

HIST 326: MODERN AFRICA

Winter 2010 – MWF 9:00-9:50am, Lillis 175 – CRN 25763
Version 1.01, 6 Jan 2010

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Overview and Objectives

Africa's recent history has an unfortunate and often misleading reputation. The popular media, not to mention some academics, expound tirelessly upon the myriad troubles of Africa in the 21st century—that is, when they can be bothered to think of Africa at all. Yet in these exercises there is often tremendously little understanding of the way that both local and global changes have interacted to create the social, political, and economic order in Africa today, and they often also overlook the immense adaptability and resilience of African systems of knowledge and support in the face of fundamental challenges. Indeed, European-dominated institutions did not even consider Africa to have a history or anything positive to contribute until the late 1950s. But the answers to today's major issues and challenges in Africa and across the globe are to be found in its past, and most strongly in the last two centuries when the wider world, and especially Europe and its settler colonies, intervened directly in African civilization.

This course is therefore a survey of the major historical processes unfolding in Africa since approximately 1850. Topics we will treat include: the aftermath of the abolition of the slave trade, the growing integration of Africa into the industrial world system, European colonialism, African adaptation and resistance, African nationalism and decolonization, the economic and public-health challenges facing Africa today, and of course some of the issues surrounding African history as a discipline. No single course can cover more than a sliver of the complexity and variety in Africa—home today to over 800 million people, 54 nations, and thousands of communities of language and culture—but students satisfactorily completing this course will be able to write knowledgeably about Africa's recent past and will have the foundation necessary to undertake further study about Africa with a sensitivity to the complexity of its recent past.

An Important Note about This Syllabus

Everything on this syllabus is important. Read it carefully and refer to it frequently. You alone are responsible for knowing its contents. The paper copy you receive at the beginning of the course is, ideally, the final version, but sometimes the unexpected intrudes and changes must be made or dates slip backward. In all cases I will inform you of these changes and assure that an updated version is available and accessible on Blackboard within a week or so. Pay attention to the version numbers at top if you are unsure which schedule is correct, or contact me. If you come to class assiduously and visit the Blackboard site, there should be no surprises.

Assignments and Grading

Because African history requires the mastery of unfamiliar bodies of knowledge for most students, it is important for you not only to keep up with the reading but to think actively about it through analytical writing. Therefore, this course will incorporate **two short papers** (900 to 1200 words, roughly 3 to 5 pages) on subjects connected to the major course readings, and a **film review project** that is described at the end of this syllabus. These assignments will be **due via email by the end of class** on the dates indicated in the syllabus, and must conform to the instructions given. For guides to writing history, I would suggest Rampolla's *Pocket Guide to Writing History*; all citations and usage in the papers must be correct and conform to the *Chicago Manual of Style* or the *MLA Guide*, which are available at the Library. (See the Movie Review Project guidelines and Blackboard for the URL of the Chicago Quick Guide.) Poor style (grammar, spelling, or citation errors) will directly affect the grades for your take-home papers; failure to cite sources is covered below under plagiarism.

The only examination in this course is the final exam, which will be a cumulative essay/ID examination. There is a map quiz on modern African nations, given in the second week. Unannounced quizzes based on the readings may be given at any time and factored into the grade as I feel appropriate. Your grade is weighted as follows, out of a total of 400 points possible:

Map Quiz	20 pts	5%
Final Exam (Cumulative):	100 pts	25%
Papers and Film Review Project:	80 pts each	20% each (60%)
Participation/Quizzes (may include attendance):	40 pts	10%

Please pay close attention to the important dates, which are recapitulated at the end of this syllabus. Late papers will be marked down 20% per day or portion thereof. No further papers will be accepted once the assignment has been returned, regardless of excuse.

Course grades will be assigned according to percentages on the standard scale (90s = A range, 80s = B range, etc), with fractional percentages rounded to the nearest full point (up or down). As a fair warning, **I do not change grades**, except in cases of arithmetical error. I also do not grade rigidly by mathematics; I will raise or lower “close” cases in light of effort and conduct.

Course Texts

The following four books are required and can be purchased at the Duck Store or online from your preferred retailer. **Make sure you get the editions indicated** as content and pagination vary; in the case of Shillington, radical revisions attended the 2005 edition.

- Shillington, Kevin. *History of Africa*, rev. 2nd ed. New York: Palgrave MacMillan, 2005. ISBN 0-333-59957-8
- Collins, Robert O., editor. *Documents from the African Past*. Princeton: Markus Wiener, 2001. ISBN 1-558-76289-2
- Achebe, Chinua. *Arrow of God*. New York: Anchor, 1989. ISBN 0-385-01480-5

All other readings indicated (BB) in the syllabus should be obtainable via Blackboard by the requisite time. If you have any trouble obtaining them, please let me know immediately.

Policies

Attendance: Attendance is expected at all class meetings and events. Repeated absences for reasons unrelated to illness or emergency will lead to warnings and grading penalties **up to 2% of the final grade** per absence. Besides direct penalties, however, poor attendance tends to result in poor grades, because lectures and discussions do not merely recapitulate the readings and getting notes from a classmate is a poor substitute. Furthermore, I ask that you be punctual, as late arrival and early departure—including anticipatory “rustling”—are intensely disruptive. If you have insufficient time between classes to be on time and stay the entire period, please rethink your schedule. I will for my part do my best to start and end class on time.

The H1N1 Modification: This year’s swine flu concerns dictate more leniency and adaptability in attendance policy than usual, but you are still responsible for satisfying the requirements of the course regardless of H1N1 status. **Please** provide me as much advance warning as humanly possible if you anticipate missing sessions or needing extensions (or incompletes), so I can plan for your absence. Naturally, if you’re running a fever with flu-like symptoms one morning, **do not come to class**, but contact me as soon as possible. Finally, the University requests that you be without a fever for at least 24 hours before returning to classes to prevent further transmission.

In the unlikely event that the spread of H1N1 at the University forces us to change the structure of the course (for example, preventing classroom meetings), I will keep you informed of developments via Blackboard. That contact includes making alternate arrangements for completing course objectives.

Special Needs and Gizmos: Although I’m otherwise a technophile, gadgets in class have proven to be annoying and distracting not only for their users but for others around them as well; they are like magnets for your fellow students’ eyes and thus attention. As a result of negative experience, therefore, **I do not permit the use of laptop computers or personal communications devices (text or voice) in the classroom without specific permission from me.** Please silence your cell phone or turn it off before you come in. Technological disturbances will negatively affect your grade. If you need to be reachable in class, or you have a special need that requires a laptop for typing notes, come and see me. Recording of lectures and discussions also requires express permission from me.

If you have physical or learning differences that require other special accommodations, notice from Disability Services (ds.uoregon.edu) is necessary. I am not empowered to make such arrangements myself, but rest assured that I will do everything in my power to address your documented needs.

Writing Style: As mentioned earlier, I expect your formal (take-home) writing for this course to be typed and to employ grammatically correct and clear college-level English. **All non-lecture material that is used in a paper must be cited, not just direct quotations! Failure to do so will result in a zero for the assignment.** For citation format and the like, the *Chicago Manual of Style* 15th ed. or its Turabian derivative are preferred. MLA style, for those who know it, is permitted but not preferred. (If you don’t know what citation or style guides are, please ask.) Poor style and grammar may result in a lower grade, if only because it will be hard to discern your intent.

For writing assistance, see the Teaching and Learning Center:

<http://tlc.uoregon.edu/>

Academic Honesty: The information is necessary for very few of the students in my courses, but unfortunate recent experience has prompted me to include it in my syllabi. I refer you, for your information, to Student Conduct and Community Standards at the Office of Student Life:

<http://studentlife.uoregon.edu/StudentConductandCommunityStandards/tabid/68/Default.aspx>

You will find there a number of relevant headings to policies on academic honesty and conduct. In practice, the issues of academic honesty that arise most often are cheating and **plagiarism**. The all-writing exam format tends to discourage the former, but the latter has become a greater problem in the take-home papers. Most plagiarism stems from ignorance, not malfeasance. If you are unsure of what plagiarism is, an excellent guide exists here at UO:

<http://libweb.uoregon.edu/guides/plagiarism/students/>

It is a gross understatement to say that deliberate academic dishonesty will adversely affect your grade. At the very least, you will receive an automatic failing mark for the course. However, my personal view of the matter is that plagiarists and cheaters have no place in an institution of higher learning. Therefore I **always press for the maximum penalty** for offenses of this nature, which usually means suspension or expulsion from the University. If you have any concerns or you're not sure whether something is plagiarism, ask me as soon as possible, *before* you turn it in for a grade.

(This does *not* mean that you are barred from discussing papers or readings with one another outside of class, only that the work you turn for a grade must be your own writing and ideas, produced specifically for this class, with **proper citation of all non-lecture source materials.**)

One final warning, regarding the tempting crutch of the Internet: if you can find it, so can I—so resist the temptation to cut corners or cut-and-paste. By all means use the Internet's tools (such as Google or Wikipedia), but use them properly and judiciously, and accept nothing from an unaccredited source like Wikipedia alone as reliable or authoritative. Find the accredited sources for yourself. If in doubt, get in contact with me; your professors after all want to help you along **before** problems occur, and aid you in your academic journey.

In this light, you will probably be required during this course to submit writing assignments to SafeAssign. SafeAssign is a software tool designed to help students avoid plagiarism and improper citation. It encourages original writing and proper citation by cross-referencing submitted materials with an archived database of websites, essays, journal articles, and other published work. **By enrolling in this course you grant the instructor permission to do submit your work to SafeAssign or similar analytical programs.**

Everything Else: In all other matters of classroom policy, I default to the Duck Guide or the relevant Departmental policy. If you're not sure of something, please ask—the sooner the better!

HIST 326: MODERN AFRICA

Class Schedule (subject to change; we almost always fall a bit behind!)

Readings are to be completed *before* the class assigned, and be ready to discuss them (especially primary source documents). Readings marked with (BB) will be on Blackboard.

Unit I: Africa to the 1880s

- Week 1
- M 4 Jan Introduction: The Image of Africa, or “What is Modern Africa”?
- W 6 Jan The African Past Up to the 19th Century (A Very, Very, Very Brief Tour)
 Reading: Pier M. Larson, “Myths about Africa, Africans ...” (BB)
 Roland Oliver & Anthony Atmore, *Africa Since 1800* (2005), 1-34 (BB).
- F 8 Jan Commercial Changes and Their Complications in West and East Africa
 Reading: Shillington, 169-78; 224-55.
 Paul du Chaillu, “Trade in Gabon, 1859” and Charles Livingstone, “The Prazeros, 1859” in Collins (ed.), *Documents*, 242-52.

- Week 2
- M 11 Jan The Ottoman Empire, Algeria, and Egypt to 1880
MAP QUIZ 1: MODERN NATIONS OF AFRICA, 9am
 Reading: Shillington, 270-81.
 David Prochaska, *Making Algeria French* (1990), 62-93. (BB)
- W 13 Jan Southern Africa: Treks and Colonies in the Nineteenth Century
 Readings: Shillington, 210-23; 256-72.
 Anna Elizabeth Steenkamp, “The Great Trek, 1835” and Robert Moffat, “Mzilikazi,” in Collins (ed.), *Documents*, 216-28.

Unit II: Colonial Conquest, Resistance, and Variations on the Theme

- F 15 Jan The “Scramble for Africa”
TOPICS FOR PAPER 1 DISTRIBUTED
 Reading: Shillington, 293-316, 332-36, 339-44.
- M 18 Jan Martin Luther King, Jr. Day, NO CLASSES
- Week 3
- W 20 Jan Accommodation and Resistance to Early Colonial Rule
 Reading: “Records of Maji Maji: The Maji Maji Rebellion of 1905-1907” in Collins (ed.), *Documents*, 305-311.
 Agyeman Prempeh I, “Memoir of 1922-23” in A. A. Boahen *et al.*, eds., *The History of Ashanti Kings’ and Other Writings* (2003), 150-59. (BB)

Week 3

Th 21 Jan SPECIAL SHOWING 7-9pm, 175 Lillis (usual classroom)
Film: *Congo: White King, Red Rubber, Black Death (2004), 90 min.*
 This film is REQUIRED, whether or not you can see it at the time specified. Make sure to see it before Wednesday, 27 January.

F 22 Jan The Special Case of Self-Reliant Ethiopia?
 Reading: Shillington, 283-87; 368-70.
 Harold G. Marcus, "Racist Discourse about Ethiopia and Ethiopians Before and After the Battle of Adwa" in P. Milkias & G. Metaferia, eds., *The Battle of Adwa* (2005), 229-37. (BB)
 Haile Selassie, "At the League of Nations, June 30, 1936" in Collins, ed., *Documents*, 320-27.

Week 4

M 25 Jan The Special Case of Industrializing South Africa?
 Reading: Shillington, 317-31; 363-65.

W 27 Jan Discussion: Africa and the World, from Independence to Colonialism
PAPER 1 DUE
 Review all readings/film from Units I & II and be ready to discuss! (You will need to do this to write your paper in any case.)

F 29 Jan NO CLASS MEETING (21 January film showing takes its place)

Unit III: The Experience of Colonial Rule

Week 5

M 1 Feb The Practices of Colonial Administration: Philosophies
 Reading: Shillington, 354-58 (note, this deals with the interwar period too).
 Mary Kingsley, "The Crown Colony System in West Africa, 1897" and Lord F. D. Lugard, "Indirect Rule in Tropical Africa, 1900" in Collins, ed., *Documents*, 285-97.
Start reading Chinua Achebe, *Arrow of God*

W 3 Feb The Practices of Colonial Administration: Applications
 Reading: T. O. Ranger, "The Invention of Tradition in Colonial Africa" in E. Hobsbawm and T. Ranger (eds.), *The Invention of Tradition* (1992), 211-62. (BB)

F 5 Feb Missions, Cultural Exchange, and Syncretizing Religious Expression
TOPICS FOR PAPER 2 DISTRIBUTED
 Reading: Shillington, 288-93; 358-63

Week 6

M 8 Feb Struggles for Land, Labor, and Production
 Reading: Shillington, 336-39; 348-54.
 Robin Palmer, "Land Alienation and Agricultural Conflict in Colonial Zambia," in Robert I. Rotberg (ed.), *Imperialism, Colonialism, and Hunger: East and Central Africa* (1983), 89-112. (BB)

Week 6

- W 10 Feb African Cultural and Social Responses to (and Uses of) Colonialism**
 Reading: Misty L. Bastian, "'Vultures of the Marketplace': Southeastern Nigerian Women and Discourses of the Ogu Umunwaanyi (Women's War) of 1929" in Susan Geiger et. al., eds., *Women in African Colonial Histories* (2002): 260-81. (BB)
 EVENT: Talk by George B. N. Aytithey and [more details forthcoming]
- F 12 Feb Discussion: The Culture and Reach of Colonialism**
 Reading: Finish Achebe, *Arrow of God*; review material from units II & III.

Unit IV: Global War, Politicization, and African Independence

Week 7

- M 15 Feb Africans and Africa in World War I and the Depression**
PAPER 2 DUE
 Reading: Shillington, 344-47.
 D. Anderson and D. Throup, "The Agrarian Economy of Central Province, Kenya, 1918 to 1939" in Ian Brown, ed., *The Economies of Africa and Asia in the Inter-War Depression* (1989), 8-28. (BB)
- W 17 Feb World War II and its Aftermath in Africa**
SELECTION FOR FILM REVIEW MUST BE APPROVED
 Reading: Shillington, 366-77.
 Félix Eboué, "Native Policy and Political Institutions in French Equatorial Africa, 1941" in Collins (ed.), *Documents*, 327-30.
- F 19 Feb The Rise of African Mass Politics and Life Under Late Colonialism**
 Reading: Shillington, 377-400; 414-16. (also relevant to following session)
 Jomo Kenyatta, "Meeting at Nyeri, July 26, 1952" in Collins (ed.), *Documents*, 331-38.
 "The Freedom Charter" (1955). (BB)

Week 8

- M 22 Feb The First Wave of Decolonization and its Resisters (the "Settler Problem")**
 Reading: Frantz Fanon, "Algeria Unveiled," from *A Dying Colonialism* (1965), 35-67. (BB)
 M. D. C. de Wet Nel, "The Principles of Apartheid, 1959" and Nelson Mandela, "Verwoerd's Tribalism" in Collins (ed.), *Documents*, 339-55
- W 24 Feb NO REGULAR CLASS MEETING.**
SPECIAL SHOWING, [Details TBA]
Film: *The Battle of Algiers* (1966), 117 min.
 This film is REQUIRED, whether or not you can see it at the time specified. Be sure to see it before Friday, 26 February.
- F 26 Feb Discussion: The Rise and Growth of Anti-Colonial Consciousness**
 Reading: Review all Unit IV reading & consider implications of the film.

Unit V: Independent Africa and its Challenges

Week 9

- M 1 Mar The Social, Political, & Economic Legacies of Colonialism**
 Reading: Shillington, 417-27.
 George B. N. Ayittey, *Africa Betrayed* (1992), 233-264. (BB)

- W 3 Mar The Search for an African Path**
 Reading: Shillington, 427-30.
 Kwame Nkrumah, “African Socialism Revisited” and Léopold Sédar Senghor, “The African Road to Socialism,” *African Forum* 1 no. 3 (1966): 3-16. (BB)

- F 5 Mar Late Decolonization and the “Thirty Years’ War” in the South**
FILM REVIEW PROJECT DUE
 Reading: Shillington, 400-414.
 S. Biko, “Fear—An Important Determinant in South African Politics” from *I Write What I Like* (1987), 73-79 (BB)
 S. Biko, “Black Consciousness and the Quest for True Humanity” in Collins (ed.), *Documents*, 356-62.

Week 10

- M 8 Mar Public Health, Sustainability, and “Development” at the Millennium**
FINAL EXAM STUDY GUIDES AVAILABLE BY THIS DATE
 Shillington, 431-459.
 Reading: John Iliffe, “Containment” from *The African AIDS Epidemic: A History* (2006), 138-57.

- W 10 Mar Local Entrepreneurship and African Development in a Globalized World**
 Reading: James Ferguson, *Global Shadows* (2006), 25-49; 194-210.(BB)
Film (in-class): *In Danku the Soup is Sweeter* (1993), 30 min.

- F 12 Mar Discussion: Independent Africa and the World**
 Reading: To be determined; from Dambisa Moyo, *Dead Aid* (2009).(BB)
 Review all Unit V readings/film and think about the “big picture!”

END OF REGULAR TERM

- M 15 Mar FINAL EXAMINATION, 10:15AM, Lillis 175**
 Note: we may be able to arrange a review session before our exam; I will aim for the evening of 12 March.

Recapitulation of Key Due Dates:

Monday, 11 January 2010:	Map Quiz
Wednesday, 27 January 2010,:	Paper 1 due, 9:50am
Monday, 15 February 2010,	Paper 2 due, 9:50am
Friday, 5 March 2010,	Film Review Project due, 9:50am
Monday, 15 March 2010:	Final Examination, 10:15am

Movie Review Guidelines

HIST 326 Modern Africa

Dr. L. F. Braun

The purpose of this exercise is to help you to develop the skills necessary to evaluate imagery about and by Africans, concerning their histories, societies, and cultures. I want you to critically assess the merit of the story, the use of imagery, the way the story is told and the filmmaker's craft. The goal is for you to understand the context of the film and to make an argument about the film's significance.

Details of Format and Style:

Your movie review, which is due **via email before 5:00pm on 5 March**, must be between 1000 and 1500 words (4-6 pages, double-spaced, typed, with 1-inch margins on all sides.) The font used should be no larger than 12 point. The first line of your review should **give a full bibliographic reference following the *Chicago Manual of Style*** for the work under review. (*Title*. Date. Written and directed by X. Time. Studio. Media) e.g.,

Xala. 1975. Written and directed by Ousmane Sembene. 90 min. Domirev Films. DVD.

If you use other works you must cite them using Chicago Manual of Style format (a quick guide is here: http://www.chicagomanualofstyle.org/tools_citationguide.html). I greatly prefer the humanities footnote style (N) over in-text citation (T). I highly encourage you to make use of the writing center for help in improving your style. <http://tlc.uoregon.edu/> Never hand in a first draft, and do not wait until the night before to begin writing! That never goes well; you end up tired and producing substandard work. The temptation to plagiarize likewise increases exponentially in relation to the decreasing amount of time available, and plagiarism will not be tolerated. Any instance of plagiarism will result in an automatic failing mark for the course (not just the paper). **There will be no extensions, and late papers will incur the 20% penalty per day late.** This sounds harsh but the deadline is clearly established months in advance. Again, you must not wait until the last minute. In any case you will need to watch the film more than once to be able to write a good review.

Basic parameters:

I must approve the movie selection by Wednesday, 17 February. It should be by an African director, though some works are enlightening for their outsider perspective. I have included a list of possible films below, but it is not exhaustive by any means. There may be others in the library or via Summit & Worldcat that you prefer. Not all of the results returned by the UO Worldcat link are going to be useful but I can help you with the selection process if you have an idea of the era and region of your interest. **Get started early**, because you will have to obtain many of the films via interlibrary loan.

One of the fundamental tasks in this project is to watch the movie critically. I expect you to give your opinion and to support that opinion with specific examples, facts and careful descriptions of evidence from the film. Be selective; do not recount the whole film. Again, you will need to watch the film more than once to be able to do this adequately in context.

Your main task is to evaluate the director's "thesis" and approach to the subject. The point of the review is **not** to provide a summary but a concise presentation of what the movie is about. Think of this as a book review that has as its subject a visual book. Start your review by giving the movie a basic grade, and then give a brief narrative that hits the high points of the plot but do not retell the whole story. Do not spend too much space on this and do not give away the ending (unless you

absolutely have to). Read existing reviews on this model such as those in the New Yorker, <http://www.newyorker.com/critics/cinema/>, for examples of how to do this, though you will need to go into greater depth than they do. If you reference another review of the movie in question while writing yours, remember that **you must cite it** at the necessary points.

Discuss the main themes. Is the movie fictional or documentary? What is the movie trying to say and what symbolism does it use to convey that? If you have seen other movies by the writer or director how does this film compare, and do themes carry over? Does the director use interesting/different camera techniques or lighting to achieve his/her goals? Is there a political agenda or particular context to the film that reflects on its importance? Discuss the performances of the actors. Are they worthy of the script? Is it a good story? What is the historical or social significance of the film? Why was the film made? Is it “weighty,” fun, or just a good story? This ties into the overall message of the movie.

You will need to be exacting in your descriptions of scenes/images. Remember the person reading the review presumably has not seen the movie. **Your review must have a thesis statement. The main goal of your essay is to convince the reader of whether they should see the movie or not, based on your educated evaluation of the film and its importance.**

Common pitfalls to watch for:

Avoid summarization. Do not merely tell us the plot. Keep in mind that the audience for the review may actually go to see the film; you do not want to spoil it for them. More than that, you need to have the available space to analyze the film as a historical document or intervention.

Please proofread, spell-check and revise your work before handing it in. Grammar and spelling mistakes will count against you, as they do on all take-home assignments. No reader can be expected to realize the profundity of your arguments if your grammar renders them incomprehensible.

Criteria for Evaluation (these extend to the other papers as well):

- An **A paper** is well organized, thoughtful, has a thesis, and successfully defends its thesis using correct substantiation and argumentation. It is original and insightful, with a profound understanding of the material at hand and its context. It correctly uses the spelling and grammatical conventions of standard written English. It engages the reader in a lively fashion.
- A **B paper** successfully wrestles with the material but lacks some of the quality of the A paper. It has a thesis, makes sense, is organized, grammatically correct, and does not have spelling errors. It proves its thesis with relevant supporting argumentation but not as well as the A paper. The thesis is worth arguing and conclusions are successfully drawn at the end of the paper. It is focused and generally reads well.
- A **C paper** has a vague or overly broad thesis that is not substantiated with sufficient evidence. It tends to be disorganized and does not flow particularly well. Frequently it states an opinion but fails to construct a convincing argument to support or prove that opinion. It often has spelling and/or grammatical errors. It is possible to write a C paper which is mechanically correct, but a paper that is mechanically flawed will rarely receive a grade higher than a C.
- A **D or F paper** often has no thesis and no argument. If it has one it is unimpressive or not provable. It has many errors in grammar and spelling. The ideas do not flow or connect to each other. It tends to be repetitive. The author appears either not to have seen the whole movie or fails to understand it. The paper often fails to meet length, style, or formatting requirements.

And, as stated before so many times, **plagiarism will always result in an F for the course.** **Some movies that may interest you follow (with some data on location); you are not restricted to these but I must approve your selection whether or not it comes from this list:**

Namibia: The Struggle for Liberation (Namibia, 2007) SUMMIT
Xala (Senegal, 1975) KNIGHT
100 Days (Rwanda, 2001) SUMMIT
Sometimes in April (Rwanda, 2005) KNIGHT
Maangamizi: The Ancient One (Tanzania, 2001) KNIGHT
Camp de Thiaroye (Senegal, 1988) KNIGHT
Invisible Children (Uganda, 2006) SUMMIT
A World Apart (South Africa, 1988) SUMMIT OCLC 20578933
Samora Machel, Son of Africa (Mozambique, 1989) WORLDCAT OCLC 81249955
Steps for the Future (Regional, 2002) WORLDCAT OCLC 226379031
Yesterday (South Africa, 2004) KNIGHT
Mahaleo (Madagascar, 2005) SUMMIT
General Idi Amin Dada: A Self-Portrait (France/Switzerland/Uganda 1974) SUMMIT
To Walk with Lions (Kenya, 1999) WORLDCAT OCLC 47986055
The Oath (Kenya, 2005) WORLDCAT OCLC 216931738
Adwa—An African Victory (Ethiopia, 1999) WORLDCAT OCLC 181099693
Blood is Not Fresh Water (Ethiopia, 1998) WORLDCAT OCLC 228298864
Welcome to Nollywood (Nigeria, 2007) KNIGHT
Moolaadé (Burkina Faso, Senegal, France, etc. 2004) KNIGHT
Mandabi (Senegal, 1968) KNIGHT DVD & VHS
Touki-Bouki (Senegal 1973) DVD SUMMIT
Kounandi (Burkina Faso, 2003) DVD SUMMIT
The Hero (Angola, 2004) SUMMIT OCLC 67537293
Sisters in Law (Cameroon, 2005) KNIGHT
Amandla! (South Africa, 2002) KNIGHT
Catch a Fire (South Africa, 2006) SUMMIT
The Gods Must Be Crazy (Botswana & South Africa, 1980) AND sequel (1989) SUMMIT OCLC 54077820 both together
Come Back, Africa! (South Africa, 1959) SUMMIT
Mapantsula (South Africa, 1988) KNIGHT VHS
Tsotsi (South Africa, 2005) KNIGHT
Rih al-awras (Algeria, 1966) aka *The Winds of the Aures* or *Le Vent Des Aurès*. WORLDCAT OCLC 313779810
Bye Bye Africa (Chad, 1999) KNIGHT VHS
Lumumba (Various, 2000) SUMMIT
Diamonds and Rust (Namibia, 2001) SUMMIT
Sarafina! (South Africa, 1992) SUMMIT
Wend Kuuni (Burkina Faso, 1983) SUMMIT
Adanggaman (Côte d'Ivoire & Switzerland, 2000) SUMMIT
Everyone's Child (Zimbabwe, 1996) DVD SUMMIT
Le Grand Voyage (Morocco, 2004) DVD SUMMIT