**Instructions for Discussion Post on Anti-Colonial Nationalism, and Resistance small group Discussion Post, due week 3, Tuesday April 14, midnight deadline.**

Start at the top and proceed through the sequence.

FIRST, watch this for socio-cultural context:

on the South African Toyi-Toyi (the iconic dance associated with the liberation movement):

[https://www.youtube.com/watch?v=XPuQBqNhH1M (Links to an external site.)](https://www.youtube.com/watch?v=XPuQBqNhH1M)

and at least one of these videos:

1. A more comedic/satirical perspective on the toyi-toyi:

[https://www.youtube.com/watch?v=\_gQkWMekXeQ (Links to an external site.)](https://www.youtube.com/watch?v=_gQkWMekXeQ)

 Learning about this iconic dance will help you gloss the Don Mattera reading; it will also help you gloss the background (and humor) of the Zakes Mda novel we are reading later in class.

1. Stella Chiweshe, Mbira player (Zimbabwe), ‘Chachimurenga’ track:

[https://www.youtube.com/watch?v=R0vI-lmBlxo (Links to an external site.)](https://www.youtube.com/watch?v=R0vI-lmBlxo)

Chiweshe is a leading Zimbabwean musician. This track celebrates the Chimurenga. For this class, you should get familiar with the concept of the Chimurenga! It refers to anti-colonial liberation movements of Zimbabwe, the first of which took place in the 1890s (the period of *The Convert*) and the second of which took place through the 1960s and 1970s, culminating in independence in 1980. The Second Chimurenga often grounds itself in the First Chimurenga: it’s part of the official nationalist narrative, celebrating a history of resistance and taking inspiration (and legitimacy) from that history. This is useful context for the Titus Moetsabi poems for this discussion post (Nehanda was one of the leaders of the 1890s Chimurenga; she was a spirit medium). It is also useful for Yvonne Vera, Dambudzo Marechera, and Danai Gurira’s play that we will start on in week 4. You can deduce from the upbeat, dance-directed Chiweshe track that there’s something to party about.

1. South African sax player Dudu Pukwana, first track (or more) from his classic 1973 *In the Townships* album:

[https://www.youtube.com/watch?v=a-T1SsaIFUU&list=PLE8FFB87B77AF5AD8 (Links to an external site.)](https://www.youtube.com/watch?v=a-T1SsaIFUU&list=PLE8FFB87B77AF5AD8)

[You can look up the translations of the Xhosa musical titles: [https://mymemory.translated.net/ (Links to an external site.)](https://mymemory.translated.net/)]

I include this album to give you a sense of one kind of township culture that arose contemporaneous with Steve Biko, Mongane Serote, et al, and to give you a context for the Mattera short story—so you can get a feel for the ways that township communities create beauty, joy, leisure, humor, notwithstanding the social injustice that frames and limits their lives.

SECOND, read these primary texts from the Canvas files:

Short story: Don Mattera, “Afrika Road”

Poetry:

Mazisi Kunene, “The Rise of the Angry Generation”

Titus Moetsabi, “Goodbye Mother” and “Nehanda’s Words”

Ari Sitas, “Motto”

There is no new theoretical material for this posting; instead, I want you to consolidate your understanding of the Fanon, Cabral, and Biko materials you have already explored, and read the above works in the light of these materials. I want you to interpret these works as expressions of anti-colonial resistance, of black nationalist culture, and also as commentaries on resistance to colonialism. As you read, you might consider:

--the representation and function of ‘anger’ (it could be useful to link back to Serote’s ‘What’s in This Black Shit’). Several of you in your earlier posts have offered insightful observations on anger, as a powerful emotion in the literature, and its effects on the body (something Fanon is interested in too). You can run with that here, especially in considering the Mattera story.

--the representation of youth as a new generation of resisters, and the dynamics of trans-generational struggle. You might link back to Serote’s Black Shit poem, here, too. How does the passage of history figure here?

--the use of natural and urban imagery (compare with previous readings). Many of you in your earlier posts have offered insight into the complexity of (for instance) Serote’s depiction of urban life (be it the city of Johannesburg or the nearby black township of Alexandra, from which people commute). Many of you have offered insight into the metaphorical and physical functions of the natural world, too, in a variety of the literary texts. How do these track here?

--the representation of ‘the people’ in these works, as a mass, community, collective. Organised, and/or spontaneous. Do these representations resemble those that you have encountered in the theories of Weeks 1 and 2?

--the representation of physical violence. You should know that the 1980s—the setting of Mattera’s story—saw several States of Emergency declared, in South Africa, and a rise in the community justice practice of ‘necklacing’, whereby black South Africans who were considered traitors to the black liberation movements/agents of the apartheid state were killed by having tyres placed around their necks and lit on fire. They were killed in other ways too.

--Mattera’s use of personification (of the road) and more generally, questions of speech and address. Many of the works you have read to date use first- or second-person speech, directly engaging the reader or exposing the reader to thoughts and conversations of the narrator. What are the effects of this, on the reader? What are the implications for an understanding of anti-colonial culture here?

--the representation and function of leisure, dance, music, in Mattera’s story. Cultural resistance? Psychological survival? Part of political struggle?

THIRD:

Write a discussion post, that you post, to your Small Group Discussion page. It should adhere to the specifications in the syllabus for discussion posts, ie, it contains: a minimum of 300 words; at least one quotation from every primary (literary and theoretical) text that you engage with; word count stated at the end. It needs to engage with the literary texts as literary texts as well as expressions of political imagination.

I want you to explore the Mattera short story and one of the above poems (you choose), placing the two in conversation (compare and contrast), examining what these two works have to contribute to an understanding of anti-colonial resistance, or national culture (or both). You need to bring one of the theoretical readings in to the post (ie, quote from it and use it).