

# KUUMBA

Volume 2: May 2014

THE ANNUAL JOURNAL OF WILLIAM & MARY AFRICANA STUDIES

## GOOD TO BE HOME:

Artisia Green's Journey from Student to Professor

### ALSO:

Opening My Eyes: Why I Majored In Africana Studies

William & Mary Welcomes Professors Hannah Rosen and Gérard Chouin

### Focus on Capetown:

Professor Leah Glenn Reflects on her Experience Leading the Capetown Summer Program

Dance as the Language of Friendship: Reflecting on My Time With the Youth of South Africa

The History of Capetown Study Abroad by Professor Berhanu Abegaz

Africana Yearbook: Our Major Treasures







WILLIAM & MARY

CONTENTS

Message from the Director .....1
GOOD TO BE HOME: Artisia Green's Journey from Student to Professor.....2
Opening My Eyes: Why I Majored In Africana Studies.....7
A Warm Welcome to Our Newest Affiliates .....9
Africana Yearbook: Our Major Treasures.....11
Major Questions for a Minor: Jay Miutz, Minor, '14.....12
FOCUS ON CAPETOWN: Professor Leah Glenn Reflects on her Experience Leading the Capetown Summer Program.....14
Dance as the Language of Friendship: Reflecting on My Time With the Youth of South Africa.....15
About the Africana Studies Program.....16

KUUMBA STAFF

Editor and Publisher: Francis Tanglao-Aguas, Africana Studies
Graphic Designer: Rachel Follis, Creative Services
Head Writer: Marvin Shelton '15
Contributors: Artisia Green; Marvin Shelton; Chelsea Strelser, '14; Nadia Ilunga, '15; Leah Glenn; Berhanu Abegaz

KUUMBA (creativity)

the annual journal of William & Mary Africana Studies
Volume 2: May 2014



▲ Francis Tanglao-Aguas, Director, Class of 2015 Distinguished Associate Professor of Theatre & Africana Studies

FROM THE DIRECTOR

IT TAKES A VILLAGE OF JAMOU FACULTY

Since our directorship began in 2012, we have been recruiting faculty to become jointly appointed in Africana Studies for our students to further benefit from faculty so dedicated to success and excellence. Nicknamed as JAMOU, joint appointments allow us to fully recognize and reward faculty contribution. Our efforts have yielded the commitment of our eminent colleagues: Professor Artisia V. Green, Assistant Professor of Africana Studies and Theatre, Dr. Hermine D. Pinson, Associate Professor of Africana Studies and English, Professor Francis Tanglao-Aguas, Associate Professor of Africana Studies and Theatre & Dance and Dr. Robert Trent Vinson, Associate Professor of Africana Studies and History.

With support from Dean Joel Schwartz, Dean Kate Conley, Provost Michael Halleran, and Dr. Chon Glover, we were able to retain our Mellon Post-Doctoral Fellow Dr. Chinua Thelwell in a tenure-eligible position as Assistant Professor of Africana Studies and History. Dr. Thelwell will be teaching three courses for Africana Studies and one course for History. He was also appointed Chair of Africana Core Curriculum.

Our revered Dr. Jacquelyn McLendon now has a successor in the person of Assistant Professor of English and Africana Studies Dr. Patricia Lott. Dr. Lott received her Ph. D. in African American Studies from Northwestern University, her MA in African American Studies from Cal Berkeley, and her BA in English from Dillard University. She will be teaching our Freshman Seminar Introduction to Africana Studies and Early Black Literature in fall 2014.

As part of the Mellon Grant in Global Studies, Dr. Richard Turits of the University of Michigan will be joining us as Associate Professor of History, Latin American Studies, and Africana Studies. Dr. Turits will be joining our colleagues teaching in the concentration in African Diaspora Studies.

Our newly hired and newly jamoued colleagues join Assistant Professor of Africana Studies and Economics Dr. Admasu Shiferaw and Senior Lecturer of Africana Studies Dr. Iyabo Osiapem to compose our core faculty. With such an esteemed team, the future of Africana Studies is certainly assured. Our hope now is to continue attracting and retaining students who upon initiating their studies with us, will also fall in love with the diversity and variety of knowledge produced by and about peoples of African descent all over the world. With such a faculty and student partnership, may our kuumba, our creativity, thrive and flourish. Indeed we have much reason to say in Hausa, "Na gode!"(Thanks.)

GOOD TO BE HOME: Artisia Green's Journey from Student to Professor

An inspiration to all and a person dedicated to fostering a community of diversity in and out of the classroom at William & Mary, Professor Artisia Green recounts her educational and career trajectory, which is enriched with the desire to incorporate a multiplicity of aspects from black cultural history and values into the realm of theater. From her undergraduate days to her appointment as Assistant Professor to her own alma mater, Professor Green's continued loyalty and commitment to the William & Mary community has created great opportunity for underrepresented African American students within the Theatre, Speech, and Dance Department, and it has helped establish courses that discuss black culture in a holistic and heterogeneous manner. - Marvin Shelton



▲ Artisia Green with graduating theatre honors students and advisees Jamar Jones '13 (High Honors), Candace Garnes '13, and Nathan Alston '13 (Honors), Spring 2013

I am now in my fourth year as an Assistant Professor of Theatre and Africana Studies, a journey that I began in 2010. In 1995, when I commenced my studies at the College of William and Mary, I stood on the shoulders of Lemon, the spirit of every unnamed enslaved person owned by this institution and early integrationists who were formally enrolled at the College in the 1950's and beyond. In 2010, I returned to a space in the faculty ranks chartered by progressive educators and colleagues - Dr. Joanne Braxton, Dr. Carol Hardy, Dr. Susan Chast, Dr. Marvin McAllister, and Dr. Jasmin Lambert. Because I live by the African worldview of Ubuntu, I must acknowledge them. I am because they are [they were, they did, they do], therefore we are." I am grateful for the students who came before me, my current students and for the transgressive education and leadership of former colleagues and my contemporaries.

William and Mary is where my love for African American theatre and my desire to teach grew. In spring 1996, I took a freshman seminar under the facilitation of Professors Chast and Pinson, African American Theatre and Performance. For the first time in my academic career, I saw me as a subject at the center of knowledge and cultural production. The entire course was an oasis in the desert which moved blackness from the fringes of scholarship to a position of centrality and significance in the classroom. This quote by the late playwright, August Wilson, describing one of his early encounters with the blues best explains my relationship with the class:

... For the first time someone was speaking directly to me about myself and the cultural environment of my life. I was stunned. By its beauty. By its honesty. And most important by the fact that it was mine. An





Archival materials for AATC production of Ntozake Shange's *for colored girls . . .*, directed by Artisia Green, Spring 1999

Thank you note in support of a presentation conducted on behalf of the Center for Student Diversity

affirmation of my presence in the world that would hold me up and give me ground to stand on.<sup>1</sup>

While my parents had taken the lead in trying to fill informational gaps and create an identity-affirming environment which included exposure to multiple forms of black expressive culture, my contact with African American dramatic literature (and performance) was limited to the one play I read in my pre-teen years (without necessary context). However, this course expanded my very limited perspective of the field and was, without a doubt, a distinct reference point in the development of my own teaching and research pursuits. I was inspired by W.E.B. DuBois' idea of black theatre by, for, about and near people of African descent and the Africanist and radical feminist dramaturgy used by the woman whose name meant, "she who walks like a lion and comes with her own things," Ntozake Shange, author of *for colored girls . . .* Douglas Turner Wards' reverse minstrel play, *Day of Absence*, where "a southern sleepy hamlet" was brought to a standstill after every black American disappeared from the community confirmed existing scholarship (and what was and is clearly visible to me on our own grounds),

the centrality of African American labor in the maintenance of white institutions. Imamu Amiri Baraka's *The Dutchman*, a metaphorical portrait of "buttoned-up suit[s]...keep[ing] themselves [on a cycle of] insanity...safe with [their] words, and no deaths, and [thinking] clean, hard thoughts [that] urg[ed] them to [no] new conquests"<sup>2</sup> empowered us to work actively against repressive and hegemonic forces. The entire class felt pointedly purposeful and the material revolutionary and non-decadent. Learning about and producing African American theatre (as the course included a lab where we staged moments from the plays we read) was a political act – historically, in that particular moment our lives and for me now, every semester I teach and/or direct on stage. As the work originally intended, African American theatre enlivened me, affirmed my personhood, and gave me voice when I was otherwise silenced and a platform of visibility when I felt alienated. It still does.

Sixteen weeks and a final class performance later found several of my classmates organizing the African American Theatre Club (AATC). Over the next three years, we became young culture bearers, unwavering in our commitment to create additional spaces for ourselves beyond the classroom walls to tell our stories. In my senior year, Alexis DeVeaux, author of *The Tapestry*, visited our campus to see her play in production by William and Mary Theatre (the first African American play produced by WMT in a number of years not including the devised play, *Walk Together Children* which had premiered a few years prior). A few of the upperclassmen in the AATC, me included, were cast in DeVeaux's work. As the central character, Jet, we were at the crossroads of the next major phase of our lives – graduation, graduate school applications, employment

options and seeking clear answers as to the permanent role of theatre in our lives. Yet, our parents were intending for us to become lawyers and doctors not artists. My clarity came during a *Tapestry* pre-show pep talk in the Dodge Room. DeVeaux told the cast:

You need to be doing what you know in your heart you need to do. In not doing so, you would dishonor all of those who came before and showed the way which made it possible for you to choose.

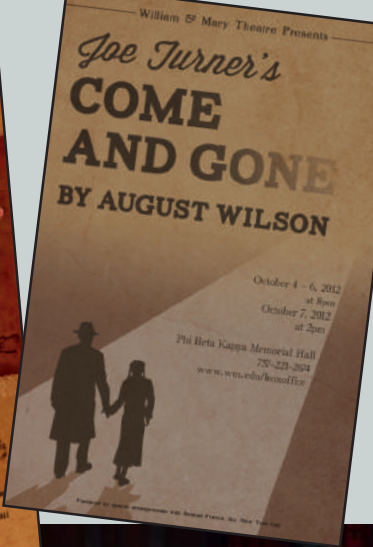
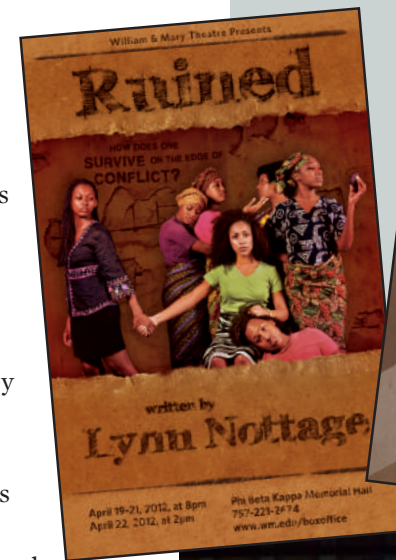
In that moment, I chose to become as revolutionary an educator as the transgressive examples I had been shown. Ten years, two teaching positions and a tenure appointment later, I was sitting in a circle, in the same room in which I stood with DeVeaux, interviewing for a position to "reinvigorate African American theatre course offerings" in the Department of Theatre, Speech and Dance at the College of William and Mary. I was back where it all started.

While I specialize in African American theatre, I have a general appreciation for the medium of live theatre and the reading of plays. Both are a creative counterpoint to our indulgence in technology, film and television. During the live play event the audience becomes one and in a world whose humanity is increasingly divided by technology, moments of oneness where we are reminded of our humanity become necessary. Also implicit in the viewing of a play is a willingness to embrace theatricality and suspend our disbelief of established conventions of "real life" despite exploring human conditions. Reading a play requires even more commitment – it demands the use of our imagination unlike movies and television, which can, over time, compromise the integrity of the imaginative muscle. While reading a play, the playwright and the reader

become, as I once read, "co-authors." This idea of co-authorship (or oneness) is seen in our early societies who utilized orality to transmit knowledge. A community would gather and listen to words uttered by wisdom keepers and they used their mind power to create understanding, new meanings and in some cases transform their collective realities (as we learn from oral African narratives such as *The Myth of the People Who Could Fly*). In many ways, I live the traditions and values theatre embraces - connectedness, community and imaginative exercise.

Theatre has been the artistic vehicle for exploring my interests in African-American Studies, Psychology, Cultural Anthropology, Religious Studies, Dramaturgy and Historiography. My graduate training is in theatre education with a directing focus but, such a varied scope of scholarly curiosities supports my interdisciplinary pedagogical approach in the classroom and my research on stage. Within the breadth of these disciplines and methodologies, I think the themes that become most embodied in my teaching and research are community (reshaped, bridged and re/envisioned), memory (cultural, historical and traumatic), and individual and collective oppression/ liberation.

By virtue of re-acknowledging the place of African American theatre within their curriculum which already touted the study and practice of Asian Theatre, Feminist Theatre and Queer Theatre, the Department of Theatre, Speech and Dance re-affirmed their interest in creating an even more culturally transgressive learning environment for our students. Their broad-minded vision has integrated my desires to deconstruct what society (and history) defines as truth *and* to provide platforms for the voices and



(top) Christopher Richardson '13, BJ Minor '13, Ryan Warsing '14, Keniona Jones '14, and JaMonika Williams '13 perform in August Wilson's *Joe Turner's Come and Gone*.

(bottom) Emma Caterine '12, Orimolade Ogunjimi, Shan T. Davis '14, Scott Brewington '14, Candace Barnes '13, Tamara Middleton '14, Nick Martin '13, Britaney Coleman '12, Ricky Coston '12, Kristin Hopkins '15, Jamar Jones '13, Keniona Jones '14, Dominique James '13, Bria Brown '15 perform in Lynn Nottages' *Ruined*.

(courtesy Geoffrey Wade)

1. August Wilson quoted by Aubrey Hampton, "August Wilson. Playwright," *Organica*, Summer 1988, p.24

2. LeRoi Jones, *The Dutchman and the Slave* (New York: William and Morrow Company, 1964) 35-36.



experiences of the marginalized to make for a more inclusive intellectual and theatrical landscape. Building on the work of my predecessors:

- **Our curriculum is transforming.** I have revised the department's one course in African American theatre and created into four new courses.
- **Our stages are transforming.** I have complimented curriculum developments with mainstage performance opportunities that allowed students to see African American theatrical experiences and community engagement in practice. Under my direction, students have performed in what the late founder of the National Black Theatre in Harlem, Barbara Ann Teer calls, "heroic, liberated, victorious culture."<sup>3</sup> *Ruined* and *Joe Turner's Come and Gone* are examples of this kind of work.
- **Our classrooms are transforming.** I have expanded classroom walls and taken students to see African American theatre professionally embodied on Broadway, Norfolk, and Washington D.C. Students have performed their original scholarship in African American theatre or concerns of diverse theatre practices in spaces off-campus, in honors projects, and independent studies; they have participated in developmental conversations and workshops with accomplished playwrights, visual and music artists, cultural workers, and scholars in the field.
- **Our students are transforming.** I have exposed students to engaging dramaturgical methods; archival research practices; Africanist values in pedagogy, course content and theatrical practice. I have affirmed

3. George-Graves, Nadine. "African American performance and community engagement." *The Cambridge Companion to African American Theatre*. Cambridge: Cambridge University Press, 2013. 203. Print.

the presence and spirit of those who wish to learn more about themselves through an investigation of the subject matter with me.

- **I am transforming.** The circles my students and I create in our classrooms or on our stages have become sacred, democratic spaces for what Dr. Cornel West calls, "Breaking Bread - wrestling with the past and present, wrestling with theory and practice, wrestling with politics and spirituality so that our lives can be richer and our society more just."<sup>4</sup> And most days after our wrestling matches I step away from the circle feeling joyful, renewed, and challenged to be an even better person, artist, and teacher.

I think my journey from a student to one who "professes" was certainly

4. Hooks, Bell, and Cornel West. "Introduction." *Breaking bread: insurgent Black intellectual life*. Boston, MA: South End Press, 1991. 3. Print.



Dear Professor Green,

*It is with great pleasure that [we] inform you that you have been chosen as a recipient of an NAACP Image Award for Outstanding Faculty. Image Awards, given out each spring by the William & Mary NAACP, honor students, faculty and staff who go above and beyond in their endeavors to make the William & Mary and Williamsburg a better place. Your dedication to your students, excellence in your craft and your work challenging cultural boundaries have greatly contributed to the continued excellence of this community and we want to honor you for it.*

*Congratulations and thank you for that you do!*

*Sincerely,*

*The William & Mary Chapter of the NAACP*

about training and study in the discipline but, also about my own self-discovery as a daughter, a woman, a mother, an artist (director, dramaturg, and writer), and a person of African descent. Professing at the intersection of self-awareness and discipline improves the experiences of my students. It also empowers and creates the space for them to do the same. Thus, the learning environment becomes a crossroads of personal transformation and knowledge transference. And when this happens, my students and I are able to create the most beautiful art and profound scholarship.

It's good to be home.

- ▶ African American Theatre History II class trip to NYC to see Lydia Diamond's *Stick Fly* at the Cort Theatre (with a pre-show class dinner at Planet Hollywood), Spring 2012



- ▼ The cast of IPAX's "A Lesson Before Dying" with Professor Green at the Little Theatre.



- ▶ Artisia Green with graduating iPAX leadership, Spring 2013 (courtesy Sheila Owens)



- ◀ Artisia Green with director, Alex McBath '13, stage manager Kim Green '14 and cast Remi Alle '13, Kristin Hopkins '15 (choreographer), Olivia Langhorn '13, Alivia Long '14, Tamara Middleton '14, Marvin Shelton '15, Keaton O'Neal Hillman '16, Shan Davis '13, Jamar Jones '13, Micah LeMelle '16, JaMonika Williams '13, Mike Pooler 'Patron, Jasmine Leeward '16, , of George C. Wolfe's *The Colored Museum*, Spring 2013. (courtesy Fanchon Glover)





# OPENING MY EYES: Why I Majored In Africana Studies

By Chelsea Strelser, '14  
BA Africana Studies and Government

In a unanimous vote on April 4, 2014, the Faculty of Africana Studies voted to award the Jacquelyn McLendon Prize for Excellence in Africana Studies to Chelsea Strelser, '14 Bachelor of Arts in Africana Studies and Government. Dedicated to the founding Director of Black Studies, the McLendon Prize recognizes the over-all achievements of Africana Studies majors whose work encompasses excellence in their course work and their involvement at all levels of the community from the local to the global. As reflected in her narrative, Chelsea has doubly earned this most distinguished honor that is the highest award the program bestows upon students. She has brought honor and pride to the College of William and Mary and is an inspiration to her peers.

When I try to answer the question, "Why did I major in Africana Studies?" I have a hard time coming up with a precise answer. One obvious answer is, "Well, I am interested in Africa", but that does not even come close to summing it all up. Majoring in Africana Studies has taught me so much more than simply "about Africa."

In addition to an in-depth survey of African history, politics, and culture, Africana Studies exposed me to issues of race and gender that I had barely scratched the surface of in other classes. Learning about the often under played role of women in the Civil Rights movement or studying the nuances of institutionalized racism in books like Michelle Alexander's *The New Jim Crow* gave me the knowledge and tools

to engage in meaningful and necessary conversations about race and gender.

Another potential answer to why I majored in Africana Studies could be related to what career I hope to pursue. As someone hoping to go into international development and human rights advocacy, majoring in Africana Studies makes a lot of sense. But again, this answer seems to fall short. Africana Studies completely altered my view of how to pursue international development and advocacy. Since I was 15, I knew I wanted to pursue a career in promoting human rights, and learning about the Darfur genocide introduced me to a world of injustice I could not ignore. Since then, I have worked with W&M students to educate our campus about crimes against humanity, particularly in Sudan and the

Democratic Republic of Congo.

I also spent two months in Jinja, Uganda working at a non-profit that supports single grandmothers taking care of multiple children. These months were the most eye-opening and rewarding of my life, and this experience reinforced how much I want to live and work in Africa. My Africana Studies classes were a perfect complement to these experiences. Perhaps the most valuable lessons I learned from my classes is the importance of really understanding the cultures and history of the region you trying to support. Too often do the good intentions of development and advocacy work have unintended consequences, and too often are these miscalculations based on not fully understanding the people you are working with.

◀ (opposite page) This is the community of grandmothers I worked with at my internship. This women's group met every week, and we came every two weeks to conduct interviews and trainings.



▲ W&M STAND group with a banner we painted for a national conference in DC asking for more government action against violence between Sudan and South Sudan.

The class that opened my eyes to this problem the most was Professor Sanford's Women and Collective Action in Africa course. This class taught me that African women's sources of authority are often accidentally drowned out and ignored by international development groups. I learned that a more effective way to go about development and advocacy is to understand and use existing power structures, rather than strictly addressing American or Western indicators of gender equality (e.g. number of female politicians or female business women).

This attempt to verbalize why I majored in Africana Studies has no clear conclusion. I can't fully explain why I wanted to major in Africana studies. All I know for sure is that I am so glad I did. The department is full of knowledgeable and supportive professors who genuinely care about their students, and the students are all amazing and passionate people I am so thankful to have met. Africana Studies is a family, and I am so happy and proud that I was a part of it.



▲ My Ugandan sister, Masitula. She helped me with my Luganda, and I helped her with her English. We spent almost every night drawing, writing, and helping our mom make matoke! I am wearing the traditional dress, a gomesi, that my mother made for me.



▲ Summer 2013 internship at the Enough Project, a non-profit working to end genocide and crimes against humanity in central Africa. I worked for the Darfur Dream Team and Raise Hope for Congo Camapign.



# A WARM WELCOME TO OUR NEW AFFILIATES

As a global and interdisciplinary program, Africana Studies benefits from the contribution of faculty who are resident faculty of diverse Departmental Studies. Our founding faculty emerged from the Departments of Economics, English, and History to name a few. In academic year 2013-2014, we were blessed with the arrival of new faculty members who immediately participated and dedicated themselves to Africana Studies. Two such Professors are Dr. Hannah Rosen and Dr. Gérard Chouin of History. Dr. Rosen was selected by the Faculty of Africana Studies to be our Mellon Faculty Lecturer for 2013, while Dr. Chouin immediately formed an Africa Faculty Research Group. We are very pleased and honored to have them in our ranks, and welcome them wholeheartedly into our mission.



## PROFESSOR HANNAH ROSEN

Professor Hannah Rosen, who joined the faculty in History and American Studies this past fall, received her BA from Cornell University and PhD in History from the University of Chicago. Her research and teaching is focuses on African American social and cultural history, and particularly on slavery, emancipation, and postemancipation society. Because she was born and raised in the years of the Civil Rights Movement, African American stories have always been central to her life and are central, she thinks, to understanding the politics and culture of the United States in general.

Since her undergraduate endeavors, Professor Rosen has pursued research in African American studies as a path to exploring the workings of race and gender and particularly the historical nexus—that is, the interlocking and mutually constitutive nature—of these modes of power and identity. These interests

culminated in her first book, *Terror in the Heart of Freedom: Citizenship, Sexual Violence, and the Meaning of Race in the Postemancipation South* (University of North Carolina Press, 2009), which examines histories of rape that African-American women suffered at the hands of white men during episodes of Reconstruction-

era political violence and situates these histories in the context of the gendered dynamics of political struggle overall in this period. At William & Mary, Professor Rosen is offering a survey course in “African American History to 1865,” a course on “Gendered Histories of Slavery and Emancipation,” and another on histories of “Death and Dying in America.” Next year she plans also to offer a graduate course in feminist theory and an undergraduate course on “Race in America.”

Professor Rosen is now working on a new project, tentatively titled “Separate Suffering: African Americans and Segregated Death in the Postemancipation South.” This research explores how African Americans experienced and managed death in their communities in the context of the increasing segregation of burial sites that followed the end of slavery. This research project also engages questions of historic preservation, given the deteriorating condition of one of its primary archives—the landscapes, headstones, and records of African American cemeteries that were established during the Civil War and postwar years. Professor Rosen’s interest in the project was ignited by a visit to a struggling African American cemetery, Magnolia Cemetery in Helena, Arkansas.



▲ Professor Rosen (left) and team touring Magnolia Cemetery in Arkansas



## PROFESSOR GÉRARD CHOUIN

Professor Gérard Chouin conducted his undergraduate studies in history and archaeology at the University of Paris I, Panthéon-Sorbonne, where he completed a BA in History, a BA in Archaeology and a Diploma in African Studies before earning a Master’s Degree in African History in 1993. His interest in African History resulted from his simple curiosity in a continent he had learnt nothing about during his secondary school years. Professor Chouin went to Africa in 1993 on a two-year contract to serve as a native speaker of French at the Department of Modern Languages of the University of Ghana. He was never to return to France.

After four years at the University of Cape Coast (Ghana) he obtained a graduate fellowship from Syracuse University, where he became an historical archaeologist and earned a PhD in Anthropology. In his thesis, entitled *Forest of Power and Memory: An Archaeology of Sacred Groves in the Eguafu Polity (ca. 500–1900 CE)*, he used oral traditions and written material, as well as the study of ancient landscapes and archaeological records, to retrieve long-term sociopolitical developments in the forests of southern Ghana. Professor Chouin is particularly interested in the use of interdisciplinary approaches to explore the Medieval, Early Modern and Modern History of West Africa. Before moving to Williamsburg, he headed the French Institute for Research in Africa, a research center based at the University of Ibadan (Nigeria), the last of several positions he held on the continent over the past twenty years.

Currently, Professor Chouin teaches the courses entitled “Africa Before 1800”, “Researching Africa”, “Medieval African History” and “European Travel Accounts of Africa” for the College, and he is pursuing research on the history of urbanization in the West African forest belt and on the possible occurrence of the medieval Black Death in Africa. Most of his publications can be accessed online at <https://wm.academia.edu/GerardLFChouin>



▲ Professor Gérard Chouin in front of the earthworks enclosing the medieval city of Benin City, Nigeria (© Christopher DeCorse, 2012)



# AFRICANA YEARBOOK: Our Major Treasures



## Michaela Pickus, '14

**BACHELOR OF ARTS IN AFRICANA STUDIES & GOVERNMENT**

I've had a wonderful experience within the Africana Studies Department here at the College. Africana Studies offered a new way of seeing the world which I was never truly exposed to prior to my studies at William & Mary. African, African Diaspora, and African-American studies often get pushed aside in favor of other educational "priorities," so pursuing classes in this discipline has provided fresh knowledge and insights that I believe will serve me well in future career prospects, whether directly or indirectly related to the study itself.

Next year I will be attending the University of Virginia School of Law. I anticipate that the point of view Africana Studies courses have instilled in me will lend a useful perspective towards viewing the law. Among other things, the curriculum has provided me a greater understanding of the struggles of the African Diaspora and of Africa's vital importance as a major player in our age of global interdependence. Hopefully this will shape a solid foundation as I look to eventually pursue human rights or employment law.



## Tanisha Ingram, '14

**BACHELOR OF ARTS IN AFRICANA STUDIES & SOCIOLOGY**

I am one of the two students working as an Africana Studies assistant. I was born and raised in Fairfax County Virginia, and I currently reside there when I am not studying at the college. Since attending the College of William and Mary, I have declared a double major in Africana Studies and Sociology with a concentration in the African Diaspora. While I also serve as an intern for African American Research and Interpretation at the Colonial Williamsburg Foundation, I am the acting President of the College of William and Mary's Students of the Caribbean Association and the Vice President of the College's Black Student Organization. Outside of Student Organizations I serve as a Tribe Ambassador to the Office of Undergraduate

Admissions and act as a team member to the William and Mary Haiti Compact. Following my undergraduate career I hope to pursue a Ph.D. in Africana Studies.



## Marvin D. Shelton, '15

**BACHELOR OF ARTS IN AFRICANA STUDIES AND ENGLISH**

Hello! My name is Marvin Shelton. I am a Junior here at the College of William and Mary, and I am one of the two Africana Studies Student Assistants. I was born and raised in Louisa County Virginia, and I currently reside there when I am not studying at the college. Since attending the College of William and Mary, I have declared a double major in English and Africana Studies with a concentration in African American Studies. As well, I am active in the William and Mary Theater, Speech, and Dance department because of my involvement with a number of mainstage productions: The Night of the Iguana, Ruined, and Pippin. Otherwise, I have been active in executive hall council organizations in relation to residence life. I hope to either attend law school or some form of education program after I complete my undergraduate studies.

# MAJOR QUESTIONS FOR A MINOR: JAY MIUTZ, '14

In addition to offering three concentrations for the major in Africana Studies, our program allows students to pursue a Minor in Africana Studies. A very flexible program, the minor only has one predicated core requirement, which is the Introduction to Africana Studies. The rest of the academic credits totaling a minimum of 18 needed to graduate are culled from our diverse course offerings. In this brief Q&A, graduating senior Jay Miutz '14 shares his journey pursuing a Minor in Africana Studies in a brief interview with Program Director Francis Tanglao-Aguas.



### 1. Why did you minor in Africana Studies?

To be perfectly honest the day of summer registration for freshman year I overslept. I don't mean I overslept by a minute or two, nope, I missed Banner's opening by a good four or five hours. By the time I logged in all that was left were several terrible sounding economics classes, some senior seminars and History of Africa to 1800. At first I was nervous about stepping out of my comfort zone and registering for the class but by the end Professor Pope had me hooked, and a few semesters later I had taken several more courses and declared my minor.

### 2. How did you conclude that studying Africana Studies was a necessity in your education?

For me it was a combination of several courses and teachers who showed me the true importance of the Africana Studies



▲ Prof. Neil Norman



▲ Prof. Terry Meyers

Program. The first was **Professor Neil Norman** in Intro to Africana Studies class. I have never met a man who is more passionate for not only his field but for teaching as well. His excitement, knowledge and love of all things African instilled into me the idea that Africa truly is the cradle of civilization. He painted this amazing portrait of a vast continent that for so long was misunderstood and today houses innumerable cultures, languages and histories. From this however, the endlessly knowledgeable **Professor Terry Meyers** brought it home for me.

I took a course with him that investigated the role of African Americans here in Williamsburg and specifically the College. I saw first hand through his research, my own research, and some informal tours of the College the real role that Black Americans played here at the college. It was amazing to discover, unravel and learn about this almost forgotten aspect of local history as a student.

### 3. How do you see your minor in Africana Studies impacting you in the future?

After graduation I hope to pursue a career in marketing and advertising. Although I have gotten this question close to a thousand times as to how my degree\minor will help me in that field I have never struggled to give an answer. A huge part of marketing is being able to think like and understand the people around you - your audience. Africana Studies has given me a better understanding of diversity, race and culture, all of which are vitally important for understanding how and why certain people enjoy certain aspects of ads or campaigns, as well as being able to respect those ideas.

### 4. What is your most unforgettable moment as a student of Africana Studies?

This is an easy one. I have studied ancient kingdoms that have long since vanished from the Gold Coast, I have studied Civil Rights leaders, freedoms fighters, writers, protestors, soldiers, philosophers and hundreds of diaries, manuscripts and journals but the greatest moment in Africana Studies for me was a Nas concert. Africana Studies is a very complex and culturally rich program that like any other minor\major requires hours of papers, research and presentations but when professor Thelwell announced a field trip to see Nas in concert I was ecstatic. I am a die hard hip hop fanatic, and the Hip-Hop & Urban Culture was a dream come true so getting funding to go to one of the greatest rappers of all times show was the cherry on top. The course was awesome and only increased my love for rap music but it also boosted my respect for the art that Nas was creating. Also the show was insane.



# FOCUS ON CAPETOWN

## The History of Capetown Study Abroad

By Professor Berhanu Abegaz

After many years of intense lobbying by the African Studies faculty, the Reves Center finally agreed to send an exploratory team (Berhanu Abegaz, Economics; Bill Geary, Business; and Guru Ghosh, GEO) to South Africa in the spring of 2007. We visited three universities looking for a good match for a summer program and a student/faculty exchange relationship: University of Cape Town, University of Western Cape and University of Stellenbosch. Upon return, the team recommended forming a partnership with UCT's SHAWCO (Students' Health and Welfare Centre Organization). The idea of anchoring our program in SHAWCO's new social-entrepreneurship initiative (to host, during the school holidays, international service learning opportunities for overseas universities) was attractive to us. UCT was also pleased to find clients who are willing to serve needy communities and "pay" for it, to boot!

Berhanu Abegaz was tasked by the team and the African Studies faculty to prepare a proposal for a summer study program combining a traditional lecture-based course and an international service-learning component in one of the African townships. This makes it the first W & M study abroad program to introduce a structured (lectures plus service) international service learning component. The proposal was submitted to the then Study Abroad Committee (SAC) and was approved in the fall of 2007. Mr. Varkey George, Director of SHAWCO, visited William and Mary in the fall of 2007. He gave several presentations to students and faculty.

Berhanu Abegaz led the inaugural class of 20 students in the summer of 2008. By the end of 2014, we will have had 6 summer sessions led by four faculty members from William and Mary—Berhanu Abegaz (twice), Robert Vinson (twice), Leah Glenn (once), and Silvia Tanderciarz (once).

## Professor Leah Glenn Reflects on her Experience Leading the Capetown Summer Program

The 2012 Cape Town Summer Study Abroad program / African American and South African Movement Exchange provided an opportunity for students to earn general education credit through historical and practical exploration of modern dance in Capetown, South Africa. Students studied both African American and South African modern dance pioneers and how their work influenced the Civil Rights Movement and Apartheid.

This was the first time that a dance course had been offered in a William & Mary study abroad program and the participating students had a wide range of dance experience. This diversity (in addition to the cultural diversity of this group) provided a unique platform for students to work on interpersonal, managerial and communication skills through dance. Those skills were then transferred to their service learning where they were able to use dance and music, an integral part of African culture, to open the lines of communication with the learners in the township of Khayelitsha.

One factor that students were not prepared for was the amount of disparity that exists among the various races. This was discussed in our pre-departure workshop however, earnest comprehension did not occur until after they had witnessed it for themselves. Our daily routine involved traveling

back and forth between extremely affluent neighborhoods and unbelievably poor South African townships. This experience of traveling between these two worlds daily was a bit shocking at first for many of the students, but also provided fodder for rich conversations during our weekly debriefing sessions.

William & Mary students bonded with each other and the learners very quickly. Many of them went into the service learning experience with the expectation that they would be doing all of the teaching and were pleasantly surprised to find that it was more of an exchange of knowledge. One notable incident occurred when the learners taught William & Mary students a traditional South African gum boot dance. I explained to them that the step dancing practiced by African American fraternities and sororities was inspired by this dance form. Immediately one of the William & Mary students demonstrated examples of step dance. This was the beginning of endless conversations between the learners and William & Mary students about the similarities and differences between their cultures. It is one of many incidents that reinforced my belief in the power of movement and why I am committed to sharing my knowledge and enthusiasm for dance with others.



▲ Students of Prof. Leah Glenn in Capetown.

## DANCE AS THE LANGUAGE OF FRIENDSHIP: Reflecting on My Time With the Youth of South Africa

Since arriving from her native Congo in 2012, Nadia Ilunga '15 Africana Studies, has been a beacon of leadership for her fellow students. As the President of African Cultural Society from 2012 to 2013, she was the student representative to the Faculty of Africana Studies where students form a vital role in shared governance. In this article, Nadia shares her passion for being a woman for others during her summer study abroad in Capetown, South Africa with Professor Leah Glenn.

By Nadia Ilunga, '15 BA Africana Studies



Nothing shows more the power of the performing arts than the experience of our first day of service learning in Khayelitsha. When we arrived at the SHAWCO Center, many of the kids were really shy and did not talk very much. Getting through the first lesson was a challenge for many of us, because in addition to their shyness, as well as simply not yet knowing each other, there were language barriers. But when it was finally time to dance, and Alvin turned on the music, the atmosphere changed dramatically. It was like the moment when you discover that someone has the same favorite song as you...even if you don't really know a lot about them, having that song in common changes everything and binds you in a way that not many other things can.

Similarly, being able to sing along to the music with our kids helped us to understand each other even though we had only been together a few hours. The real change came about, however, when we started walking across the floor. Suddenly, all of these kids who had been so quiet and shy were strutting and flipping their hair with all the confidence in the world. More remarkable than the change in their attitudes, however, was how differently the kids approached us after having danced together: they were more open and talkative, they were laughing and giving us hugs; even the students I did not know were coming up and giving me high fives. Whatever gap had existed due to language or cultural differences was closed through the

universal language of dance, and I knew things about my students after watching them that first day that I would not have known after a whole day of conversation.

In my opinion, to dance in front of someone, just like presenting any mode of self-expression before an audience, is to put yourself in a very vulnerable position; you are showing people something of yourself that, if you so choose, they would never have the opportunity to see. With that, the most important part of the dance segment of our program to me was that through the experience of dancing together, everything else we did with the kids was made possible.

When I look back at teaching the lessons, or working on group projects, I cannot fathom how it would have worked without the forty-five minutes of dance at the end of each day, because what songs we knew the words to and why, or laughing over how badly I danced, opened up dialogue between my students and I about who we were as people, and what our life experiences had been. Those conversations built up the trust that allowed them to feel comfortable telling me that they didn't understand something or that they needed help, and are ultimately what made our experience together so meaningful".



# AFRICANA STUDIES at William & Mary



▲ Students participate in community building exercise with freshman Nadia Ross.

## MISSION AND STRUCTURE

Africana Studies is an interdisciplinary major that explores the scholarship on the history and cultural traditions, and the political and economic circumstances which together define over 1.2 billion people of African descent. Students take a common set of core courses, and may select one of three tracks in which to concentrate:

African-American Studies

African Studies

African-Diaspora Studies

The central mission of the program is to prepare students for lifelong learning, graduate study in various fields, and careers in private and public organizations worldwide. Africana studies seeks to develop a habit of thinking that is inter-disciplinarily analytical and a habit of heart that is cross-culturally empathetic. Embracing more than the centrality of race, it is designed to apply a comparative lens to the study of imperial, national, ethnic, linguistic, and religious currents and intersections in Africa, and its far-flung Diaspora in North America, the Caribbean Basin, Latin America, the Middle East, South Asia, and Western Europe.

## STUDENT ACTIVITIES AND RESEARCH

Students are supported by over thirty affiliated faculty. Majors are expected to engage in research in various forms, including independent study, Honors, and structured internships. Majors and Minors are encouraged to combine their scholarly study with service learning, study away in the U.S., and study abroad, especially in Africa, the Caribbean, and Latin America. The Program is a lead sponsor of the W&M summer program in Cape Town, South Africa. In the near future, we hope to add summer programs in the Caribbean and Brazil. The student-run African Cultural Society, Black Studies Club, and Africana House are open to all members of the William & Mary community.

## CAREERS AND GRADUATE STUDY

Students with a major in Africana Studies (or its predecessors, African Studies and Black Studies) have attended graduate programs in various disciplines and professions. Several alumni have joined the public sector at all levels, while others work for a variety of private employers. Many served as Peace Corps volunteers or joined a variety of non-profit organizations in the U.S. The analytical skills and broad perspectives acquired in life-long learning or to prepare for myriad occupational opportunities.

## ALUMNI AND FRIENDS

### Your News and Contact Information

For your convenience, we have provided an online form ([www.wm.edu/as/africanastudies/alumni/sendusyournews](http://www.wm.edu/as/africanastudies/alumni/sendusyournews)) for your news and contact information. As always, we look forward to your visit to campus.

### Alumni Career Connections

One of the most helpful and popular resources provided by the Office of Career Services is Alumni Career Connections—a searchable database of alumni who have volunteered to support students and fellow alumni by sharing information about their career field, internships and job search strategies

## CURRICULUM: MAJOR AND MINOR

### Disciplines Studied:

Anthropology  
Art and Art History  
Economics  
English  
Government  
History  
Modern Languages and Literatures  
Music  
Philosophy  
Religious Studies  
Sociology  
Theatre, Speech, and Dance

### Distinguishing Features:

Foreign Languages  
Research Methods  
Core and capstone  
Interdisciplinary  
Globally comparative  
Melds the Local with the Diasporic  
Study away  
Study abroad  
Internships  
Community Engagement

## SUPPORT AFRICANA STUDIES

### Ways to Contribute

You can contribute online now with your credit card, using our secure web server. The contribution form will be pre-selected to direct your gift to the general academic fund for the Africana Studies Program, which supports student and faculty needs directly.

To contribute by mail, make your check payable to The College of William & Mary Foundation. Please be sure in your check's memo area to note how you are designating your gift. Mailing address:

The College of William & Mary  
P.O. Box 1693  
Williamsburg, VA 23187-1693

### For more Information

To further explore giving options that will be meaningful and beneficial to you,

## CONTACT:

### Website:

[www.wm.edu/africanastudies](http://www.wm.edu/africanastudies)

### Main Office:

Jenny M. Holly, Academic Coordinator  
Morton Hall, Room 322  
757-221-2477

### Program Director:

Francis Tanglao-Aguas, Class of 2015 Distinguished Associate Professor of Theatre & Africana Studies  
[fjtang@wm.edu](mailto:fjtang@wm.edu)  
PBK Hall Room 224  
757-221-2684



# PURSuing A MAJOR IN AFRICANA STUDIES

Minimum Credits Needed to Graduate: 36



## COMMON CORE (9 credits total)

1. Introduction to Africana Studies (AFST 205, or its Freshman Seminar Version AFST 150W)
2. Research Methods in Africana Studies (AFST 399, Disciplinary Methods Accepted Via Petition)
3. Senior Capstone: AFST 499: Senior Project or AFST 495/496: Honors Thesis

## LANGUAGE REQUIREMENT (3-6 credits)

- AFST 250: African American English
- AFST 306: Topics in African Cultures Through Languages or Caribbean Linguistics
- Native proficiency in any national, ethnic, or community language of Africa or the African Diaspora
- One language course above 202 level
- Two courses at 202 level, which may include language requirement fulfilled in High School.

## CONCENTRATIONS (9 credits)

Africana Studies majors concentrate on African, or African American, or African Diaspora Studies. Each concentration requires the completion of 3 courses, selected from the items as below:

### African American Concentration:

- Choose one from each group
- AFST 303 African American History Since Emancipation
  - AFST 311 African American History To Emancipation
  - AFST 302 The Idea of Race
  - AFST 425 Blacks in American Society.
- AFST 365 Early Black American Literature
  - AFST 366 Modern Black American Literature
  - AFST 414 Major African American Writers
  - AFST 417 Harlem in Vogue.
- AFST 334 History of American Vernacular Dance
  - AFST 336 African American Theatre History I
  - AFST 337 African American Theatre History II
  - AFST 338 The History of the Blues.

### African Concentration:

- Choose one from each group
- AFST 320 African Religions, African Lives
  - AFST 340 Peoples & Cultures of Africa [ANTH 335]
  - AFST 341 African Ritual & Religious Practice [ANTH337]
- AFST 344 Politics in Africa
  - AFST 426 Rise and Fall of Apartheid
  - AFST 427 The History of Modern South Africa
- AFST 308 West Africa Since 1800 [HIST 280]
  - AFST 316 African History to 1800 [HIST 181]
  - AFST 317 African History Since 1800 [HIST 181]

## ELECTIVES (15 credits minimum)

Students are required to complete at least 15 credits through recognized Electives in Social Sciences and the Humanities. Students must take at least one 3 credit course in one field if they are more inclined to take the majority of their Electives in one field. For instance, a student more interested in the Humanities must take at least one 3 credit class in the Social Sciences in order to complete the degree. More detailed information on recognized and accepted Electives for each of the Concentrations is published on Course Major Planners available in the Africana Studies office in Morton Hall.

**THE MINOR IN AFRICANA STUDIES** is completed by taking AFST 205 and 18 credits of Africana Studies courses.

### African Diaspora Concentration:

- Choose one from each group
- AFST 300 Pan-Africanism: History of A Revolutionary Idea
  - AFST 304 Intro to Diaspora Studies [HIST 183]
  - AFST 305 African Diaspora II [HIST 324]
- AFST 218 Introduction to Caribbean Identities & Cultures
  - AFST 302 The Idea of Race
  - AFST 312 The Global Color Line
- AFST 318 Seminar on Caribbean Diaspora
  - AFST 320 African Religions, African Lives
  - AFST 386 Francophone African Literature II

# AFRICANA'S LECTURE SERIES & EVENTS

Through the generous support of the Charles Center, the Reves Center, and the Mellon Foundation, Africana Studies was able to offer the entire University a wide offering of distinguished lectures from our very own faculty as well as from internationally recognized scholars. Further, for the first time, the Program hosted its first Distinguished International Visiting Scholar in the person of the eminent Dr. Kirpal Singh, the current and founding Director of the Wee Kim Wee Centre of Diversity at Singapore Management University.

October 4, 2013

*The Charles Center-Africana Brownbag:*

**"Let them eat cake!" Pedagogy, magic making and contemplation of perceived limitations**

Artisia Green, Assistant Professor of Theatre & Africana Studies

October 17, 2013

*The Africana Studies Homecoming & 2013 Mellon Distinguished Lecture:*

**"The Challenge of Blackness": Africana Studies and the Imagination of Matter**

Dr. Corey D.B. Walker

November 1, 2013

*The Reves Center-Africana Lecture:*

**The Most Enduring Obligation: Debt, Personhood, and Political Economy in Omani East Africa, c. 1800-1860**

Fahad Bishara, Assistant Professor of History

February 6, 2014

**TO BE YOUNG, GIFTED, & BLACK: Safe Haven Conversation on Africana Student Life and Open House**

February 7, 2014

*The Mellon-Africana Faculty Lecture:*

**"The Strange Career of 'Social Equality': Race and the Segregation of the Dead after Emancipation."**

Professor Hannah Rosen, Department of History, College of William and Mary

March 7, 2014

*The Mellon-Africana Distinguished Lecture:*

**New World of Color: Slavery, Freedom, and the Making of Race in Dominican History, 1500-1800.**

Professor Richard Turits, University of Michigan

April 4, 2014

*The Africana Art History Lecture:*

**"Calabar Reconsidered: Archaeology and the Art of Nsibidi in Central Africa."**

Professor Christopher Slogar, California State University, Fullerton

April 15, 18, 24, 2014

*The Mellon Africana Distinguished Visiting Scholar Lecture Series:*

**Intercultural Poetry Reading & Workshop**

**The African Indian Odyssey: Multicultural Exchanges Through the Indian Ocean**

**Embracing Diversity: The Singapore Experiment/Experience**

Professor Kirpal Singh, Singapore Management University



▲ (Top) Dr. Walker, formerly the Chair of Africana Studies at Brown University, lectured on the importance of Africana Studies to predominantly white institutions.

▲ Africana students partake in the feast during "TO BE YOUNG, GIFTED, & BLACK @W&M," a safe forum discussion and open house for Africana student life.

▲ Africana's first Distinguished International Visiting Scholar: Dr. Kirpal Singh, renowned creativity specialist and founding director of the Wee Kim Wee Centre of Diversity at Singapore Management University.





# AFRICANA STUDIES

@ WILLIAM & MARY



» Dr. Corey Walker, Dean of the College of Arts & Sciences at Winston-Salem State University, poses with the Africana community on his first homecoming to W&M since receiving his Ph.D.