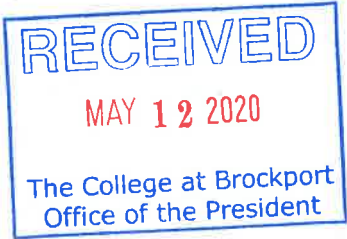




350 New Campus Drive
 Brockport, New York 14420
 585-395-2586 * 585-395-2006 (fax)
 senate@brockport.edu
 brockport.edu/collegesenate

Resolution 2019-20 #27
 College Senate

Supersedes Res #: _____



TO: Dr. Heidi Macpherson, College President
 FROM: The College Senate:
 RE: → I. Formal Resolution (*Act of Determination*)
 II. Recommendation (*Urging the Fitness of*)
 III. Other, For Your Information (*Notice, Request, Report, etc.*)
 SUBJ: *HST 457 Contemporary Issues designation (#45_19-20G1E)*
 Implementation Effective Date**: Fall 2021

Signed: JAZZ Date: 5 / 7 / 2020
 (Dr. James Zollweg, 2019-2020 College Senate President)

Signed: [Signature] Date: 5 / 18 / 2020
 (Dr. Eileen Daniel, Vice Provost, The College at Brockport)

****Implementation of resolution requires final approval from SUNY-State Education Department.**
 YES NO

Please fill out the bottom portion and follow the distribution instructions at the end of this page.

TO: Dr. James Zollweg, College Senate President
 FROM: Dr. Heidi Macpherson, College President
 RE: → I. Decision and Action Taken on Formal Resolution (circle choice)
 a. Accepted
 b. Deferred for discussion with the Faculty Senate on ___/___/___
 c. Unacceptable for the reasons contained in the attached explanation.
 d. Comments:

Signed: [Signature] Date: 5/12/2020
 (Dr. Heidi Macpherson, President, The College at Brockport)

DISTRIBUTION:
 The College Senate will forward the resolution signed by the College Senate President to the Vice Provost for determination as to whether the implementation of the resolution requires final approval from SUNY-State Education Dept. The Vice Provost will then forward the resolution with that designation to the College President. Upon approval, the College President will forward copies of resolutions to his/her staff who will, in turn, forward copies to their staff and to the College Senate. The College Senate Office will post resolutions to the College Senate Web at <http://www.brockport.edu/collegesenate/resolutions>.

**COLLEGE SENATE OFFICE
RESOLUTION PROPOSAL COVER PAGE**

DEADLINE FOR SUBMISSIONS: January 31

Incomplete proposals will be returned and proposals received after the deadline may not be reviewed until next semester.

See https://brockport.edu/support/college_senate/proposals.html for full details.

Complete this cover page. Email it along with all relevant files (individual .docx or .pdf files) to senate@brockport.edu. Your proposal will be made into an ADA compliant PDF, will receive page numbering and a routing number, and will be forwarded onto the appropriate committee chair(s).

Routing Number <i>Routing # assigned by Senate Office</i>	45_19-20GE
This Proposal Replaces Resolution	
Revision Date(s)	
Anticipated Effective Date:	

Title of Proposal in Title Style

AAS 457 Dark Continent to Wakanda, adding Contemporary Issues designation

Brief Description of Proposal

Add the Contemporary Issues general education designation to AAS/HST 457

Budgetary Resources Needed

None

Student Learning Outcomes Assessment Data

n/a

Effect on Transfer Students

This course will offer all transfers another option for completing the Contemporary Issues local general education requirement.

Proposer Information

Angela Thompsell
Department of History
395-5074
athompse@brockport.edu

Senate Office Use Only

Standing Committee	Forwarded To	Dates Forwarded
<input type="checkbox"/> Executive Committee	Standing Committee	03/12/2020
<input type="checkbox"/> Engagement & Enrollment Planning & Policies	Executive Committee	
<input type="checkbox"/> Faculty & Professional Staff Policies	Senate	
<input checked="" type="checkbox"/> General Education & Curriculum Policies	Passed GED's go to Vice Provost	
<input type="checkbox"/> Graduate Curriculum & Policies	College President	
<input type="checkbox"/> Student Policies	OTHER	
<input type="checkbox"/> Undergraduate Curriculum & Policies	REJECTED -WITHDRAWN	

NOTES:

AAS/HST 457 Bibliography

Required Books-all students

- Curtis Keim and Carolyn Somerville, *Mistaking Africa: Curiosities and Inventions of the American Mind*, 4th ed. (2018).

Readings for all students; provided through Blackboard

- Actman, Jani. "Virunga National Park Sees its Worst Violence in a Decade, Director Says," *National Geographic*, June 14, 2018.
<https://www.nationalgeographic.com/news/2018/06/wildlife-watch-virunga-rangers-deaths-poaching-militia-gorillas/#close>
- Binyavanga Wainaina, "How to Write About Africa," *Granta* 92 (Winter 2005)
- Burke, Jason. "Melania Trump Criticized for wearing colonial-style hat during Kenyan Safari," *The Guardian* Oct. 5, 2018.
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- Espey, "Imperialism and the Image of the White Hunter." *Research Studies* 46 (March 1978): 12-19.
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- Goldberg, Jeffrey. "The Hunted" *New Yorker* (April 2010)
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- Herne, Brian. "The Honourable Bedar" or "Baron of the Bundu," from *White Hunters* (1999)
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- Kennedy, Dane. "Explorer," from *A Highly Civilized Man* (2005)
- Kennedy, Dane. "The Character of White Settler Culture," from *Islands of White* (1987) pp. 187-192.
- Kümpel, et al. "Incentives for Hunting: The Role of Bushmeat in the Household Economy in Rural Equatorial Guinea," *Human Ecology* 38.2 (2010)
- Leech, Melissa and Robin Mears, eds. Selection from *The Lie of the Land: Challenging Received Wisdom on the African Environment* (1996)

- Lindsay, et al. "Wildlife Viewing Preferences of Visitors to Protected Areas in South Africa: Implications for the Role of Ecotourism in Conservation," *Journal of Ecotourism* (2007)
- Maathai, Wangari. "Environment and Development," from *The Challenge for Africa* (2009)
- Mathers, Kathryn. "Back to Nature" from *Travel, humanitarianism, and becoming American in Africa* (2010)
- Morrison, Jim. "[The 'Great Green Wall' Didn't Stop Desertification, but it Evolved into Something that Might](#)," *Smithsonian.com*, August 23, 2016.
- Nasson, Bill. "Black Panther on its continent: prowling, pouncing, and parading," *Safundi*, 20:1 (2019): 26-29, DOI: [10.1080/17533171.2019.1553230](https://doi.org/10.1080/17533171.2019.1553230)
- Neumann, R. "Introduction," from *Imposing Wilderness* (2002)
- Pratt, Mary. "From the Victorian N'yanza to the Sheraton San Salvador" from *Imperial Eyes*, 2nd ed. (2007)
- Sapolsky, Robert. *A Primate's Memoir: a neuroscientist's unconventional life among the baboons*. (2001) pp. 13-14, 25-35
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- Storey, William, selections from "Big Cats and Imperialism: Lion and Tiger Hunting in Kenya and Northern India, 1898-1930," *J of World History* (2001)
- Struck, Wolfgang. "Reenacting Colonialism" in *German Colonialism, Visual Culture, and Modern Memory* (2010)
- Swift, Taylor Swift, Max Martin, and Shellback. "Wildest Dreams," [music video](#), (2015).
- Sykes, Plum. "Keira Knightley: The Chronicles of Keira," *Vogue*, June 1, 2007.
- Ward, Annalee R. "The Lion King's Mythic Narrative," *Journal of Popular Film and Television*, 23.4 (Winter 96)
- Wilkie, David and Julia Carpenter, "The Potential Role of Safari Hunting as a source of Revenue for Protected areas in the Congo Basin," *Oryx* 33.4 (1999): 339-345

Required Books-graduate students only

- Jeanette Jones, *In Search of Brightest Africa: Reimagining the Dark Continent in American Culture, 1884-1936* (2010).

Required articles – graduate students only

- Brantlinger, P. "The Genealogy of the Myth of the Dark Continent" from *Rule of Darkness* (1990)
- Bruner, Edward. "The Maasai and the Lion King: Authenticity, Nationalism, and Globalization in African tourism," *American Ethnologist* 28.4 (Nov. 2001): 881-908.
- Cameron, K. "Lions and Champagne," from *Into Africa* (1990)

- Mulwafu, Wapulumuka. "Post-Colonial Environmental Discourses, 1964-2000" from *Conservation Song* (2011).
- Whitley, David. "Tropic Discourse: Unstable Ecologies in Tarzan, The Lion King, and Finding Nemo," in *The Idea of Nature in Disney Animation: From Snow White to Wall-E*, 2nd ed. London: Routledge, 2008.
- Whitley, Edward. "Race and Modernity in Theodore Roosevelt's and Ernest Hemingway's African Travel Writing," from *Issues in Travel Writing* (2002)

CONTEMPORARY ISSUES STUDENT LEARNING OUTCOMES CHECKLIST OCTOBER 2014 VERSION

*Contemporary Issues courses may carry the "W," and "WY" codes (see below)
Contemporary Issues courses may not carry the "D" or "O" codes.*

The following are general requirements for Contemporary Issues courses --

- All Contemporary Issues courses must be upper division courses.
- Students taking Contemporary Issues courses are required to have junior class standing (min. 54 cr.) and have completed all General Education Knowledge Area requirements. Although Contemporary Issues courses should not have specific prerequisites, a lower division Knowledge Area course in the same discipline that is available to all students may be required as a prerequisite with the approval of the General Education committee.

Students in Contemporary Issues courses satisfy all the following student learning outcomes:

In the spaces provided below each checked outcome describe how course instruction will be designed to achieve and assess these outcomes. You may append additional information if needed. Contemporary Issues courses are coded "I."

- In order to integrate knowledge from at least two Knowledge Areas, students will analyze a major issue of contemporary and enduring human significance. This course is intended to build on students' learning in the lower division Knowledge Area courses. It gives students an opportunity to practice critical analysis, synthesizing knowledge and applying skills in new contexts. The Knowledge Areas are: Fine Arts, Humanities, Natural Sciences, and Social Sciences.

The images westerners have of Africa are dominated by certain themes: nature, violence, famines, and poor health. This course focuses in on the images Westerners have constructed about African nature and how those visions continue to shape and create significant controversies over policy, tourism, and media representations of Africa today. There are reasons people are more likely to picture vast, empty 'natural' landscapes when they think of Africa than the rapidly growing cities, even though they might list overpopulation as one of the problems facing Africans today. This course will consider this seeming contradiction by examining the historical construction of "natural" Africa and connecting that to contemporary controversies ranging from outrage over Melania Trump's headwear on a recent visit to Africa to the death threats directed at high-profile safari hunters. We will conclude by looking at *The Black Panther* and the remake of *The Lion King* and considering which myths and stereotypes seem set to continue going forward.

- Students will recognize and articulate relationships between different Knowledge Areas.

This course draws on fictional works and analyses of them (Humanities), studies by anthropologists and historians (social science) as well as studies by ecologists (natural sciences) and we consider how these different knowledge bases offer complimentary and sometimes contradicting accounts and solutions. In-class discussions and students' reading responses will call upon them to directly engage with the differences between these sources.

For the group presentation, students choose a work to read more closely, then they are grouped according to genre. They have to create a presentation in which they draw on all their individual pieces to consider how that particular genre of writing contributes to and shapes the image of Africa in the West. As a class we draw comparisons across genres based on the group presentations.

- ❑ Students will locate, evaluate, and synthesize information from a variety of sources.
 - The mid-term and final require students to support arguments drawing on at least three and four different sources respectively
 - Our class discussions each week entail evaluating and synthesizing information from two to four sources

- ❑ Students will demonstrate an ability to develop and defend well-reasoned arguments.

In-class discussion will include questions that require students to take a stand in contemporary controversies and defend their position with evidence from our readings.

The mid-term and final essay also require students to craft a thesis and defend it with sub-arguments supported by evidence drawn from our course readings.

- ❑ Students will write a major research paper with at least one opportunity for feedback and revision **OR** demonstrate mastery of the course issue(s) in some equivalent manner as determined by the instructor. Note: A major research paper is defined as 3000 words or an equivalent amount in several shorter assignments (Senate Resolution #04, 1999-2000)

The mid-term, final, and book review together require a minimum of 4000 words of writing in addition to which students complete weekly prose assignments.

Students have the option to rewrite papers, with the final grade being an average of the first and second attempt.

The media representation project requires students to submit a draft and then a revised final submission that takes into account the instructor's feedback on the draft.

Perspectives on Gender "W":

- ❑ Students will demonstrate knowledge of scholarship on women within a relevant knowledge area, with such scholarship constituting a central or major theme of the course, as opposed to a peripheral or occasional consideration. Scholarship on women is defined as a critical awareness of gender issues within the knowledge area. **Courses are coded "W."** Additional oral communication outcome is not required.

Oral communication outcomes in “WY” courses: In addition to the above outcomes, courses coded “W” may also meet the oral communication outcomes. Please describe how this course will provide students with the opportunity to develop proficiency in oral discourse AND evaluate an oral presentation according to established criteria.

The College at Brockport Catalog Course Registration Form

1. Discipline: AAS Course No. 457 (To be assigned by Registrar)

Official Title: Dark Continent to Wakanda: the Image of Africa

Abbreviated course title (limit to 16 spaces) DrkCont -Wakanda

Course start date: Fall 2020

- New Course
 Current Content Revised
 Topics Course (if checked, complete item 2)
 Title Change (Previous Title)
 Number Change (Previous No.) Inactivate Old Course Yes Effective Term
 Inactivation of existing course (course will not be offered in the near future)
 Other (describe) Add general education "I" code

2. TOPICS COURSE ONLY:
 A. Generic Course: Discipline Number
 B. Generic Course Title:
 C. Topics Course Title:
 D. Topics Course offered: Semester Spring Year
3. Credits Hours
 Credit hours of credit (invariable)³
 Variable Credit? (Yes/No) No If Variable Credit, Credit Range to credit hours
4. Can this course be taken more than once multiple credit? (Yes/No) No Maximum credit:
5. Grading (Check any that apply):
 a. Letter Grade Pass/Fail (S/U) Only Approved for a PR (In Progress) grade
 b. Course requires minimum grade of for General Education/major/minor/certification.
6. Is this a Liberal Arts course? (Yes/No) Yes
7. General Education Information: (Complete only for General Education courses) *See last item
 a. General Education Knowledge Area (choose one if applicable): None
 b. Additional student learning outcomes: (check all that are currently approved)
 Contemporary Issues (I) Perspectives on Women (W)
 Diversity (D) Other World Civilizations (Non-Western) (O)
8. Cross Listed Course: Discipline HST Number 457
9. Prerequisites: Discipline Number
10. Corequisites: Discipline Number

Submitted by: *Asl...* Date: 11/31/20
 Chairperson's Approval: *DOT* Date: 2/3/20
 Dean's Approval: *Monica B...* Date: 1/31/2020
 Vice Porvost's Approval: _____ Date: _____

(Only required for General Education Courses)

Continued

11. ... Swing Course Number: 457/557 Only for courses offered in the same discipline at both the undergraduate and graduate levels, please give number (i.e. 428/528)

Note: If this is a 'Swing Course' list additional requirements required for graduate level. Graduate students will be responsible for leading discussion twice and will be required to read several additional readings over the course of the semester. Graduate discussion and written work will also be assessed at a higher academic level, and their mid-term and final papers are expected to be longer than that of undergraduates and draw on more sources.

12. Frequency (Check only one)

Every Term Every Fall Every Spring
Every Summer Every Fall & Spring Every Year
Every Other Year Irregularly By Special Arrangement

13. Relationship to Degrees/Programs: Required
Elective Other

Degree/Major/Program

14. For all courses, please attach the following information:

- a. Objectives
- b. Outline of Course
- c. Methods of Assessing Student Performance
- d. Materials required (Films, Readings, Etc..)
- e. Additional work required of graduate level students if course is a "swing course"

15. If this course requires any special scheduling arrangements with regard to time or room/space, please explain in the space provided:

16. Write a brief course description for the College Catalogs. Reflect content as accurately as possible using 65 words or less (about 500 characters). Use action verbs and omit "This course covers... and similar phrases.

Students will analyze Western images of African nature, ranging from the idea of Africa as a Dark Continent to the images of Africa in recent films. We will consider how colonial travel, exploration, hunting, and movies constructed ideas about Africa and how those 'old' ideas continue to shape and create major controversies over conservation, tourism, hunting, and movie representations to this day.

*For General Education courses only, also attach:

Supplemental General Education Course Registration Form
Student Learning Outcomes Checklist (for specific codes requested).

(Only required for General Education Courses)

Continued

11. Swing Course Number: 457/557 Only for courses offered in the same discipline at both the undergraduate and graduate levels, please give number (i.e. 428/528)

Note: If this is a 'Swing Course' list additional requirements required for graduate level.

Graduate students will be responsible for leading discussion twice and will be required to read several additional readings over the course of the semester. Graduate discussion and written work will also be assessed at a higher academic level, and their mid-term and final papers are expected to be longer than that of undergraduates and draw on more sources.

12. Frequency (Check only one)

Every Term Every Fall Every Spring
Every Summer Every Fall & Spring Every Year
Every Other Year Irregularly By Special Arrangement

13. Relationship to Degrees/Programs: Required
Elective Other

Degree/Major/Program

14. For all courses, please attach the following information:

- a. Objectives
- b. Outline of Course
- c. Methods of Assessing Student Performance
- d. Materials required (Films, Readings, Etc..)
- e. Additional work required of graduate level students if course is a "swing course"

15. If this course requires any special scheduling arrangements with regard to time or room/space, please explain in the space provided:

16. Write a brief course description for the College Catalogs. Reflect content as accurately as possible using 65 words or less (about 500 characters). Use action verbs and omit "This course covers..." and similar phrases.

Students will analyze Western images of African nature, ranging from the idea of Africa as a Dark Continent to the images of Africa in recent films. We will consider how colonial travel, exploration, hunting, and movies constructed ideas about Africa and how those 'old' ideas continue to shape and create major controversies over conservation, tourism, hunting, and movie representations to this day.

*For General Education courses only, also attach:

*Supplemental General Education Course Registration Form
Student Learning Outcomes Checklist (for specific codes requested).*

GENERAL EDUCATION PROGRAM SUPPLEMENTAL COURSE REGISTRATION FORM

REVISED EFFECTIVE FALL 2016, UPDATED SPRING 2019

COURSE NUMBER: HST 457 COURSE TITLE: Dark Continent to Wakanda: the Image of Africa
 COURSE NUMBERS FOR ANY CROSSLISTINGS: AAS 457 and HST 557
 SUBMITTED BY: Dr. Angela Thompsell DEPARTMENT/PROGRAM: History
 DATE: 01/31/2020 ESTIMATED SEAT'S/SEMESTER? 20
 NEW COURSE? YES NO HYBRID OR ONLINE? YES NO
 RE-REGISTRATION OF EXISTING COURSE? YES NO
 UPPER-DIVISION KNOWLEDGE AREA EXCEPTION FOR TRANSFERS YES NO

DEPARTMENT CHAIR'S APPROVAL AS DATE: 1/31/2020
Required before General Education Committee Action
 SCHOOL DEAN'S ACKNOWLEDGEMENT Monica Bort DATE: 1/31/2020
Required before General Education Committee Action. Signature from this office indicates that the proposal is complete and ready to be reviewed by the College Senate General Education Committee.

GENERAL EDUCATION COMMITTEE APPROVAL _____ DATE: / /
Required after General Education Committee Approval
 ACADEMIC AFFAIRS ACKNOWLEDGEMENT _____ DATE: / /
Required after General Education Committee Approval

- All items listed below must be received in order for the committee to act on the proposed course. All materials submitted must be typed or printed. Submissions that are incomplete or incorrect will be returned without being evaluated by the committee.
- A copy of the standard College *Course Registration Form* signed by the chair and dean.
- The Student Learning Outcomes Checklist(s) as appropriate for requested code(s).
- A course syllabus that includes a list of the student learning outcomes for the course and provides a topical outline. [This is required by SUNY General Education.]
- A list of textbooks to be used and a current course bibliography, all with full bibliographic citations.
- Check below the General Education code(s) being requested and attach a completed Student Learning Outcomes Checklist(s) for each:

<input type="checkbox"/> Fine Arts ("F")	<input checked="" type="checkbox"/> Contemporary Issues ("I")
<input type="checkbox"/> Fine Arts Performance ("P")	<input type="checkbox"/> Perspectives on Gender ("W")
<input type="checkbox"/> Humanities ("H")	<input type="checkbox"/> World Civilization (Non-Western) ("O")
<input type="checkbox"/> Natural Sciences ("N")	<input type="checkbox"/> Diversity ("D")
<input type="checkbox"/> Natural Sciences Laboratory ("L")	<input type="checkbox"/> Oral Communication ("Y")
<input type="checkbox"/> Social Sciences ("S")	<input type="checkbox"/> Mathematics ("M")
<input type="checkbox"/> Foreign Language ("R")	

Committee Action:

Approved as requested. Course will be filed with Registrar's Office.

Not approved. If not approved for inclusion in General Education Program at this time, please see comments below:

AAS & HST 457/557
Dark Continent to Wakanda: Western Images of Africa

Fall 2020

TBD

Dr. Thompsell
Office: Liberal Arts 329
Phone: 5074
Email: athompse@brockport.edu

Office Hours: TBD

Welcome. The images westerners have of Africa are dominated by certain themes: nature, violence, famines, and poor health. These seemingly simple pictures have a history. There are reasons people are more likely to picture vast, empty 'natural' landscapes when they think of Africa than the rapidly growing cities, even though they might list overpopulation as one of the problems facing Africans today. This course will consider this seeming contradiction by examining the historical construction of "natural" Africa and connecting that to contemporary controversies. Together we will analyze how Western visitors have viewed the African environment, constructed knowledge, and related their experiences, as well as how they understood and construed their encounters with African people. Our sources will generally be one-sided, and we will discuss how to read them so that they throw light on both sides of these encounters. Crucially, we will consider what all of this means today. How do these historical constructions continue to resonate in the present, affecting current policies and cultural representations?

What you should get from this course:

Power of History

By exploring how our world came to be, the study of History fosters the critical knowledge, breadth of perspective, intellectual growth, and communication and problem solving skills that will help you lead purposeful lives, exercise responsible citizenship, and achieve career success.

Student Learning Outcomes

Course:

- A) Develop an understanding of how colonial interactions, images, and narratives continue to shape Western understandings of Africa and how these contemporary understandings impact policies, research, and tourism in Africa

Contemporary Issue "I" outcomes:

Students will:

- 1) Integrate knowledge from at least two Knowledge Areas to analyze a major issue of contemporary and enduring significance
- 2) recognize and articulate relationships between different Knowledge Areas
- 3) understand and use basic research techniques
- 4) locate, evaluate, and synthesize information from a variety of sources.

- 5) develop and defend well-reasoned arguments.
- 6) write a major research paper with at least one opportunity for feedback and revision OR demonstrate mastery of the course issue(s) in some equivalent manner as determined by the instructor.

What is required of you:

General Expectations

- This course is reading intensive. You are expected to read a lot and to read *critically*, meaning you should be looking for themes, thinking of questions, drawing comparisons, and linking the assigned readings to each other.
- Active participation is also critical. Come to class prepared to contribute. If you are uncomfortable speaking in class or find it difficult to weigh in, please see me as soon as possible. I can help.
- Graduate students will be assessed at a higher academic standard than undergraduates and will have additional assignments.
- I also expect graduate students to enrich our discussions but not to dominate them. You should be modeling analytical thinking, reading, writing, and listening.

Required Readings:

- Curtis Keim and Carolyn Somerville, *Mistaking Africa: Curiosities and Inventions of the American Mind*, 4th ed. New York: Routledge, 2018.
- Jeanette Jones, *In Search of Brightest Africa: Reimagining the Dark Continent in American Culture, 1884-1936* (2010) GRADUATE STUDENTS ONLY.
- Articles and chapters available through Blackboard

Assignments and Grading:

Specific instructions for each assignment are on separate handouts, which will be available on Blackboard.

Grading

- 20%: Attendance, participation and in-class work (SLOs: A, 1, 2, 4, and 5)
- 20%: Responses to shared readings (prose analyses, reading responses, & for graduate students, leading discussion) (SLOs: A, 1, 2, 4, and 5)
- 15%: mid-term synthetic essay (SLOS: A, 1, 4, 5, and 6,)
- 20%: final synthetic essay (SLOS: A, 1, 4, 5, and 6,)
- 25%: Media Analysis Project (SLOS: A, 1, 3, 4, 5, and 6,)
- 10%: Group Presentations
- 15%: Review of individual reading for Group Presentation
- 5% First Draft
- 10% Revised version (incorporate feedback from instructor)

Graduate students' midterm and final essays, individual review paper, responses to shared readings, and in-class participation will be assessed at a higher standard than those of undergraduate students. For specifics, see the relevant rubrics for each assignment.

Grading Rubric - undergraduate

A level work is **outstanding** and demonstrates:

- a thorough knowledge of all required materials for the assignment; all parts of assignment completed

When appropriate to the assessment it

- is well organized
- presents an argument that is
 - credible
 - insightful and shows some originality
 - supported by relevant, accurate and complete evidence
 - integrated throughout the essay or paper
- uses sophisticated prose and correct grammar
- synthesizes relevant course materials (as opposed to summarizing them)
- uses and explains the significance of quotes, data and/or others' arguments
- engages the intended audience
- gives the correct documentation for all sources

B level work is **strong**, but with minor problems in one or two areas

C level work is **good**, but with minor problems in several areas, or major problems in one

D level work is **poor**, with major problems in more than one area

E level work is **awful**, failing to meet basic requirements of the assignment and/or commits plagiarism.

Grading Rubric - Graduate

All writing in this course is expected to use correct Chicago style citations. Additionally,

A level work is **outstanding**. It articulates a sophisticated and/or insightful analysis of the readings at hand, has a clear thesis that is carried throughout the paper, and is written using clear, correct, well-structured, and engaging prose.

A- level work is **great**. It approaches a complex analysis of the reading, has a clear thesis, and is generally very well written but may have minor lapses in the clarity or correctness of the prose and/or has one or two minor sections that are not successfully linked to the thesis.

B+ level work is **very good**. It *either* has a clear thesis, is well written, and demonstrates an understanding of the course readings, but does not show sufficient analysis *or* the analysis and thesis are strong, but the writing is stilted, lacks clarity at times, and/or has grammatical or factual errors.

B level work is **good**. It fulfills the assignment, has a thesis, and demonstrates a general understanding of the reading but lacks clarity, demonstrates some misunderstanding(s) of specific readings, and/or has several grammatical or factual errors.

B- level work is **approaching acceptable** for the graduate level. It may not fulfill the assignment in terms of length or readings addressed, has a weak thesis, has numerous grammatical or factual errors, and/or demonstrates that the author has not understood more than one readings addressed.

C+ level work is **poor** for the graduate level. It lacks a thesis, does not cite all sources, does not demonstrate a general understanding of the readings, has numerous grammatical or factual errors, and/or is difficult to read. Alternately, it does not fulfill the assignment.

Course Policies

- Come to class on time and prepared to contribute. That means you will need to read carefully, turn off your cell phone, and put your head in the game. If you are detracting from the learning environment, I will ask you to leave.
- Attendance and participation constitute 20% of your grade, AND you must attend regularly and participate actively in class to pass the course. This is especially true of presentations. Absences on these days will weigh heavily. Talk to me in advance about dean's excuses.
- I enforce a 24 hour processing time before discussing any grades or feedback. It works better if you have some time to think about the feedback you've received, so take that time, reflect, and then come in and we'll talk. Requests for a grade change must be put in writing and you must justify your request with specific examples and arguments.
- Plagiarism will not be tolerated and will result in a failing grade for that assignment. Further repercussions, including failing the course and filing an official notice, are at the discretion of the professor.
- I may adjust the syllabus to reflect the needs of the course, but the most current version will always be available on Angel. I will also send out an email or announce any changes in class.

Where to go for Help:

Statement on Disabilities

Students with documented disabilities may be entitled to specific accommodations. SUNY Brockport's Office for Student with Disabilities makes this determination. Please contact the Office for Students with Disabilities at 395-5409 or osdoffic@brockport.edu to inquire about obtaining an official letter to the course instructor detailing any approved accommodations. The student is responsible for providing the course instructor with an official letter. Faculty work as a team with the Office for Students with Disabilities to meet the needs of students with disabilities.

Statement on Title IX

Sex and Gender discrimination, including sexual harassment, are prohibited in educational programs and activities, including classes. Title IX legislation and College policy require the College to provide sex and gender equity in all areas of campus life. If you or someone you know has experienced sex or gender discrimination, sexual harassment, sexual assault, intimate partner violence, or stalking, we encourage you to seek assistance and to report the incident through resources available at <https://brockport.edu/about/title-ix/>. Confidential assistance is available on campus at Hazen Center for Integrated Care and RESTORE. Faculty are NOT confidential under Title IX and will need to share information with the Title IX & College Compliance Officer. For these and other policies governing campus life, please see <https://www.brockport.edu/support/policies/student.php>

Helpful Resources

Blackboard: Current syllabus, copies of all assignment prompts, and required readings are available on Blackboard. There is also an FAQ, where you can find answers to general questions. Use this space to ask general questions, and get extra credit for answering the questions of others. I will also post any questions sent to me via email, with my answer, that I think might be relevant to other members of the class.

Office Hours: If you're confused or don't know where to start, come in and see me.

Academic Success Center (Room 181 of Brown) has **** **History Writing Tutors** this semester. [NAMES AND AVAILABILITY]. Call 395-2293 for an appointment. The Center also offers many useful workshops issues ranging from procrastination to scholarships; times are listed on **My Brockport**.

Purdue Online Writing Lab: A website with over 200 resources on writing, including advice on getting started, organizing papers, and creating and establishing an argument.

<http://owl.english.purdue.edu/owl/resource/679/01/>

Hazen Counseling Center: offers many free services from substance abuse to couples counseling and has same-day urgent counseling for those in crisis. <http://www.brockport.edu/cc/services.html>

Schedule and Readings

Week 1: INTRODUCTION: AFRICAN STEREOTYPES TODAY

Learning Outcome (LO): students will gain or deepen their understanding of Western stereotypes of Africa and how they are perpetuated through news and entertainment media.

- Curtis Keim, Chapters 1 and 5
- Binyavanga Wainaina, "How to Write About Africa," *Granta* 92 (Winter 2005)

Week 2: THE DARK CONTINENT?

LO: Learn how and why British people coined the term 'Dark Continent' in the 19th century and consider controversies over the continued use of that term today. Is it colorful or racist?

- Keim, Chapter 3
- Neumann, "Introduction," from *Imposing Wilderness* (2002)
- Alicia C. Shepard, "Should NPR Have Apologized for 'Dark Continent'?" *NPR*, February 27, 2008.
- *Graduate Reading*: Brantlinger, "The Genealogy of the Myth of the Dark Continent" from *Rule of Darkness* (1990)

Week 3: REPRESENTING DIFFERENCE

LO: Learn how early 20th-century fiction and non-fiction travel writing constructed ideas of African difference and how contemporary books and games adapt and perpetuate those ideas

- Keim, Chapter 4
- Stuart Hall, "The Spectacle of the Other," from *Representation: Cultural Representations and Signifying Practices*, 2nd edition (2014)
- Katz, "A Negro Excepted: Racism," from *Rider Haggard and the Fiction of Empire*

- D. Hollway, *Dangerous Game* (2010): pp. 1-2, and chapter 1
- *Graduate Reading*: Whitley, "Race and Modernity in Theodore Roosevelt's and Ernest Hemingway's African Travel Writing," from *Issues in Travel Writing* (2002)

Week 4: AFRICA AS A LAND OF (SELF-) DISCOVERY I: COLONIAL EXPLORERS

LO: Consider how Westerners defined Africa as a land they alone can discover and know as well as how they used it to construct new ideas about themselves in the colonial era. This will prepare us for week 9's discussion.

- Mary Pratt, "From the Victorian N'yanza to the Sheraton San Salvador" from *Imperial Eyes*, 2nd ed.
- Dane Kennedy, "Explorer," from *A Highly Civilized Man* (2005)
- Ewart Grogan and Alfred Sharp, excerpt from *From the Cape to Cairo: the first traverse of Africa from south to north*. (1900).
- TBD

Week 5: STUDYING, PRESERVING, AND DISPLAYING WILD AFRICA I

LO: Explore the ideas that justified killing African animals in order to preserve them in museums and how natural history museums constructed and continue to construct ideas about African nature. This will continue in week 11.

- Jeanette Jones, "To Capture a Vanishing World" from *In Search of Brightest Africa* (2010)
- Annie Coombes, "Material Culture at the Crossroads of Knowledge," *Reinventing Africa* (1994)
- TBD

Week 6: AFRICA AS A PLAYGROUND I: COLONIAL SAFARIS

LO: Consider the images of white masculinity, African nature, and Africans constructed through colonial-era safaris.

Reading: Keim, Chapter 9

W. Storey, selections from "Big Cats and Imperialism: Lion and Tiger Hunting in Kenya and Northern India, 1898-1930," *J of World History* (2001)

Espey, "Imperialism and the Image of the White Hunter." *Research Studies* 46 (March 1978): 12-19

Hemingway, "The Short Happy Life of Francis Macomber" (1936)

Week 7: COLONIAL CHIC

LO: Consider the continued appeal of colonial-safari aesthetics from fashion shoots to wedding themes. Question: can the aesthetics be divorced from the historical racism that constructed them or is concern over safari-themes political correctness gone mad?

- Dane Kennedy, "The Character of White Settler Culture," from *Islands of White* (1987) pp. 187-192.
- Isak Dinesen, chapt. from *Out of Africa*
- Brian Herne, "The Honourable Bedar" or "Baron of the Bundu," from *White Hunters* (1999)
- Plum Sykes, "Keira Knightley: The Chronicles of Keira," *Vogue*, June 1, 2007.

- The Cow Shed, "Dave and Chantel," blog post, July 4, 2011.
- Jason Burke, "Melania Trump Criticized for wearing colonial-style hat during Kenyan Safari," *The Guardian* Oct. 5, 2018.
- *Watch*: Taylor Swift, Max Martin, and Shellback. "Wildest Dreams," [music video](#), (2015).
- *Graduate Reading*: K. Cameron, "Lions and Champagne," from *Into Africa* (1990)

Week 8: FILM AND THE ARM-CHAIR TOURIST I (MID-SEMESTER BREAK ON MONDAY)

LO: Consider how films in the late-20th and 21st centuries embrace colonial themes and move away from them. What is the continued appeal of these tropes and how do they impact viewers?

- Keim, Chapter 2 and 7
- Wolfgang Struck, "Reenacting Colonialism" in *German Colonialism, Visual Culture, and Modern Memory* (2010)

Week 9: AFRICA AS A LAND OF (SELF-) DISCOVERY II: TRAVELING

LO: Consider how modern travelers and students diverge from and align with the colonial-era explorers and travelers analyzed in week 4. Are they perpetuating old stereotypes? Generating new ones? Or, creating more nuanced narratives that break-down stereotypes?

- excerpt from Julian Smith, *Crossing the Heart of Africa: An Odyssey of Love and Adventure* Harper Perennial, 2010.
- Robert Sapolsky, *A Primate's Memoir: a neuroscientist's unconventional life among the baboons.* (2001) pp. 13-14, 25-35
- Kathryn Mathers, "Back to Nature" from *Travel, humanitarianism, and becoming American in Africa* (2010)

Week 10: AFRICA AS A PLAYGROUND II: CAMERA SAFARIS AND TOURISM TODAY

LO: Continue the discussion from weeks 6 and 7. Camera safaris today are radically different from colonial-era safaris. Are they perpetuating old myths or constructing more mutually beneficial encounters? What methods and practices are more prone to old myths? And, even if they do perpetuate myths, do the ends (ie the money they generate for poor countries) justify the means?

- Lindsay, et al. "Wildlife Viewing Preferences of Visitors to Protected Areas in South Africa: Implications for the Role of Ecotourism in Conservation," *Journal of Ecotourism* (2007)
- TBD
- Google: Safari Africa, Budget Safari options, Luxury Safari, and read the description of at least 10 different tours in at least two different countries; what are the common themes? What is different? How are they portraying Africa? What type of people are they marketing to?

Week 11: STUDYING, PRESERVING, AND DISPLAYING WILD AFRICA II

LO: Conservation schemes in Africa draw enormous international economic and social investment, in part because we still think of Africa as a land that should be preserved rather than developed. How can contemporary conservation efforts avoid the pitfalls of the past? What methods create more mutually beneficial relations? What is the role of historical knowledge in conservation and ecological studies? How can history help us draft better policies? Students will also consider the different perspectives of ecology versus anthropology and history and how these different knowledge areas help us understand the issues around conservation.

- Chapter from *The Lie of the Land: Challenging Received Wisdom on the African Environment* (1996)
- Wangari Maathai, "Environment and Development," from *The Challenge for Africa* (2009)
- Jim Morrison, "[The 'Great Green Wall' Didn't Stop Desertification, but it Evolved into Something that Might](#)," *Smithsonian.com*, August 23, 2016.
- Cullen Hendrix, "[Why the Research Into Climate Change in Africa is Biased and Why It Matters](#)," *Washington Post* (2017)
- Kümpel, et al. "Incentives for Hunting: The Role of Bushmeat in the Household Economy in Rural Equatorial Guinea," *Human Ecology* 38.2 (2010)
- *Graduate Reading*: Wapulumuka Mulwafu, "Post-Colonial Environmental Discourses, 1964-2000" from *Conservation Song* (2011).

Week 12: GROUP PRESENTATIONS

LO: Increase proficiency with oral presentations and critical reading while considering the way different knowledge areas and academic disciplines have constructed ideas about African nature and offer different tools for unpacking those narratives and myths.

Week 13: (Thanksgiving)

Week 14: TROPHY HUNTING, CONSERVATION AND HUMAN RIGHTS

LO: We will use the question of how far anti-poaching efforts can go before infringing on human rights to consider how old and new ideas about conservation, African masculinity, and the role of the (white) Westerner in protecting African nature from Africans continue to converge and shape peoples' and animals' lives.

- Jeffrey Goldberg, "The Hunted" *New Yorker* (April 2010)
- Jani Actman, "Virunga National Park Sees its Worst Violence in a Decade, Director Says," *National Geographic*, June 14, 2018.
<https://www.nationalgeographic.com/news/2018/06/wildlife-watch-virunga-rangers-deaths-poaching-militia-gorillas/#close>
- David Wilkie and Julia Carpenter, "The Potential Role of Safari Hunting as a source of Revenue for Protected areas in the Congo Basin," *Oryx* 33.4 (1999): 339-345
- Elle Hunt, "Who would want to kill a lion? Inside the minds of trophy hunters," *The Guardian* 4 November 2018,
<https://www.theguardian.com/environment/2018/nov/04/trophy-hunters-who-would-kill-lion-elephant-big-game-hunting>
- Corey Knowlton, Facebook posts, January 2014.
- *Graduate Reading*: Edward Bruner, "The Maasai and the Lion King: Authenticity, Nationalism, and Globalization in African tourism," *American Ethnologist* 28.4 (Nov. 2001): 881-908.

Week 15: FILM, THE ARM-CHAIR TOURIST, AND AFRICAN STEREOTYPES TODAY

LO: *Black Panther* was a ground-breaking film in many ways that countered a range of stereotypes about Africa. However, myths continue to proliferate. This week we will use *Black Panther* and *The Lion King* to consider where Western myths and stereotypes stand in 2020 and the role of film and media in shaping Western views of Africa.

- Keim, chapters 11 and 12

- Bill Nasson, "Black Panther on its continent: prowling, pouncing, and parading," *Safundi*, 20:1 (2019): 26-29, DOI: [10.1080/17533171.2019.1553230](https://doi.org/10.1080/17533171.2019.1553230)
- Annalee R. Ward, "The Lion King's Mythic Narrative," *Journal of Popular Film and Television*, 23.4 (Winter 96)
- *Graduate Reading*: Whitley, "Tropic Discourse: Unstable Ecologies in Tarzan, The Lion King, and Finding Nemo," in *The Idea of Nature in Disney Animation: From Snow White to Wall-E*, 2nd ed. London: Routledge, 2008.

**GENERAL EDUCATION PROGRAM
SUPPLEMENTAL COURSE REGISTRATION FORM**
REVISED EFFECTIVE FALL 2016, UPDATED SPRING 2019

COURSE NUMBER: AAS 457 COURSE TITLE: Dark Continent to Wakanda: the Image of Africa
 COURSE NUMBERS FOR ANY CROSSLISTINGS: HST 457 and HST 557
 SUBMITTED BY: Dr. Angela Thompson DEPARTMENT/PROGRAM: History
 DATE: 01/31/2020 ESTIMATED SEATS/SEMESTER? 20
 NEW COURSE? YES NO HYBRID OR ONLINE? YES NO
 RE-REGISTRATION OF EXISTING COURSE? YES NO
 UPPER-DIVISION KNOWLEDGE AREA EXCEPTION FOR TRANSFERS YES NO

DEPARTMENT CHAIR'S APPROVAL [Signature] DATE: 2/3/20
Required before General Education Committee Action
 SCHOOL DEAN'S ACKNOWLEDGEMENT [Signature] DATE: 1/31/2020
Required before General Education Committee Action. Signature from this office indicates that the proposal is complete and ready to be reviewed by the College Senate General Education Committee.

GENERAL EDUCATION COMMITTEE APPROVAL _____ DATE: / /
Required after General Education Committee Approval
 ACADEMIC AFFAIRS ACKNOWLEDGEMENT _____ DATE: / /
Required after General Education Committee Approval

- All items listed below must be received in order for the committee to act on the proposed course. All materials submitted must be typed or printed. Submissions that are incomplete or incorrect will be returned without being evaluated by the committee.
- A copy of the standard College *Course Registration Form* signed by the chair and dean.
- The Student Learning Outcomes Checklist(s) as appropriate for requested code(s).
- A course syllabus that includes a list of the student learning outcomes for the course and provides a topical outline. [This is required by SUNY General Education.]
- A list of textbooks to be used and a current course bibliography, all with full bibliographic citations.

▪ Check below the General Education code(s) being requested and attach a completed Student Learning Outcomes Checklist(s) for each:

- | | |
|--|---|
| <input type="checkbox"/> Fine Arts ("P") | <input checked="" type="checkbox"/> Contemporary Issues ("I") |
| <input type="checkbox"/> Fine Arts Performance ("P") | <input type="checkbox"/> Perspectives on Gender ("W") |
| <input type="checkbox"/> Humanities ("H") | <input type="checkbox"/> World Civilization (Non-Western) ("O") |
| <input type="checkbox"/> Natural Sciences ("N") | <input type="checkbox"/> Diversity ("D") |
| <input type="checkbox"/> Natural Sciences Laboratory ("L") | <input type="checkbox"/> Oral Communication ("Y") |
| <input type="checkbox"/> Social Sciences ("S") | <input type="checkbox"/> Mathematics ("M") |
| <input type="checkbox"/> Foreign Language ("R") | |

Committee Action:

Approved as requested. Course will be filed with Registrar's Office.

Not approved. If not approved for inclusion in General Education Program at this time, please see comments below:

