

**HIS 350R/AFR 374C: Globalization, Internationalism, and Transnationalism:
A History of the United States and Africa
30357/39557
Tuesday 3:30-6:30 P.M.
Venue: CBA 4.340**

Instructor: Toyin Falola
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COURSE DESCRIPTION:

This course seeks to address the complex role of the United States in the greater scope of international relations in politics with an emphasis on how political currents in the U.S. reach the African continent in a variety of ways. While this course will focus predominately on American history from approximately 1935 onward, it is important to note that we will give considerable attention to the interactions between the United States and Africa on multiple levels. Through the use of digital media sources (film, photographs, and digital archives), this course seeks to push students beyond traditional primary sources to understand the complexities of issues such as globalization, internationalism, and transnationalism in the context of the (often inter-weaving) histories of the United States and Africa. Each digital media source will serve as a way of engaging with representations (and misrepresentations) of the United States and Africa in political and cultural spheres. These weekly sources will also be supplemented by a variety of readings including memoirs, political texts, and cultural histories. The goal of this course is to create a unique dialogue about the past and present interactions between the United States and Africa through the use of traditional and non-traditional sources.

COURSE OBJECTIVES:

1. To gain a greater understanding of the intersections of African and American history.
2. To use a variety of primary and secondary sources to build dialogues on issues such as transnationalism, internationalism, and globalization in African and American history.
3. To identify and emphasize key themes in African and American history (i.e. think outside of the constructs of national borders).
4. To understand the larger implications of major currents in African and American history.
5. To understand perceptions of Africa and the United States in larger international relations discourses.
6. To examine the cultural implications of internationalism, transnationalism, and globalization in African and American history.

Required Texts

Philippe Wamba, *Kinship: A Family's Journey in Africa and America* (Penguin, 2000). Professor will provide copies for students.

N. Oluwafemi Mimiko, *Globalization: The Politics of Global Economic Relations and*

International Business (Durham, NC: Carolina Academic Press, 2012) ISBN 978-1-61163-129-6

Manfred B. Steger, *Globalization: A Very Short Introduction* (New York: Oxford University Press, 2003). ISBN 0-19-280359X

Students may purchase their books from the University Co-op, Amazon.com, or any other book vendor. However, you will be responsible for all readings on the syllabus in order to facilitate an effective and enriching class discussion. Please purchase or locate texts well in advance to ensure that you will be prepared for every class.

If any problems arise, please contact:

University Co-op, Textbook Dept.
2244 Guadalupe St., Austin, TX 78705
Phone: (512) 476-7211 x8108

ASSIGNMENTS:

Assignment	Due Date	Grade Percentage (100%)
<i>Kinship</i> review	Week 11	25%
Conference report	Week 12	20%
Reviews/Participation/Attendance	Weekly	25%
Final Paper/Essay	May 6	30%

Calculating Your Grade:

To calculate your grade divide the amount of points scored for an assignment by the total number of point scored up to that point. For example, if you score 80 points on your first reading/media response paper, the score would be 80%. If you scored 80 points on the first response paper, 90 on the response paper, and 135 on the conference report, add the total points scored (305) and divide by the total number of points available to that point (350) which gives a grade of 87.14%. Grades will be tracked on Blackboard and made available a week after the assignments are returned.

Grading Scale:

Letter Grade:	Grade Assessment:
93-100: A	A = Excellent
90-92: A-	B = Above Average
87-89: B+	C = Average
83-86: B	D = Below Average
80-82: B-	F = Little evidence of
77-79: C+	learning course material
73-76: C	
70-72: C-	
67-69: D+	

63-66: D
60-62: D-
0-59: F

Attendance Guidelines:

Students must be present to view each film; therefore, attendance is mandatory. Late attendance will disturb the class. You must arrive on time. Make-ups will be granted only in the case of medical illness or a university-related conflict. Such conflicts will require signed documentation from the Dean's Office explaining the reason for your absence and the student to view the missed film at the Fine Arts Library. Cell phones must be off and there should be no talking in class during film viewing. If you would like to hold a conversation you should step out of the lecture hall. To get full points for attendance you may only miss 2 classes without a documented absence AND actively participate in class discussions.

During each film students will be required to fill out Film Review handouts and turn them in following the class discussion of the film. Student responses should reflect analytical thinking and the complexities of the topics covered. Each film review will require students to do a minimal amount of pre-film research. This simply means to "google" the film and become familiar with the topic, filmmaker, time period and issues addressed by the film. It is impossible to understand what is going on in the film (and therefore to adequately complete the Film Review) without coming to class with some basic context. A total of THREE film review sheets will be randomly selected and graded.

Conference Review Guidelines:

The 2014 Africa Conference is scheduled for April 4-6, 2014. All students are required to attend. All students must attend TWO panels and the keynote lecture during the Africa Conference in March. Students may select any two panels based on their own individual interests. Students must write a FOUR page paper discussing each of the panelist's papers, the discussion following the panel presentations, and the keynote lecture. For example, if you choose to attend two panels that have four members speaking each, you must discuss all eight of the presenters, their papers, the discussion following the presentations, AND the keynote lecture. Successful papers will include summaries of each of the presentations and your opinion of each paper (strengths, weaknesses, etc.). Your paper must be stapled. The review will be due in class the week after the conference.

***Kinship* Review Guidelines:**

You must write a six page review of *Kinship*. Successful papers will focus on the themes we have discussed in the course and how they relate to *Kinship*. While some summary is necessary in a review, you must primarily focus on analytical and historical issues in the text. Limit summary to no more than one page and devote the rest of the paper to an analytical discussion of Wamba's work, how it relates to the course, its relevance to internationalism/transnationalism and world politics, and your opinions of the text.

Final Paper

Students must write an original 10-15 page research paper for the course. It will be due on the University posted date of the final exam. HOWEVER, you must have a draft ready for

discussion on week fifteen. Research papers must include primary and secondary sources. Students should select one of the topics from the list below:

- Immigrant Communities in the US
- Obama and Africa
- Economic Development in a Global context
- Hip Hop and Hip Life across Cultures
- Impact of US popular culture in Africa
- Global Technological Development

Extra Credit Policy:

There will be no extra credit for this class. The discussion board assignments and attendance are free points. All they require is for you to participate and follow instructions.

Format Guidelines:

All assignments must be stapled, typed, double spaced, have 1” margins and size 12 Times New Roman font. Assignments that do not follow these guidelines will receive a five point deduction.

Part of writing history includes clearly communicating your ideas. As such, written assignments must conform to standard rules of written English including the organization of essays and grammar. Students who require assistance can use the undergraduate writing center in the FAC free of charge. There will also be additional materials posted on blackboard for your assistance.

Plagiarism:

How do you avoid committing plagiarism? Here are some basic tips:

1. Historians use a variety of citation formats, including footnotes, endnotes, and indicating their source directly in their text within parentheses. Within those formats, they use a variety of styles. For this class, you will be using the Chicago Manual Style for the response paper. A guide will be posted on blackboard.
2. Take notes carefully. Whenever you copy a direct quotation, protect yourself by putting quotation marks around it. Attach a full, accurate citation to any borrowed passage, whether quoted or paraphrased, and keep it attached as you write.
3. Although borrowed ideas must be fully acknowledged in a citation, you do not need to provide a citation for information that your reader can reasonably be expected to know. When in doubt, include a citation.
4. Plagiarism includes taking direct quotes or ideas from a source without giving the original author credit through a citation. It is easier to avoid plagiarism that involves verbatim copying or handing in the same paper twice than it is to avoid plagiarism that involves paraphrase, probably the trickiest area of all. Certainly it is the area where most instances of plagiarism occur.

Class Policies:

- **Policy on Late or Missed Assignments/Examinations:** Make-ups will be granted only in the case of medical illness or university-related conflict. Make-ups will only be given

when a request is made prior to the date of the exam or assignment except for documented medical emergencies. Even with prior notice, an alternative exam date will only be given in extreme documented cases.

- **Assignments:** All assignments must be submitted on due dates. Assignments turned in late will incur a penalty of 5 points per calendar day late. Assignments more than three calendar days late will not be graded and will receive a zero for the assignment.
- **University of Texas Honor Code:** The core values of The University of Texas at Austin are learning, discovery, freedom, leadership, individual opportunity, and responsibility. Each member of the university is expected to uphold these values through integrity, honesty, trust, fairness, and respect toward peers and community. Any student found guilty of scholastic dishonesty may receive an “F” in the course and be remanded to the appropriate University of Texas authorities for disciplinary action. For more information, view Student Judicial Services at <http://deanofstudents.utexas.edu/sjs>.
- **Use of Class Materials:** No material presented in lecture may be directly or indirectly published, posted to the Internet, or rewritten for publication or distribution in any medium. Neither these materials nor any portion thereof may be stored in a computer except for personal and non-commercial use. All information derived from the internet must be adequately cited.
- **Student Privacy:** The Family Educational Rights and Privacy Act (FERPA) require that student privacy be preserved. Thus the posting of grades, even by the last four digits of the social security number, is forbidden. All communication will remain between the instructor and the student, and the instructor will not be able to share details of the student’s performance with parents, spouses, or any others.
- **Documented Disability Statement:** The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone). Students who require special accommodations need to get a letter from the Service for Students with Disabilities. This letter should be presented to the Professor at the beginning of the semester and the specific accommodations discussed at this time. Five days prior to an exam, it is the student’s responsibility to remind the professor of the accommodations needed. If the student fails to produce the letter and speak with the Professor five days before the exam, then the student may not get the accommodations he/she requires.

Course Schedule

Part 1: Understanding Globalization

Week 1- 1/14- Introduction, overview of syllabus, use of films/photography/digital media as primary sources

Film: *Lost*, Season 2, episode 10, “The 23rd Psalm”

Week 2- 1/21-Examining America and Africa through an International/Transnational Approach

- Introduction to American Politics and International History
- Locating Africa: Africa and the West, early encounters

Film: *The Africans: A Triple Heritage, Part 9: Global Africa*

Readings: Steger, *Globalization*, Ch. 1-4

Week 3- 1/28-The Era of Colonial Conquest in Africa, the United States, and International Diplomacy

Film: *Afrique Je Te Plumerai*

Readings: Steger, *Globalization*, Ch 5-8.

Part 2: Globalization Applied

Week 4- 2/4- The United States, World War I, Colonial Powers

Film: *Black and White in Color*

Readings: Mimiko, *Globalization*, Ch. 1-2

Week 5- 2/11-Post-World War I International Politics, the United States, and the League of Nations

Digital Media: Use ProQuest Historical Newspapers for the NYT (or any other Publication to assess the League of Nations, international politics, and African development during the interwar period. **Work in groups of three and present findings to class.**

<http://search.proquest.com/hnpnewyorktimes/advanced?accountid=7118>

Readings: Mimiko, *Globalization*, Ch 4.

Wamba, *Kinship*, Intro-pg. 71

Part 3: Experience of Globalization

Week 6- 2/18-World War II

Film: *Camp de Thiaroye*

Readings: Wamba, *Kinship*, pg. 72-136

Week 7- 2/25-Post-War Rebuilding and the Future of Colonialism

Film: *Battle of Algiers*

Readings: Wamba, *Kinship*, pg. 136-203

Week 8- 3/4- Decolonization and the Cold War

Film: *Lumumba*

Readings: Wamba, *Kinship*, pg. 204-285

Week 9- 3/11- Spring Break

Week 10- 3/18- The Cold War, continued

Film: *When We Were Kings*

Readings: Wamba, *Kinship*, pg. 286-351

Week 11- 3/25- The Struggle for Equality: Civil Rights, Black Power, and African American Mobilization in an International Context

Film: *Have You Heard from Johannesburg: From Selma to Soweto*

Readings:

*******Kinship* REVIEW DUE******

Week 12- 4/1- No class due to required conference attendance

******2013 AFRICA CONFERENCE******

Friday, April 4-Sunday, April 6

Week 13- 4/8- Globalization, the U.S., and Africa

Film: *Elevate*

Digital Sources: Globalization and African voices in user-submitted films on multimedia sites

Readings:

****** Conference Report Due at the Beginning of Class******

Part 4: Contemporary Issues and Globalization

Week 14- 4/15- Current issues in African/American Transnational History

Film: *An African Election*

Readings: Mimiko, *Globalization*, Ch. 11 & 14.

*****OUTLINE and BIBLIOGRAPHY DUE*****

Week 15- 4/22- Contemporary Images of Africa from the United States: Power, and Representation

Film: *Machine Gun Preacher*

Week 16- 4/29- Presentation of Research Projects and Final Reflections

Readings: Peer-review drafts of other student's papers by assigned groups. Students must distribute their drafts to other group members by Sunday at noon. Students are expected to read their peers essays and provide printed copies of notes.

******ROUGH DRAFTS DUE IN CLASS******

Final essays are due on May 6, 2014

Film Analysis Worksheet

Name: _____

Date: _____

Title of Film: _____

Release Date: _____

Type of Film (Drama, Comedy, Documentary): _____

Thesis of the Film: _____

Important moments or turning points in the film (use specific examples):

Context (use specific examples):

What does the film tell us about the historical period with which it deals?

What does the film tell us about the period in which it was made/released?

Visual Analysis (use specific examples to explain the “look of the film”):

How does the film portray Africa and Africans (use specific examples):

Explain the use of sound/music/and or sound effects in the film (use specific examples):

Explain how you believe the film holds up as a piece of historical analysis (use specific examples):