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KUUMBA

the annual journal of William & Mary Africana Studies

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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 JAMOUS, 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 tenurable-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 Mc Leonard 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 external 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

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 2000, 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
affirmation of my presence in the world that would hold me up and give me ground to stand on. 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 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 Ward’s reverse minstrel play, Day of Absence and the playwright and the reader imagination muscle. While reading a play, the playwright and the reader can be focused, 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...
experience 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.” 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 and music artists, cultural workers, and scholars in the field.

- **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.” 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 “professors” was certainly 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.

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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

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6. The William & Mary Chapter of the NAACP Image Awards.

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

Artisia Green with graduating IPAX leadership, Spring 2013 (courtesy Sheila Owens)

Artisia Green with graduating iPAX

The cast of IPAX’s “A Lesson Before Dying” with Professor Green at the Little Theatre.

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

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KUUMBA
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 race and gender that I had barely scratched the surface of in other classes. 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.

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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.

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 accidently 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.
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 focused 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 social categories and identities. 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.

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 Eguaro Polity (ca. 500–1000 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/GerardFCChouin.
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 that all 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 courses I have taken. 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.

3. 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 reading, 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.

4. What is your most unforgettable moment as a student of Africana Studies?
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.
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 Tandlerszic (once).

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 dance practiced by African American fraternities and sororities was inspired by this dance form. Immediately one of the William & Mary students demonstrated some 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.

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.

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

Study Abroad program / African Studies was a beacon of leadership for her fellow students. As 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.

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 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.
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.

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,
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 299; 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 below.

African American Concentration:
- 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:
- AFST 320 African Religions, African Lives
- AFST 340 Peoples & Cultures of Africa [ANTH 335]
- AFST 341 African Ritual & Religious Practice [ANTH 337]
- 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]
- AFST 318 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 course in each of 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 on 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.

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.
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.