB: 1  


Jan. 18 Tues.      BB: 2
African literature


BB: 3
Colonialism

2. Yvonne Vera’s “Preface” to Opening Spaces, 1-5, and “A Perfect Wife” by Anna Dao, a short story set in a Muslim culture in French colonial Mali during WW I, OS 159-77.

Jan. 20 Thurs.    BB: anyone
French West Africa

Reread “A Perfect Wife” by Anna Dao (short story set in a Muslim culture in French colonial Mali) from Opening Spaces (OS), 159-77.

In-class video: Living Africa: A Village Experience (Senegal), Martin and O’Meara, IU Press, 1985

Jan. 25 Tues.     BB: 4
Nigeria
British Colonialism
Igbo culture

Flora Nwapa’s novel Efuru (1966), chapters 1-5 (7-87). This novel is set in Nigeria in the period around WW I (1914-1918) during early colonialism.

Jan. 27 Thurs.    BB: 5

Efuru, chapters 6-8 (88-142)

Presentations:____________________________________

Feb. 1 Tues.      BB: 1
Quiz

Efuru (chapters 9-17 (143-221) and

Presentations:____________________________________

Feb. 3 Thurs.     BB: 2
The Writer

“Interviews with Flora Nwapa” on Blackboard or Reeves Library reserve. The folder contains two interviews: “The Poetics of Economic Independence for Female Empowerment” by Marie Umeh (RAL 26, 2 [1995]: 22-29) and Michael G. Cooke’s interview (The Commonwealth of Letters 2:1 [1990]:14-27), which offers a glimpse of Nwapa’s lifestyle in Lagos, Nigeria. Read also These Days [III] – A Letter to Flora Nwapa” by Ama Ata Aidoo (bring Blackboard handout to class).

II. ISSUES FOR AFRICAN WOMEN

Circumcision  African Feminism Handouts (posted on Blackboard, Course Documents)
Feminism

Feb. 10 Thurs.  BB: 4  Monday’s Girls, video (view outside of class): a documentary about the Iriabo initiation for girls in the Delta Region (Niger River) of southern Nigeria.
Change

Gender issues  Women with Open Eyes (Femmes aux yeux ouverts), video in class: documentary on women’s issues in French-speaking West Africa
French W.  Africa

Feb. 17 Thurs.  BB: 2  Discussion of Gordon and Women with Open Eyes  Development
Frances Moore Lappé and Anna Lappé, “Walking to Nairobi: Kenya – Nairobi and the Village of Kyaume,” from Hope’s Edge: The Next Diet for a Small Planet, 167-195 (photocopy on reserve). This chapter describes the project of Wangari Maathai, the winner of this year’s Nobel Peace Prize.

Feb. 22 Tues.  BB: 3  Guest speaker: Emily Nyindodo, a Kenyan woman who has been in the United States since 1994. Ms. Nyindodo works in project management with IBM.
East Africa

Feb. 24 Thurs.  Midterm Exam
For Tuesday, see the feature film, Neria, on Reeves reserve (find handouts on Blackboard Course Documents).

• Advance Prep: Begin reading Nervous Conditions for next Thursday.
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Room</th>
<th>Assignment/Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 1 Tues.</td>
<td>BB: 4</td>
<td>Neria</td>
<td><em>Neria</em> (view outside class): setting - Zimbabwe, script by Tsitsi Dangarembga</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>Interviews with Tsitsi Dangarembga</strong> (Blackboard Course Documents)</td>
</tr>
</tbody>
</table>
| Mar. 3 Thurs. | BB: 5  | Nervous Conditions | *Nervous Conditions* by Tsitsi Dangarembga (Zimbabwe)—
 chapters 1-3 (1-57)   |
|            | Quiz     |      | See handouts on Blackboard.                                                          |
| Mar. 15 Tues. | BB: 1   | Nervous Conditions | *Nervous Conditions*, chapters 4-7 (59-148).                                        |
|            |          |      | Presentations:                                                                     |
| Mar. 17 Thurs. | BB: 2  | Nervous Conditions | *Nervous Conditions*: chapters 8-10 (149-204)                                      |
|            | Quiz     |      | Presentations:                                                                     |

Postcolonial Urban Life

South Africa

South Africa


Apartheid  Quiz

Presentations:____________________________________

Begin reading Kehinde for discussion next Thursday.

III. VISIONS OF AFRICAN WOMEN


AIDS  Corruption

Presentations:____________________________________

April 5 Tues.  BB: 2  Kehinde by Buchi Emecheta (Nigeria), chapters 1-10 (to p. 63)—see handouts under Course Documents on Blackboard. Note: This novel is written by a woman who has lived in England since arriving there at the beginning of her marriage. The Pidgin English used among friends is spoken all across English-speaking West Africa.

London/Nigeria – 1970’s

April 7 Thurs.  BB: 3  Kehinde, chapters 11-18 (64-119)

Presentations:____________________________________

• Advance Prep: Begin reading the essay by Curtis Keim located under Course Documents for April 14. It takes time to read.

Apr. 12 Tues.  BB: 4  Kehinde, chapters 19-21 (120-141)

feminism  Quiz

“Feminism with a small ‘f’” by Buchi Emecheta on Reeves reserve

Presentations:____________________________________
<table>
<thead>
<tr>
<th>Date</th>
<th>BB:</th>
<th>Title</th>
<th>Author(s)/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr. 14 Thurs.</td>
<td>5</td>
<td>Curtis A. Keim, “Worldviews: Traditional and Modern”</td>
<td>(Blackboard Course Document.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Guest lecturer: Dean Keim</td>
<td></td>
</tr>
<tr>
<td>Apr. 19 Tues.</td>
<td>1</td>
<td>“To Be an African Woman Writer—An Overview and a Detail”</td>
<td>by Ama Ata Aidoo, on reserve in Reeves library.</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>The Girl Who Can and Other Stories by Ama Ata Aidoo (short stories about women’s lives in Ghana): Note: The Fante culture is matrilineal. “About the Wedding Feast” (46-52) and “Payments” (93-105)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentations:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentations:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Presentations:</td>
<td></td>
</tr>
<tr>
<td>Apr. 28 Thurs.</td>
<td>5</td>
<td>“The Museum” by Leila Aboulela (Sudan), OS 70-90</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Course evaluation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>FINAL EXAM</strong> TBA</td>
<td></td>
</tr>
</tbody>
</table>

Have a good semester! Please do not hesitate to contact me personally with questions or concerns: stop by during office hours, send email messages--krkeim@moravian.edu, or call at the office (phone 7815), or my home (phone 610-865-3015).