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The International Relations of Sub-Saharan Africa

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Introduction: What Is This Module About?

In international relations theory and history, Africa is often given the role of a negligible periphery, under the influence of political events and decisions taken elsewhere and which it is rarely able to influence. A closer look at African conflicts and political events, however, shows that these have often tended to reflect the tensions of the West and to play the role of a proxy field for superpower rivalries. Some observers have also described Africa as a centre of experimentation for new international relations paradigms. Contrary to the general belief, Africa may therefore also be seen as an excellent case study in international relations, one that helps us cast a new light on a widely studied international political history. The aim of this optional course is to analyse African conflicts through the above-mentioned two-way process: On the one hand, how did international events and trends influence politics in Africa? On the other, how did African politics and crises influence the international agenda? The module further invites you to reflect on Africa’s regional, continental and international relations and break away with mainstream portrayals of Africa as a ‘hopeless continent’ devoid of meaningful politics.

You should however note that this module cannot claim to be anything more than an introduction to sub-Saharan Africa’s – i.e. a massive and extraordinarily diverse continent’s – international relations. We will only have time to cover twelve broad themes in some (however limited) depth. So much will depend on the time you devote to your independent study this year (remember that you should devote about 5-6 hours of independent study every week to each 20 cps module), but also on your desire to take the issues and debates touched upon in this module into your future lives in order to further your understanding of an ill-known continent. My wish is that this module provides you with enough interesting material and enthusiasm for you to want to do so for many years to come!

There are many places, aside from the material listed below, for you to learn more about Africa… One good place to start is in Africa’s best novels and I have provided a list of some of these below (see appendix 1). The media are also a good source of information, although you need to keep in mind that many traditional media tend to reproduce some of the worst clichés we can read/hear about Africa. But the BBC has some very good programmes on Africa (including Focus on Africa, which we will be using in our seminars). The Guardian has also just launched a new blog on Africa: [http://www.guardian.co.uk/world/africa-blog/2012/oct/01/africa-complex-continent-blog?newsfeed=true](http://www.guardian.co.uk/world/africa-blog/2012/oct/01/africa-complex-continent-blog?newsfeed=true). I will endeavour, as much as time permits, to complete this list of alternative sources on the Links page of the module’s learning room.

Assignments

1) For full-year students:

   i) A ‘film and article presentation’ and its follow-up report. You will be required to prepare a fifteen-minute presentation, in which you review a film taking place in Africa, as well as an academic article which analyses a common or related issue. Your presentation should offer a critical analysis of the way Africa (and the issues broached in both the film and article) is portrayed in films – the article will provide some analytical angles, but you are of course free to decide which aspects you wish your presentation to focus on. You will also need to do some background research in order to give your colleagues a sense of the historical and cultural contexts of both the film itself and the events depicted in it. In other words, the film, whether you find it good or bad, should be the starting point for a reflection on what we know about Africa. ‘Film and article’ pairs will be distributed, on a first come, first serve basis, during the first seminar – please see the list below, which follows a chronological and thematic order that we will try to follow as much as possible. Feedback on your oral presentation (outline, contents, form) will be provided at the end of the seminar session. You should also submit a 1,000-word (maximum)
ii) A five-minute summary and commentary of the latest (ideally Monday’s) episode of the BBC’s Focus on Africa (http://www.bbc.co.uk/worldservice/africa/2011/04/000000_focus_on_africa.shtml). Here, feel free to concentrate on whichever issues you found interesting and try, once again, to adopt a critical perspective. How good and accurate are the reports? What do they focus on? What did you learn? Why is it that some of the events reported here never make it to the more traditional media’s pages/programmes?

iii) An essay of 2,500 words to be submitted in the NOW dropbox (in Word format) by Friday, 19th April, by 11.59 pm. Your essay should offer a detailed, well-argued and neatly presented answer to the following question:

‘To what extent have sub-Saharan Africa’s international relations changed over the past decade? Discuss the nature and origins of these changes by drawing on the discussions and debates, readings, presentations and reviews you prepared throughout the module.’

Please note that this is a very broad question. You will therefore need to think carefully about which aspects you wish to focus on and which examples and case studies you want to use to illustrate your more abstract points. This essay is worth 100% of the total mark for the module.

2) For half-year students:

i) A ‘film and article presentation’ and its follow-up report. Please see the instructions above with regards to the oral presentation and make sure that I am aware that you are only here for a half-year so that I allocate you a presentation slot accordingly. Your follow-up report should be 2,000 words long and draw on your film and article presentation, on the seminar’s discussions and on any other relevant reference, to offer a wider analysis of how the film industry tends to portray Africa. Your follow-up report should be submitted in the NOW dropbox (in Word format) by 7th December 2012, 11.59 pm.

What I Will Be Looking For in Your Assignments

At level three, you are expected to achieve a high level of academic analysis based on a good understanding of specialist literature and this should be reflected in your presentations and essays. I will, in particular, be looking for:

1) A strong capacity to juggle abstract arguments in a clear and rigorous manner – you need to make sure you are able to summarise these arguments, discuss them and link them one to another so that they feed into an interesting and consistent debate;
2) An ability to illustrate your more abstract arguments and ideas with well-chosen examples or case studies taken from the literature on Africa’s international relations – this will require further reading and research but is essential in a module like this one;
3) An ability to achieve a considerable amount of reading, summarise the main arguments and ideas thus discovered, critically assess and discuss them and present them in a clear manner, both in oral and written form. Your presentations and essays need to draw heavily on your readings and you will therefore need to read more – both in quantitative and qualitative terms – than you have done in your first two years;
4) General planning skills – you need to plan your work (self-study as well as assignments) throughout the year, but you also need to organise your own thoughts into clear, consistent and progressive outlines, be it in your notes or in the assignments you hand in. This capacity to plan your work and thoughts is key in a discipline like International Relations but also constitutes one of the ‘transferable skills’ that you will take with you into your future careers;

5) Strong presentation skills – be it orally or in writing, you need to make sure you present your work and ideas in a clear, rigorous, consistent and pleasant way. Please see the warning regarding referencing and plagiarism below, but you should also make sure your work is relevant, that it respects set time- or word-limits, that it is grammatically correct, that it flows and is pleasant to listen to or to look at and read. So take the time to work on your writing and presentation skills and make sure that you proof-read and polish your work before submitting or presenting it.

A new marking system has been introduced at NTU this academic year - please also refer to appendix 1 here for the grade-based marking descriptors. These descriptors will give you a very precise sense of the criteria against which your presentations, diaries and exams will be marked this year.

Plagiarism

This should be no news to 3rd year level students, but let me repeat previous warnings here. Plagiarism is defined as copying others’ (or your own) work unattributed – in other words, cheating by copying. Whether copy from the web, from texts, from lecture notes or from another of your own essays, it is plagiarism if you use more than a phrase without attribution (a reference). It is possible to cheat by accident – but only if you have poor note taking and essay writing skills. But saying ‘I didn’t know I was doing it’ is no defence – you don’t have to intend to cheat to plagiarise: the fact that your work is close to or identical to another source by whatever means is enough. Remember that this is a serious offence with serious penalties.

The other side of this is to ask why people plagiarise at all. One answer is laziness, of course. But another answer is that people have poor note making skills and do not notice what they are doing. Or they lack confidence in essay writing. Fear of failure is sometimes a real issue, of course. It is also possible to plagiarise if you write quite well, but do poor or inadequate referencing of sources used. If you find yourself led into bad academic practice by weak study skills, then the answer is simple – don’t plagiarise: improve the study skills you have. Ask for advice and go to some of the sessions offered by the student support services (see their programme here: www.ntu.ac.uk/lhr/help_support/academic_support/academic_workshops/index.html and in appendix 3). You will also find leaflets on good practice in the student support centre. The library publishes an excellent leaflet on referencing which will help you too (available online: http://www.ntu.ac.uk/lhr/documentuploads/66061.pdf).

Our Film Blog

Our team has just created a new ‘Films and IR’ blog on Wordpress (http://filmsandir.wordpress.com/) and we hope that you will all actively contribute. There are numerous films that are relevant to a modern and dynamic study of Africa’s international relations and this module, in particular, should provide you with an opportunity to watch relevant films and reflect on their contribution to our understanding of the African continent. I would very much encourage you to use the above ‘film and article’ assignment to write or co-write reviews reflecting on the films you watch and their relevance to our study of sub-Saharan Africa’s international relations. Reviews can be e-mailed to me and will all be considered for publication on the blog (with a full acknowledgement of the author, of course). This is a good opportunity for you
to consider international relations from a different perspective, improve your writing skills and add an interesting line to your CV… so do seize it! The blog published by our Politics colleague, Dr Matthew Ashton, may provide you with some inspiration: http://drmatthewashton.com/my-political-lists/100-political-movies-you-should-see/.

Module Leader’s Contact Details

I am this module’s leader and will also teach both lectures and seminars. You can contact me by e-mail (marie.gibert@ntu.ac.uk) and phone (0115 84 83695). Please note that I am now based on both the City and Clifton campuses and have offices (and hold office hours) on both campuses:

**Clifton:** George Eliot Building, GE22A
**City:** Chaucer Building, CHR 3108

You will find my contact details and office hours on this module’s learning room. You are very welcome to come and see during any of my office hours, on either campus. If the times of my regular office hours do not suit you, please e-mail me so that we can make an appointment at a more suitable time.

Lecture and Seminar Programme

*Please note:* Lectures take place fortnightly, on Tuesdays, from 12.00 to 13.00. Seminars take place every other week on Tuesday mornings, with Seminar Group B from 9.00 to 11.00 and Seminar Group A from 11.00 to 13.00. Please check your timetable regularly as lecture and seminar rooms vary from one week to another and are susceptible to last minute changes.

<table>
<thead>
<tr>
<th>Week</th>
<th>Lecture</th>
<th>Seminar</th>
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<tbody>
<tr>
<td>10</td>
<td>Introduction</td>
<td>No seminar</td>
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<tr>
<td>11</td>
<td>No lecture</td>
<td>Introduction: Colonial Wars and Rule</td>
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<tr>
<td>12</td>
<td>Decolonisation</td>
<td>No seminar</td>
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<tr>
<td>13</td>
<td>No lecture</td>
<td>Decolonisation</td>
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<tr>
<td>14</td>
<td>Africa in the Cold War: From Independence to Proxy Wars</td>
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<tr>
<td>15</td>
<td>No lecture</td>
<td>Africa in the Cold War: From Independence to Proxy Wars</td>
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<tr>
<td>16</td>
<td>Red Week</td>
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<tr>
<td>17</td>
<td>Post-Cold War Conflicts</td>
<td>No seminar</td>
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<tr>
<td>18</td>
<td>No lecture</td>
<td>Post-Cold War Conflicts</td>
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<tr>
<td>19</td>
<td>Democratisation</td>
<td>No seminar</td>
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<td>20-23</td>
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<tr>
<td>24</td>
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<td>25</td>
<td>Post-Conflict Reforms and Transitional Justice</td>
<td>No seminar</td>
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<tr>
<td>26</td>
<td>No lecture</td>
<td>Post-Conflict Reforms and Transitional Justice</td>
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<tr>
<td>27</td>
<td>Pan Africanism and Regional Integration</td>
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<tr>
<td>28</td>
<td>Red Week</td>
<td>Pan Africanism and Regional Integration</td>
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<tr>
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<tr>
<td>30</td>
<td>Africa and the International Development Agenda</td>
<td>No seminar</td>
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<tr>
<td>31</td>
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<td></td>
<td>Africa, Corruption and Capital Flight</td>
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<tr>
<td>33</td>
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<td>Religions</td>
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<td>35-36</td>
<td>Easter Break</td>
<td></td>
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<tr>
<td>37</td>
<td>No lecture</td>
<td>Religions</td>
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<tr>
<td>38</td>
<td>Africa and the North</td>
<td>No seminar</td>
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<tr>
<td>39</td>
<td>No lecture</td>
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<td>No seminar</td>
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<tr>
<td>41</td>
<td>No lecture</td>
<td>Africa and the South: Neighbours and the Emerging South</td>
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**Core Readings**


These are, to my knowledge, some of the best and most thorough introductions to sub-Saharan Africa’s politics and international relations. Christopher Clapham’s is probably the best analysis of Africa’s international relations – and worth buying and referring to throughout the year. Ian Taylor’s provides a broad (and up-to-date) review of Africa’s relations with the rest of the world and is more descriptive than analytical. I would also strongly recommend that you read one of the three other books listed here (by Crawford Young, Jeffrey Herbst and Mahmood Mamdani) – while they are not IR books per se, they will provide you with the background necessary to understand Africa’s contemporary politics and international relations.

You should also make sure you make good use of some of the excellent academic journals publishing articles on Africa’s politics and international relations (and you will see that I refer to many of these below). In particular:

- *African Affairs*
- *Journal of Modern African Studies*
- *Review of African Political Economy*
- *Third World Quarterly*
- *Journal of Development Studies*

**Seminar Readings**

*Please note:* For access to the electronic copies or library references of the readings listed below, please use the resource list on the module’s NOW learning room.
**Week 11: Introduction: Colonial Wars and Rule**


**Week 13: Decolonisation**


**Week 15: Africa in the Cold War: From Independence to Proxy Wars**


**Week 18: Post-Cold War Conflicts**


**Week 24: Democratisation**


**Week 26: Post-Conflict Reforms and Transitional Justice**


**Week 29: Pan Africanism and Regional Integration**


**Week 31: Africa and the International Development Agenda**


**Week 33: Africa, Corruption and Capital Flight**


**Week 37: Religions**


**Week 39: Africa and the North**


I. Taylor (2010), *International Relations of Sub-Saharan Africa*, New York and London: Continuum (see chapters 1, 2, 3 and 6 on the United States, Britain, France and the European Union).


**Week 41: Africa and the South: Neighbours and the Emerging South**


**Films and Articles for Review**


with


J. Huston (1951), *The African Queen*, starring Humphrey Bogart, Katharine Hepburn, Robert Morley et al.

with

J. Ford (1953), *Mogambo*, starring Clark Gable, Ava Gardner, Grace Kelly et al. with

Z. Korda (1939), *The Four Feathers*, starring John Clements, June Duprez, Ralph Richardson et al. with


B. Tavernier (1981), *Coup de Torchon*, starring Philippe Noiret, Isabelle Huppert, Jean-Pierre Marielle et al. with

C. Denis (1988), *Chocolat*, starring François Cluzet, Isaach De Bankolé, Giulia Boschi et al. with


D. Roodt (1992), *Sarafina!* starring Leleti Khumalo, Whoopi Goldberg, Miriam Makeba et al. with


R. Scott (2001), *Black Hawk Down*, starring Josh Hartnett, Eric Bana, Ewan McGregor et al. with

A. Fuqua (2003), *Tears of the Sun*, starring Bruce Willis, Monica Bellucci, Cole Hauser et al. with

R. Stern and A. Sundberg (2007), *The Devil Came on Horseback*, starring Nicholas Kristof, Brian Steidle et al. with
and

C. Eastwood (2009), *Invictus*, starring Morgan Freeman, Matt Damon, Tony Kgoroge et al. with

G. Hood (2005), *Tsotsi*, starring Presley Chweneyagae, Mothusi Magano, Kenneth Nkosi et al. with

N. Blomkamp (2009), *District Nine*, starring Sharlto Copley, Jason Cope, David James et al. with

L. Bailey and A. Thompson (2009), *Mugabe and the White African*, starring Mike Campbell et al. with

A. Minghella (2008-2009), *The No. 1 Ladies' Detective Agency*, starring Jill Scott, Anika Noni Rose, Lucian Msamati et al. with

S. Jacobs (2008), *Disgrace*, starring Eriq Ebouaney, Jessica Haines, John Malkovich et al. with

S. Pollack (2005), *The Interpreter*, starring Nicole Kidman, Sean Penn, Catherine Keener et al.
with

F. Ayisi and K. Longinotto (2005), Sisters in Law: Stories from a Cameroon Court, starring Vera Ngassa, Beatrice Ntuba et al.
With

G. Reticker (2008), Pray the Devil Back to Hell, starring Janet Johnson Bryant, Etweda Cooper, Vaiba Flomo et al.
with

O. Schmitz (2010), Life Above All, starring Khomotso Manyaka, Keabaka Makanyane, Harriet Lenabe et al.
with

F. Mereilles (2005), The Constant Gardener, starring Ralph Fiennes, Rachel Weisz, Hubert Koundé et al.
with

A. Sissako (2006), Bamako, starring Aïssa Maïga, Tiécoura Traoré et al.
with

O. Sembène (2004), Moolade, starring Fatoumata Coulibaly, Maimouna Hélène Diarra, Salimata Traoré et al.
with

R. Bouchareb (2001), Little Senegal, starring Sotigui Kouyaté, Sharon Hope, Roschdy Zem et al.
with

C. Denis (1999), Beau Travail, starring Denis Lavant, Michel Subor, Grégoire Colin et al.
with

C. Wischmann and M. Baer (2010), Kinshasa Symphony, starring Chantal Ikina, Albert Matubenza, Armand Diangienda et al.
with
Appendix 1: African and Africanist Fiction

Please note: I have (rather arbitrarily) classified these according to the place the story takes place (which does not necessarily match the author’s country of origin). The publication date is the date the book was first published in original language.


**West Africa**

**Côte d’Ivoire**

Ahmadou Kourouma (2007), *Allah Is Not Obliged*. A fictional account of a West African civil war from the point of view of a child soldier. Far away from all those very bad sensationalist accounts, a great read.

Ahmadou Kourouma (1998), *Waiting for the Wild Beasts to Vote*. Over the course of five nights, a storyteller tells the life story of Koyaga, President and Dictator of the Gulf Coast.

**Senegal**


Mariama Ba (1979), *So Long a Letter*. As the novel begins, Ramatoulaye Fall is beginning a letter to her lifelong friend Aissatou Bâ. The occasion for writing is Ramatoulaye’s recent widowhood. As she gives her friend the details of her husband's death, she recounts the major events in their lives.

Mariama Ba (1981), *Scarlet Song*. Mireille, whose father is a French diplomat gets married to Ousmane, son of a poor Senegalese Muslim family. Moving back from Paris to Senegal, their marriage is threatened.

Marie Ndiaye (2009), *Three Strong Women*. In this award-winning novel Ndiaye describes the plight of three Senegalese women.

Fatou Diome (2001), *The Belly of the Atlantic*. Salie lives in Paris. Back home on the Senegalese island of Niodior, her football-crazy brother, Madické, counts on her to get him to France, the promised land where foreign footballers become world famous.

**Nigeria**


Chinua Achebe (1958), *Things Fall Apart*. One of the most widely read novels from Nigeria’s most famous novelist, Things Fall Apart is a gripping study of the problem of European colonialism in
Africa. The story relates the cultural collision that occurs when Christian English missionaries arrive among the Ibos of Nigeria, bringing along their European ways of life and religion.

Chinua Achebe (1966), *A Man of the People*. A bleak satire set in an unnamed African state which has just attained independence, the novel follows a teacher named Odili Samalu from the village of Anata who opposes a corrupt Minister of Culture named Nanga for his Parliament seat.

Biyi Bandele (2008), *Burma Boy*. A Nigerian soldier is sent to Burma to fight on the Allied side during the Second World War.

Chimamanda Ngozi Adichie (2003), *Purple Hibiscus*. When Nigeria is shaken by a military coup, Kambili's father, involved mysteriously in the political crisis, sends her to live with her aunt. In this house, noisy and full of laughter, she discovers life and love – and a terrible, bruising secret deep within her family.

Chimamanda Ngozi Adichie (2006), *Half of a Yellow Sun*. In 1960s Nigeria, a country blighted by civil war, three lives intersect.

Buchi Emecheta (1979), *The Joys of Motherhood*. Nnu Ego is a woman who gives all her energy, money and everything she has to raising her children – leaving her little time to make friends.


Adaobi Tricia Nwaubani (2009), *I Do Not Come To You By Chance*. Desperate to help his father, Kingsley turns to his mysteriously wealthy uncle and gets drawn in to the bizarre world of the email scammer.

**Guinea**

Tierno Monenembo (2008), *The King of Kahel*. Loosely based on the life of Olivier de Sanderval, a man who journeyed to Guinea to build an empire by conquering the hostile region of Fouta Djallon, this novel brilliantly underlines the folly of the colonial project.

**Ghana**


Ama Ata Aidoo (1997), *The Girl Who Can and Other Stories*. These stories illuminate the struggles that women face in post-independent Ghanaian society. Also read *No Sweetness Here and Other Stories* (1970) by the same author.


Amma Darko (2003), *Faceless*. A middle class woman coming into contact with street children in Ghana’s capital city Accra.
Ayi Kwei Armah (1968), *The Beautiful Ones Are Not Yet Born*. This beautiful novel, set in Ghana, expresses the frustration many citizens of the newly-independent states in Africa felt after attaining political independence.

**Great Lakes**

**Democratic Republic of Congo**

Barbara Kingsolver (2000), *The Poisonwood Bible*. The story is told by the wife and four daughters of Nathan Price, a fierce evangelical Baptist who takes his family and mission to the Belgian Congo in 1959. A remarkable journey into Congo's post-independence era.


Aimé Césaire (1966), *A Season in the Congo*. By a great Martiniquais (French Caribbean) writer, a play about Congo’s independence leader Patrice Lumumba.

Mario Vargas Llosa (2010), *The Dream of the Celt*. It is the summer of 1916 and Roger Casement awaits the hangman in London's Pentonville Prison. Vargas-Llosa takes the reader on a journey back through a remarkable life dedicated to the exposure of barbaric treatment of indigenous peoples by European predators in the Congo and Amazonia.

**Rwanda**

Jean Hatzfeld (2009), *The Strategy of Antelopes: Rwanda After Genocide* (as well as Hatzfeld's two previous books on the Rwandan genocide, *Into the Quick of Life* and *A Time for Machetes*). Journalist Jean Hatzfeld talks to victims and perpetrators in the Rwandan genocide and offers a fascinating account, through their voices, of both the genocide and its aftermath. In the midst of a lot of sensationalist literature on the Rwandan literature, this is high-quality testimony.

Boubacar Boris Diop (2000), *Murambi, the Book of Bones*. This novel recounts the story of a Rwandan history teacher, Cornelius Uvimana, who was living and working in Djibouti at the time of the Rwandan genocide. He returns to Rwanda to try to comprehend the death of his family and to write a play about the events that took place there.

T. Momenembo (2000), *The Oldest Orphan*. The story is told by an adolescent on death row in a prison in Kigali, the capital of Rwanda

**Central Africa**

**Equatorial Guinea**

Ferdinand Oyono (1956), *Houseboy*. The story starts in Spanish Guinea with a Frenchman on vacation, who finds a dying man named Daniel Owusu and a diary. The rest of the story is of the diary (exercise book) that the Frenchman is supposedly reading.

**Congo (Brazzaville)**

Alain Mabanckou (2006), *Memoirs of a Porcupine*. When Kibandi, a boy living in a Congolese village, reaches the age of eleven, his father takes him out into the night, and forces him to drink a vile liquid from a jar which has been hidden for years in the earth. This is his initiation and, from this point on, he, and his double, a porcupine, become murderers, attacking neighbours, fellow
villagers, and anyone unfortunate enough to cross their path. But now Kibandi is dead, and the porcupine, free of his master, is free to tell their story at last.

Emmanuel Dongala (1987), *The Fire of Origins*. The story is unified by the actions of one man, Mankunku, a 'destroyer', who is born in mysterious circumstances in a banana plantation and whose identity is as variable as that of his land. This novel traces his development along with that of his unnamed country, from the pre-colonial era, through the horrors of European subjugation, to independence and the complexities of the postcolonial nation.

Sony Lab’ou Tansi (1979), *Life and a Half*. The novel takes place in an imaginary African country run by the latest in a series of cannibalistic dictators who has captured Martial, the leader of the opposition, and his family. Though shot, knifed, butchered, and bled, Martial's spirit lives on to guide his followers in their fight against the dictators.

**East Africa**

**Kenya**

John Le Carré (2005), *The Constant Gardener*. When Quayle's wife is killed, his investigation of her murder leads him into a murky web of exploitation involving Kenyan greed and a major pharmaceutical company eager to promote its "wonder cure" for tuberculosis.

Ngugi wa Thiong'o (2006), *Wizard of the Crow*. By one of Kenya's most talented writers. The story is set in the imaginary Free Republic of Abruria, autocratically governed by one man, known only as the Ruler.

Ngugi wa Thiong'o (1967), *A Grain of Wheat*. It is 1963 and Kenya is on the verge of Uhuru - Independence Day…

M. G. Vassanji (1994), *The Book of Secrets: A Novel*. An Indian-born retired history teacher, Pius Fernandes, discovers a diary written by Alfred Corbin, an English consul stationed in British East Africa (now Kenya) in 1913. Read also *The In-Between World of Vikram Lall* by the same author.

**Uganda**

Moses Isegawa (1998), *Abyssynian Chronicles*. At the centre of this tale is Mugezi, a young man who manages to make it through the hellish reign of Idi Amin and experiences first hand the most crushing aspects of Ugandan society.


**Tanzania**


**Horn of Africa**

**Ethiopia**

Dinaw Mengestu (2007), *The Beautiful Things That Heaven Bears*. In his run-down store in a gentrifying neighborhood of Washington, D.C., Ethiopian immigrant Stepha Stephanos regularly meets with fellow African immigrants Ken the Kenyan and Joe from the Congo. Their favourite
game is matching African nations to coups and dictators, as they consider how their new immigrant expectations measure up to the reality of life in America after 17 years. Also read *How to Read the Air* (2010) by the same author.

**Southern Africa**

**Zimbabwe**

Tsitsi Dangarembga (1988), *Nervous Conditions*. Tambudzai dreams of education, but her hopes only materialise after her brother's death, when she goes to live with her uncle. At his mission school, her critical faculties develop rapidly, bringing her face to face with a new set of conflicts involving her uncle, his education and his family.

Petina Gappah (2009), *An Elegy for Easterly*. In her spirited debut collection, Zimbabwean author Petina Gappah brings us the resilience and inventiveness of the people who struggle to live under Robert Mugabe's regime whilst also battling issues common to all people everywhere.

Doris Lessing (1950), *The Grass Is Singing*. Set in Rhodesia, it tells the story of Dick Turner, a failed white farmer and his wife, Mary, a town girl who hates the bush. Trapped by poverty, sapped by the heat of their tiny brick and iron house, Mary, lonely and frightened, turns to Moses, the black cook, for kindness and understanding.

**South Africa**

Alan Paton (1958), *Cry the Beloved Country*. The story of the Zulu pastor Stephen Kumalo and his son, Absalom, set against the background of a land and a people riven by racial injustice.

Peter Abrahams (1946), *Mine Boy*. Abrahams depicts discrimination in the gold mines, the appalling housing, and a country boy's simple and humanitarian act of defiance in pre-apartheid South Africa.

Caryl Ferey (2008), *Zulu*. A crime investigation set in Cape Town, just as South Africa is experiencing its post-apartheid transition.

Nadine Gordimer (1994), *None to Accompany Me*. By a Nobel Literature Prize winner, the story of a white civil rights lawyer whose life changes just as post-apartheid South Africa does too.

J. M. Coetzee (1999), *Disgrace: A Novel*. Nobel Literature Prize winner Coetzee explores the downfall of one man and dramatizes the plight of South Africa-a country caught in the chaotic aftermath of the overthrow of Apartheid.

Deon Meyer (2011), *Thirteen Hours*. And other books by the same author, all thrillers taking place in Cape Town.

**Angola**

Pepetela (1980), *Mayombe*. Portrays the lives of a group of MPLA guerrillas who are involved in the anti-colonial struggle in Cabinda.

**Mozambique**

Mia Couto (1992), *Sleepwalking Land*. As the civil war rages in 1980s Mozambique, an old man and a young boy, refugees from the war, seek shelter in a burnt-out bus. Among the effects of a
dead passenger, they come across a set of notebooks that tell of his life. Also read Mia Couto’s
other two novels translated into English: *The Last Flight of the Flamingo* (2000) and *Under the

**Botswana**

Alexander McCall Smith (1999-2012), *The No. 1 Ladies' Detective Agency*. Mma Ramotswe, the first
and only detective agency in Botswana solves mysteries great and small for friends and strangers
alike.

enamoured of Nelson Denoon, a showy intellectual who has founded a utopian community in the
Kalahari desert. Also read *Mortals* (2003) by the same author.

**North Africa**

during the late XVth and early XVIth centuries.

**Algeria**

Assia Djebar (1980), *Women of Algiers in their Apartment*. A brilliant depiction of the lives of
 Algerian women nearly twenty years after Algeria’s independence.

**Morocco**

memories with the dreams and memories of the women who surrounded her in the courtyard of
her youthwomen who, deprived of access to the world outside, recreated it from sheer imagination.

**Egypt**

Alaa Al-Aswany (2002), *The Yakoubian Building*. A fading apartment block acts as a microcosm of
changing Egyptian society in 1990. Fading Francophile aristocrats rub shoulders with corrupt
officials and frustrated young men, who are preyed upon by violent Islamists.
## Appendix 2: In-Depth Grading Descriptors – NTU Level 3

<table>
<thead>
<tr>
<th>Class</th>
<th>Scale</th>
<th>General Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST</td>
<td>Exceptional 1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Exceptional breadth and depth of knowledge and understanding of the area of study; evidence of extensive and appropriate selection and critical evaluation/synthesis/analysis and of reading/research beyond the prescribed range, in both breadth and depth, to advance work/direct arguments; exceptional demonstration of relevant skills; excellent communication; performance deemed to be beyond expectation. <strong>Work may achieve or be close to publishable or commercial standard.</strong></td>
</tr>
<tr>
<td></td>
<td>High 1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>Excellent knowledge and understanding of the area of study <strong>as the student is typically able to go beyond what has been taught (particularly for a mid/high 1&lt;sup&gt;st&lt;/sup&gt;)</strong>; evidence of extensive and appropriate selection and critical evaluation/synthesis/analysis of reading/research beyond the prescribed range, to advance work/direct arguments; excellent demonstration of relevant skills; excellent communication; performance deemed beyond expectation of the level.</td>
</tr>
<tr>
<td></td>
<td>Mid 1&lt;sup&gt;st&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 1&lt;sup&gt;st&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td>UPPER</td>
<td>High 2.1</td>
<td>Very good knowledge and understanding of the area of study <strong>as the student is typically able to go beyond what has been taught</strong>; evidence of appropriate selection and critical evaluation/synthesis/analysis of reading/research, some beyond the prescribed range, may rely on set sources to advance work/direct arguments; demonstrates autonomy in approach to learning; very good demonstration of relevant skills; strong communication skills.</td>
</tr>
<tr>
<td>SECOND</td>
<td>Mid 2.1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 2.1</td>
<td></td>
</tr>
<tr>
<td>LOWER</td>
<td>High 2.2</td>
<td>Good knowledge and understanding of the area of study <strong>balanced towards the descriptive rather than critical or analytical</strong>; evidence of appropriate selection and evaluation of reading/research, some may be beyond the prescribed range, but generally reliant on set sources to advance work/direct arguments; good demonstration of relevant skills, though may be limited in range; communication shows clarity but structure may not always be coherent.</td>
</tr>
<tr>
<td>SECOND</td>
<td>Mid 2.2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 2.2</td>
<td></td>
</tr>
<tr>
<td>THIRD</td>
<td>High 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td><strong>Knowledge and understanding is sufficient to deal with terminology, basic facts and concepts</strong> but fails to make meaningful synthesis; some ability to select and evaluate reading/research however work may be more generally descriptive; general reliance on set sources to advance work; arguments may be weak or poorly constructed; adequate demonstration of relevant skills over a limited range; communication/presentation is generally competent but with some weaknesses.</td>
</tr>
<tr>
<td></td>
<td>Mid 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Low 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td></td>
</tr>
<tr>
<td>FAIL</td>
<td>Marginal Fail</td>
<td>Insufficient knowledge and understanding of the area of study; some ability to select and evaluate reading/research however work is more generally descriptive; fails to address some aspects of the brief; uses set sources to advance work; arguments may be weak/poor or weakly/poorly constructed; demonstration of relevant skills over a reduced range; communication shows limited clarity, poor presentation, structure may not be coherent.</td>
</tr>
<tr>
<td></td>
<td>Mid Fail</td>
<td>Highly insufficient knowledge or understanding of the area of study; <strong>understanding is typically at the word level with facts being reproduced in a disjointed or decontextualised manner</strong>; fails to address the outcomes addressed by the brief; typically ignores important sources in development of work and data/evidence inappropriately used; weak technical and practical competence hampers ability to demonstrate/communicate achievement of outcomes.</td>
</tr>
<tr>
<td></td>
<td>Low Fail</td>
<td>Work of no merit OR absent, work not submitted, penalty in some misconduct cases.</td>
</tr>
</tbody>
</table>
Appendix 3: Academic Support

Whilst you are here at NTU, you will develop a range of skills and practices (writing, reading, listening, interpersonal etc) that will help you with your studies, when you start looking for jobs and during your career. This section outlines some of the Academic Support opportunities offered in the School of Arts and Humanities to help you acquire these skills.

Why Come for Academic Support?
Well, if making your studies even more enjoyable by talking to other people in a similar situation to you isn’t enough, listen to what students who have attended the academic support service have to say about it:

'Definitely useful for level 1 students - I feel much more capable and feel I’ve got 'one up' on other students!!'

'I have just got a literary review mark back and it was 80%. So that’s a 10% increase which owes much to your sessions and advice with writing and editing etc… Thanks a lot'.

'Since completing your workshops I have been amazed at my achievements both in relation to my grades and the efficiency with which I can now embark on, and complete, an essay'.

'After working on my exam techniques with you I went from having marks of 40's to the high 60's. Thanks for all your help I really do appreciate it :)'.

'I would not be at the standard I am at today if it were not for Lisa's lectures and her 'very welcoming' one to ones'.

'A must, for (... the) refreshing of one’s academic skills (...) - from doing an introduction to a conclusion, and all that goes in between'.

Who comes for Academic Support?
Anybody! Everybody is welcome at the academic support service. We see people from all levels: from BA to PhD students to members of staff; from students who are struggling with their work to academic high flyers; from school leavers to mature students; from home to international students.

What’s on Offer?
There are many Academic Support opportunities in the School. These include:

The Academic Support Interactive Lecture Programme.
One-to-one Support.
Writers’ Groups/ Writers’ Retreats (on request).
Academic Support Workshops targeted to your own needs (on request – minimum 8 people).
Writing and Academic Skills in the Workplace Interactive Lectures (on request).
Online support materials: to access academic support online and book a one-to-one appointment, see the Academic Support learning room in NOW.

You will receive details of Academic Support opportunities in a weekly email, so keep checking your inbox and looking out for posters around the School.

One to One Support: What can I expect?

Please Note: This is not a Proofreading Service.

The Academic Support Service supports you with any aspect of your learning (such as presentations, motivation, time management), but is mainly a ‘writer development’ service. We believe it is more useful if we help you develop the critical awareness you need to assess your own
writing and to attain the attitudes, skills and practices you need to improve it on your own. In other words, we aim to support you as you grow as independent writers and learners so you can develop your own writer's voice. Ultimately, your work is your responsibility, but we are more than willing to help you along the way! As we emphasise your own growth as writers, we are not a proofreading service, so the tutor will not correct your work, nor tell you what to write. Nevertheless, as our guiding philosophy is that talking is useful for writing, we will discuss your writing with you and deal with such crucial matters as how you might edit your work. Where appropriate, we will also refer you to appropriate resources for your specific writing concerns. You never know - you might even have some fun with your writing and surprise yourself with what you can do.

The aim of one-to-one support is, therefore, to agree your chief support needs with you and provide you with a programme of support. If possible, please identify any needs you have before you come and choose the most pressing one to be discussed during the session.

A typical structure of a one-to-one tutorials is as follows:
The tutor will listen to your concerns. S/he may then discuss feedback from your tutors, or read a section of your work with you to identify some of the key errors you are making. You will then agree your support needs. You might focus on one key issue within the session and then be provided with a range of resources to address other issues. Where possible, you will be offered the opportunity for follow-up support.

Academic Support Programme, Term 1

WHEN?
Every Wednesday during term time 1-2pm.

WHERE?
GEE 089-LT3

WHAT?
Adult learning theories, academic writing, reading skills, revision skills – see NOW for further details.

HOW?
Just turn up!

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>03/10/12</td>
<td>Learning to learn (1): Successful Learning in Theory and Practice – Your Practice</td>
</tr>
<tr>
<td>2</td>
<td>10/10/12</td>
<td>Learning to learn (2): How do YOU Learn Effectively?</td>
</tr>
<tr>
<td>3</td>
<td>17/10/12</td>
<td>Learning to learn (3): Making the Most of Lectures and Seminars: Don’t Just Sit There, Do Something!</td>
</tr>
<tr>
<td>4</td>
<td>24/10/12</td>
<td>Essay Structure (1): Writing Introductions to Academic Essays</td>
</tr>
<tr>
<td>5</td>
<td>31/12/12</td>
<td>Essay Structure (2): Paragraph Structure</td>
</tr>
<tr>
<td>6</td>
<td>07/11/12</td>
<td>Essay Structure (3): Writing your conclusion</td>
</tr>
<tr>
<td>7</td>
<td>14/11/12</td>
<td>RED WEEK. Why not book a one-to-one consultation, a writers’ retreat or a writing workshop? Just email: AAH Academic Practices</td>
</tr>
<tr>
<td>8</td>
<td>21/11/12</td>
<td>Proofreading your work (including sentence structure!). Please bring some work along if possible, or bring some...</td>
</tr>
</tbody>
</table>
examples of issues you have been told to work on.

| 9 | 28/11/12 | ‘The Referencing Surgery: How to Fix Your References’ with Jane Bonnell. |

You can also suggest workshop topics by sending an email to: AAH.AcademicPractice@ntu.ac.uk

2. One-to-One Appointments

We also offer writer development consultations every Wednesday in GE085. All appointments are made via the online booking form on NOW (in the academic support learning room), rather than directly with the tutor. You can access the form at the following address: http://eresources.ntu.ac.uk/mle/acc/study_skills/humform/NOW_form.html

(NB one-to-ones are limited, so we cannot guarantee a slot). Where appropriate, please make sure that, before the session, you also email a copy of the essay you wish to discuss when you book your appointment.

3. AAH Writers’ Groups/Writers’ Retreats

How do you know your writing has achieved your aim of communicating with your reader? By asking your readers of course! To do this, you can request a School writers’ group (minimum 7 students). This will be a very informal group where you will be able to write and discuss your ideas and your writing with others in a friendly, supportive environment. The idea is that we train you how to run a writers’ group so that you can run your own.

A writers’ retreat is an exciting new development in writing support cultures. It is simply a space where a group of people with a defined writing goal get together and, in a structured environment, write intensively for anything from 30 minutes to 5 days. Free from email, mobile phones and all of the interruptions that normally prevent us from focussing on our work, we just privilege our writing and get on with it - no excuses! Writing in a social environment can have all sorts of benefits - from providing the impetus you need to write, to the friendly ear you need if you want to discuss your writing. This year, you can also trial group writing sessions at the new ‘Write Now!’ session on November 23rd, 2012. Check your emails for further information.

Versions of Writers’ Retreats can cost up to £800: For students in AAH we are offering them for FREE!

If you would like to join a writers’ group or take part in a taster writers’ retreat (lasting between 1 and 3 hours), please register your interest by emailing: AAH.AcademicPractice@ntu.ac.uk We need a minimum of 7 students to make these groups viable.

4. Academic Support Workshops on Request

If there is anything specific you need help with? Just ask! Workshops are available on most types of Academic Support issue at student request. A minimum of 7 students is required per group. If you would like to request a workshop for your specific needs, email: AAH.AcademicPractice@ntu.ac.uk

Academic Support Online
You can find Academic Support resources and further information in the School’s Academic Support learning room, which is available in NOW.

For more information, consult NOW, or email: AAH.AcademicPractice@ntu.ac.uk.