

LC Cultures of Contemporary Africa/Introduction to African Culture (09 24292)

View Online



'A Trip to Jamaica' (7AD). Available at: <https://www.youtube.com/watch?v=pdL2XjzsQZI>.

Adejunmobi, M. (1968) 'Charting Nollywood's appeal locally and globally', *African literature today*, pp. 106-121.

Adichie, C.N. (2009a) *The thing around your neck*. London: Fourth Estate.

Adichie, C.N. (2009b) *The thing around your neck*. London: Fourth Estate.

'Aesthetic of the Entrepreneur: Afro-Cosmopolitan Rap and Moral Circulation in Accra, Ghana' (2009) *Anthropological Quarterly*, 82(3), pp. 631-668. Available at: <https://doi.org/10.1353/anq.0.0074>.

Africa's looted cultural and religious artefacts need to be returned [The Benin Kingdom] - How Africa News (no date). Available at: <http://howafrica.com/africas-looted-cultural-and-religious-artefacts-need-to-be-returned-the-benin-kingdom/>.

Agawu, V.K. (1995) *African rhythm: a Northern Ewe perspective*. Cambridge: Cambridge University Press.

Agawu, V.K. (2016a) *The African imagination in music*. New York: Oxford University Press.

Agawu, V.K. (2016b) *The African imagination in music*. New York, NY: Oxford University Press.

'Agogo Eewo - Tunde Kelani' (2015). Available at: https://www.youtube.com/watch?v=jzr4bOdIpyY&list=PLO6iWnHpL-AFrbjqiN25hbd_hcOPNB-3.

Amkpa, A. and SenGupta, G. (2010) 'History in Ousmane Sembene's *Guelwaar* and *Ceddo*', *Nka Journal of Contemporary African Art*, 2010(27), pp. 14-21. Available at: <https://doi.org/10.1215/10757163-2010-27-14>.

Appiah, K.A. (2006) 'Whose Culture is it, Anyway?', in *Cosmopolitanism: ethics in a world of strangers*. New York: W.W. Norton & Co. Available at: <http://www.loc.gov/catdir/toc/ecip0518/2005024356.html>.

Arom, S. et al. (1991) *African polyphony and polyrhythm: musical structure and*

methodology. Cambridge, U.K.: Cambridge University Press.

Asante, Kariamuwelsh (1985) 'The Jerusarema Dance of Zimbabwe', *Journal of Black Studies*, 15(4), pp. 381–403. Available at:

[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=5&tabs=detail&stTab&ct=display&fn=search&doc=TN_jstor_archive_12784208&indx=7&reclids=TN_jstor_archive_12784208&recldxs=6&elementId=6&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=kariamuwelsh&dum=true&dstmp=1482772025253](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=5&tabs=detail&stTab&ct=display&fn=search&doc=TN_jstor_archive_12784208&indx=7&reclids=TN_jstor_archive_12784208&recldxs=6&elementId=6&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=kariamuwelsh&dum=true&dstmp=1482772025253).

Asante, Molefi; Appiah, Michael (1979) 'The Rhetoric of the Akan Drum', *The Western Journal of Black Studies*, 3(1). Available at:

[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1311809899&indx=1&reclids=TN_proquest1311809899&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=the%20rhetoric%20of%20the%20akan%20drum&dum=true&dstmp=1482783808747](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_proquest1311809899&indx=1&reclids=TN_proquest1311809899&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=the%20rhetoric%20of%20the%20akan%20drum&dum=true&dstmp=1482783808747).

Baderoon, Gabeba (2011) "'Gender within gender": Zanele Muholi's images of trans being and becoming', *Feminist Studies*, 37(2), pp. 390–416. Available at:

[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=12&tabs=detailsTab&ct=display&fn=search&doc=TN_proquest927680036&indx=12&reclids=TN_proquest927680036&recldxs=11&elementId=11&renderMode=poppedOut&displayMode=full&frbrVersion=12&vid=44BIR_VU1&mode=Basic&tab=local&vl\(98300992UI1\)=all_items&dscnt=0&vl\(freeText0\)=%20Muholi%20%2C%20%20Zanele%20&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl\(98300991UI0\)=sub&dstmp=1482853125449](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=12&tabs=detailsTab&ct=display&fn=search&doc=TN_proquest927680036&indx=12&reclids=TN_proquest927680036&recldxs=11&elementId=11&renderMode=poppedOut&displayMode=full&frbrVersion=12&vid=44BIR_VU1&mode=Basic&tab=local&vl(98300992UI1)=all_items&dscnt=0&vl(freeText0)=%20Muholi%20%2C%20%20Zanele%20&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl(98300991UI0)=sub&dstmp=1482853125449).

Bissonauth, N. (2014) 'Zanele Muholi's Affective Appeal to Act', *Photography and Culture*, 7(3), pp. 239–251. Available at: <https://doi.org/10.2752/175145214X14153800234801>.

'Brikama Griots' (10AD). Available at: <https://www.youtube.com/watch?v=u6MY3v-WA94>.

Byerly, I.B. (1998) 'Mirror, Mediator, and Prophet: The Music Indaba of Late-Apartheid South Africa', *Ethnomusicology*, 42(1). Available at: <https://doi.org/10.2307/852825>.

Charry, E.S. (2000) *Mande music: traditional and modern music of the Maninka and Mandinka of Western Africa*. Chicago: University of Chicago Press.

Charry, E.S. (2012a) *Hip hop Africa: new African music in a globalizing world*. Bloomington, Ind: Indiana University Press.

Charry, E.S. (2012b) *Hip hop Africa: new African music in a globalizing world*. Bloomington, Ind: Indiana University Press.

Cho, G. (2010) 'Hiplife, Cultural Agency and the Youth Counter-Public in the Ghanaian Public Sphere', *Journal of Asian and African Studies*, 45(4), pp. 406–423. Available at: <https://doi.org/10.1177/0021909610373888>.

Corley, Í. (2016) 'An Interview with Zanele Muholi', *Wasafiri*, 31(1), pp. 22–29. Available at: <https://doi.org/10.1080/02690055.2016.1112570>.

Diawara, M. (1992) *African Cinema: politics and culture*. Bloomington: Indiana U.P.

Diawara, M. and Haus der Kulturen der Welt (2010) *African film: new forms of aesthetics and politics*. Munich: Prestel.

Doh, E.F. (2009) *Stereotyping Africa: surprising answers to surprising questions*. Mankon, Bamenda, Cameroon: Langaa Research & Publishing CIG.

Downey, A. (2004) 'Yinka Shonibare in conversation', *Wasafiri*, 19(41), pp. 31–36. Available at: <https://doi.org/10.1080/02690050408589884>.

Drewal, M.T. and Drewal, H.J. (1975) 'Gelede Dance of the Western Yoruba', *African Arts*, 8(2). Available at: <https://doi.org/10.2307/3334829>.

Drewett, M. (2008) 'Developing a retro brand community: Re-releasing and marketing anti-apartheid protest music in post-apartheid South Africa', *Consumption Markets & Culture*, 11(4), pp. 287–305. Available at: <https://doi.org/10.1080/10253860802391292>.

Durán, Lucy (2013) 'Poyi! Bamana Jeli Music, Mali and the Blues', *Journal of African Cultural Studies*, 25(2), pp. 211–246. Available at:

[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=8&tabs=detail&ct=display&fn=search&doc=TN_mla2016393108&indx=3&reclids=TN_mla2016393108&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=8&frbg=&rftGrpCounter=1&dscnt=0&scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&fctV=Dur%3A1n%2C+Lucy&rftGrp=1&srt=rank&tab=local&fctN=facet_creator&dum=true&vl\(freeText0\)=lucy%20duran&dstmp=1482784488100](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=8&tabs=detail&ct=display&fn=search&doc=TN_mla2016393108&indx=3&reclids=TN_mla2016393108&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=8&frbg=&rftGrpCounter=1&dscnt=0&scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&fctV=Dur%3A1n%2C+Lucy&rftGrp=1&srt=rank&tab=local&fctN=facet_creator&dum=true&vl(freeText0)=lucy%20duran&dstmp=1482784488100)

Enwezor, O. and Okeke-Agulu, C. (2009) *Contemporary African art since 1980*. Bologne: Damiani.

Euba, A. (1990) Yoruba drumming: the Dùndún tradition. Bayreuth: Eckhard Breitingen.

Farah, N. and Willis, M. (2016) Crossbones. Audible Studios on Brilliance.

Finnegan, R. (1977) Oral Literature in Africa. New edition. Oxford University Press Tanzania Ltd.

From highlife to hiplife - a guide to Ghanaian music (no date). Available at:

<https://www.timeout.com/accra/music/from-highlife-to-hiplife-a-guide-to-ghanaian-music>.

Garritano, Carmela (2013) 'African Video Movies and Global Desires: A Ghanaian History'.

Available at:

[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=4&tabs=detail&stTab&ct=display&fn=search&doc=TN_mla2013306056&indx=3&reclids=TN_mla2013306056&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=4&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=African%20Video%20Movies%20and%20Global%20Desires%3A%20A%20Ghanaian%20History&dum=true&dstmp=1482860071228](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=4&tabs=detail&stTab&ct=display&fn=search&doc=TN_mla2013306056&indx=3&reclids=TN_mla2013306056&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=4&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=African%20Video%20Movies%20and%20Global%20Desires%3A%20A%20Ghanaian%20History&dum=true&dstmp=1482860071228).

Gore, Charles (2015) 'African Photography', African Arts, 48(3). Available at:

[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detail&stTab&ct=display&fn=search&doc=TN_proquest1712315485&indx=3&reclids=TN_proquest1712315485&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=african%20photography&dum=true&dstmp=1482853795488](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=3&tabs=detail&stTab&ct=display&fn=search&doc=TN_proquest1712315485&indx=3&reclids=TN_proquest1712315485&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=3&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=african%20photography&dum=true&dstmp=1482853795488).

'Highlife Classic Old School - Ghana - YouTube' (no date). Available at:

<https://www.youtube.com/watch?v=s5zycFeyqBE>.

Hobsbawm, E. (1983) 'Introduction: Inventing Traditions', in The invention of tradition. Cambridge: Cambridge University Press, pp. 1-14.

How to Write about Africa | Binyavanga Wainaina | Granta Magazine (no date). Available at: <https://granta.com/how-to-write-about-africa/>.

'Introduction: Everything Good is Raining: Provisional Notes on the Nigerian Novel of the Third Generation' (no date a).

'Introduction: Everything Good is Raining: Provisional Notes on the Nigerian Novel of the Third Generation' (no date b).

J., C. (2002) 'The Generational Factor in Ghanaian Music: Concert parties, highlife, simpa, kpanlogo, gospel and local techno-pop', in *Playing with identities in contemporary music in Africa*. Uppsala: Nordiska Afrikainstitutet, pp. 60-74.

'Jenifa' (29AD). Available at: https://www.youtube.com/watch?v=uHz-AFO_puE.

Jones, E.D., Palmer, E. and Jones, M. (1989) *Oral and Written Poetry in African Literature Today*. Oxford: James Currey.

Kasfir, S.L. (1992) 'African Art and Authenticity: A Text with a Shadow', *African Arts*, 25(2). Available at: <https://doi.org/10.2307/3337059>.

Keller, Candace (2014) 'Framed and hidden histories: West African photography from local to global contexts.', *African Arts*, 47(4), pp. 36-47. Available at: [http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=5&tabs=detail&ct=display&fn=search&doc=TN_proquest1725465042&indx=12&reclids=TN_proquest1725465042&reclidxs=11&elementId=11&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=Sidib%C3%A9%20%2C%20%20Malick%20%20%20&dum=true&dstmp=1482852804495](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=5&tabs=detail&ct=display&fn=search&doc=TN_proquest1725465042&indx=12&reclids=TN_proquest1725465042&reclidxs=11&elementId=11&renderMode=poppedOut&displayMode=full&frbrVersion=5&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=Sidib%C3%A9%20%2C%20%20Malick%20%20%20&dum=true&dstmp=1482852804495).

Klein, D.L. (2007) 'The Making of a Yorùbá Culture Movement', in *Yorubá bàtá goes global: artists, culture brokers, and fans*. Chicago: University of Chicago Press, pp. 1-26.

Krings, M. and Okome, O. (2013) 'Nollywood and its Diaspora: An Introduction', in *Global Nollywood: the transnational dimensions of an African video film industry*. Bloomington: Indiana University Press, pp. 1-24.

Lamunière, M. (2001) *You look beautiful like that: the portrait photographs of Seydou Keïta and Malick Sidibé*. New Haven, Conn: Yale University Press.

Lamunier, Michelle ; Sidibe, Malick ; Brozga, Lia (2001) 'Ready to Wear: A conversation with Malick Sidibe', *Ready to Wear: A conversation with Malick Sidibe*, 10(4), pp. 132-159. Available at: [http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS1527804201401327&indx=3&reclids=TN_museS1527804201401327&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=5&rfrGrpCounter=1&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl\(98300991UI0\)=sub&fctV=peer_reviewed&fctV=articles&vid=44BIR_VU1&mode=Basic&rfrGrp=show_only&rfrGrp=1&tab=local&fctN=facet_tlevel&fctN=facet_pfilter&vl\(98300992UI1\)=all_items&vl\(freeText0\)=%20%20Sidib%C3%A9%20%2C%20%20Malick%20%20%20&dstmp=148285291](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS1527804201401327&indx=3&reclids=TN_museS1527804201401327&reclidxs=2&elementId=2&renderMode=poppedOut&displayMode=full&frbrVersion=5&rfrGrpCounter=1&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl(98300991UI0)=sub&fctV=peer_reviewed&fctV=articles&vid=44BIR_VU1&mode=Basic&rfrGrp=show_only&rfrGrp=1&tab=local&fctN=facet_tlevel&fctN=facet_pfilter&vl(98300992UI1)=all_items&vl(freeText0)=%20%20Sidib%C3%A9%20%2C%20%20Malick%20%20%20&dstmp=148285291)

1089.

'LIVING IN BONDAGE' (29AD). Available at:
https://www.youtube.com/watch?v=pu_8a_OLiBg.

MAGOMBE, P VINCENT (no date) 'The Cinemas of Sub-Saharan Africa'. Available at:
<http://search.proquest.com.ezproxye.bham.ac.uk/docview/1745475462?accountid=8630>.

'Malick Sidibé | Icontent | Douglas Sloan Director' (20AD). Available at:
<https://www.youtube.com/watch?v=GHi4TG1SwFU>.

Mapanje, J. and White, L. (1983) *Oral Poetry from Africa: An Anthology*. Harlow: Pearson Education Limited.

Matebeni, Z. (2013) 'INTIMACY, QUEERNESS, RACE', *Cultural Studies*, 27(3), pp. 404-417. Available at: <https://doi.org/10.1080/09502386.2013.769151>.

McCluskey, A.T. (2009) *The devil you dance with: film culture in the new South Africa*. Urbana, Ill: University of Illinois Press.

McCluskey, Audrey Thomas and McCluskey, Audrey T. (2009) *The devil you dance with: film culture in the new South Africa*. Urbana: University of Illinois Press.

Muholi, Z. (2010) *Faces and phases*. Munich: Prestel.

Muller, C.A. (2004) *South African music: a century of traditions in transformation*. Santa Barbara: ABC-Clio.

Nicol, M. (2017) *Agents of the State*. London: Old Street Publishing.

Nketia, K. (1975) 'The Musical Traditions of Africa', in *The music of Africa*. London: Victor Gollancz, pp. 1-20.

'Nkosi Sikelel' iAfrika (south african national anthem, with lyrics) - Inno nazionale sudafricano' (2013). Available at: <https://www.youtube.com/watch?v=NBKjWRjwMkY>.

Ntarangwi, M. (2009) *East African hip hop: youth culture and globalization*. Urbana, Ill: University of Illinois Press.

Oguibe, O. (1999) 'Finding a Place: Nigerian Artists in the Contemporary Art World', *Art Journal*, 58(2), pp. 30-41. Available at: <https://doi.org/10.1080/00043249.1999.10791937>.

Oguibe, Olu (1995) 'Art, Identity, Boundaries: The Rome Lecture', in *Art, Identity, Boundaries: The Rome Lecture*, pp. 26-33. Available at:
http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_museS2152779295000247&indx=2&recIds=TN_museS2152779295000247&recIdxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_

FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=oguibe%20art%20identity%20boundaries&dum=true&dstmp=1504891687527.

Okome, O. (2012) 'Nollywood, Lagos, and the Good-Time Woman', *Nollywood, Lagos, and the Good-Time Woman*, 43(4), pp. 166–186. Available at: [https://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=15&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1527204412400106&indx=4&reclIds=TN_museS1527204412400106&reclDxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=15&frbg=&scnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=onookome%20okome&dum=true&dstmp=1481581872819](https://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=15&tabs=detailsTab&ct=display&fn=search&doc=TN_museS1527204412400106&indx=4&reclIds=TN_museS1527204412400106&reclDxs=3&elementId=3&renderMode=poppedOut&displayMode=full&frbrVersion=15&frbg=&scnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=onookome%20okome&dum=true&dstmp=1481581872819).

Okpewho, I. (1992) *African oral literature: backgrounds, character, and continuity*. Bloomington: Indiana University Press.

'Old School Ghana Hiplife hits mix - YouTube' (no date). Available at: <https://www.youtube.com/watch?v=JeXpGgHTA04>.

Olwage, G. (2008) *Composing apartheid: music for and against apartheid*. Johannesburg: Wits University Press.

Omojola, B. (2012) 'Yorùbá Drumming: Performance Practice and the Politics of Identity', in *Yorùbá music in the twentieth century: identity, agency, and performance practice*. Suffolk: Boydell & Brewer, pp. 16–45.

Osman, D. and Osman, D. (2012) *Fairytales for Lost Children*. London: Team Angelica Publishing.

Osumare, H. (2012a) *The hiplife in Ghana: the West African indigenization of hip-hop*. Basingstoke: Palgrave Macmillan.

Osumare, H. (2012b) *The Hiplife in Ghana: West African Indigenization of Hip-Hop*. New York: Palgrave Macmillan US.

'Osuofia in London (trailer)' (16AD). Available at: <https://www.youtube.com/watch?v=rjWagDoi1TE>.

Pype, K. (2006) 'Dancing for God or the Devil: Pentecostal Discourse on Popular Dance in Kinshasa', *Journal of Religion in Africa*, 36(3), pp. 296–318. Available at: <https://doi.org/10.1163/157006606778941968>.

Schumann, A. (2008) 'The Beat That Beat Apartheid: The Role of Music in the Resistance against Apartheid in South Africa', *Stichproben. WienerZeitschrift für kritische Afrikastudien*, 14(8), pp. 17-39. Available at:
[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2010394425&indx=13&reclds=TN_mla2010394425&recldxs=12&elementId=12&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=The%20Beat%20that%20Beat%20Apartheid%3A%20The%20Role%20of%20Music%20in%20the%20Resistance%20against%20Apartheid%20in%20South%20Africa&dum=true&dstmp=1482786373766](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2010394425&indx=13&reclds=TN_mla2010394425&recldxs=12&elementId=12&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=The%20Beat%20that%20Beat%20Apartheid%3A%20The%20Role%20of%20Music%20in%20the%20Resistance%20against%20Apartheid%20in%20South%20Africa&dum=true&dstmp=1482786373766).

Sembène, O. and Sembène, O. (200AD) 'Xala'. [Paris]: Médiathèque des Trois Mondes.

Shiple, J.W. (2013a) *Living the hiplife: celebrity and entrepreneurship in Ghanaian popular music*. Durham, N.C.: Duke University Press.

Shiple, J.W. (2013b) 'Transnational circulation and digital fatigue in Ghana's Azonto dance craze', *American Ethnologist*, 40(2), pp. 362-381. Available at:
<https://doi.org/10.1111/amet.12027>.

Shiple, J.W. and ProQuest (Firm) (2013) *Living the hiplife: celebrity and entrepreneurship in Ghanaian popular music*. Durham and London: Duke University Press. Available at:
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=1173258>.

Shire, W. (2011) *Teaching My Mother How to Give Birth*. Ilford: Flipped Eye Publishing Limited.

Shule, Vicensia (2011) 'Tanzanian Films: Between Innovation & Incompetence', in *Tanzanian Films: Between Innovation & Incompetence*, pp. 39-49. Available at:
[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2012393350&indx=2&reclds=TN_mla2012393350&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl\(freeText0\)=shule%20tanzanian%20films&dum=true&dstmp=1482860171974](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_mla2012393350&indx=2&reclds=TN_mla2012393350&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(freeText0)=shule%20tanzanian%20films&dum=true&dstmp=1482860171974).

Sissay, L. (2017a) *Something dark*. London: Oberon Books.

Sissay, L. (2017b) *Something dark*. London: Oberon Books.

'Taxi Driver (Oko Ashewo)' (2015). Available at:

<https://www.youtube.com/watch?v=OXgO0Ed3U9Q>.

Thompson, K.D. (2008) 'Keeping it real: reality and representation in Maasai Hip-Hop', *Journal of African Cultural Studies*, 20(1), pp. 33-44. Available at:
<https://doi.org/10.1080/13696810802159248>.

Tolu Ogunlesi, We are all Africans; African Writing Online [many literatures, one voice]; Issue No. 8; (no date). Available at: <http://www.african-writing.com/eight/toluogunlesi.htm>.

'Umoja - Meadowlands' (9AD). Available at:
<https://www.youtube.com/watch?v=BdYSKphvIHQ>.

University of Birmingham. Centre of West African Studies (1995) *The pressures of the text: orality, texts, and the telling of tales*. Edited by S. Brown. Edgbaston, Birmingham: Centre of West African Studies, University of Birmingham.

van Der Vlies, Andrew (2012) 'Queer knowledge and the politics of the gaze in contemporary South African photography: Zanele Muholi and others', *Journal of African Cultural Studies*, 24(2). Available at:
[http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=9&tabs=detail&stTab&ct=display&fn=search&doc=TN_proquest1223841859&indx=8&reclds=TN_proquest1223841859&recldxs=7&elementId=7&renderMode=poppedOut&displayMode=full&frbrVersion=9&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl\(98300991UI0\)=sub&vid=44BIR_VU1&fctV=peer_reviewed&mode=Basic&rfrGrp=show_only&tab=local&fctN=facet_tlevel&vl\(98300992UI1\)=all_items&vl\(freeText0\)=%20%20Muholi%20%2C%20%20Zanele%20%20&dstmp=1482853294095](http://findit.bham.ac.uk/primo_library/libweb/action/display.do?frbrVersion=9&tabs=detail&stTab&ct=display&fn=search&doc=TN_proquest1223841859&indx=8&reclds=TN_proquest1223841859&recldxs=7&elementId=7&renderMode=poppedOut&displayMode=full&frbrVersion=9&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&vl(98300991UI0)=sub&vid=44BIR_VU1&fctV=peer_reviewed&mode=Basic&rfrGrp=show_only&tab=local&fctN=facet_tlevel&vl(98300992UI1)=all_items&vl(freeText0)=%20%20Muholi%20%2C%20%20Zanele%20%20&dstmp=1482853294095).

Vansina, J. (1984) *Art history in Africa: an introduction to method*. London: Longman.

Vansina, J. and Vansina, C. (2013) *Art history in Africa: an introduction to method*. Oxfordshire, England: Routledge.

WATSON, SASHA (2011) 'Talking About Writing About Africa.', *Publishers Weekly*, 258(30), pp. 24-24. Available at:
<http://search.ebscohost.com/login.aspx?direct=true&db=buh&AN=64137437∓site=ehost-live>.

WATSON, SASHA ; (no date) *Talking About Writing About Africa*. Available at:
https://findit.bham.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=TN_buh_64137437&indx=1&reclds=TN_buh_64137437&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp.scps=scope%3A%2844BIR_PDA1_DS%29%2Cscope%3A%2844BIR_ETH1_DS%29%2Cscope%3A%2844BIR_LGUI_DS%29%2Cscope%3A%2844BIR_PURE_FT%29%2Cscope%3A%2844BIR_ALEPH_DS%29%2Cscope%3A%2844BIR_MIM_DS+%29%2Cscope%3A%2844BIR_RLIST_DS%29%2Cscope%3A%2844BIR_ML_DS%29%2Cscope%3A%2844BIR_SFX_DS%29%2

Cscope%3A%2844BIR_DR1_DS%29%2Cscope%3A%2844BIR_DR2_DS%29%2C44BIR_Ebsco_1%2Cprimo_central_multiple_fe&mode=Basic&vid=44BIR_VU1&srt=rank&tab=local&vl(fr eeText0)=How%20to%20Write%20about%20Africa&dum=true&dstmp=1505213417593.

Weiss, B. (2009) Street dreams and hip hop barbershops: global fantasy in urban Tanzania. Bloomington: Indiana University Press.

Why Is My Curriculum White? Birmingham Launch | Redbrick | University of Birmingham (no date). Available at:
<http://www.redbrick.me/comment/why-is-my-curriculum-white-birmingham/>.

'Xala (1975)' (no date). FilmFour. Available at:
<https://learningonscreen.ac.uk/ondemand/index.php/prog/0217DDE2>.

'Yoruba Dundun Talking Drum Ensemble' (2010). Available at:
<https://www.youtube.com/watch?v=F0L2fhqFzKU>.

Zanele Muholi's Faces & Phases - Aperture Foundation NY (no date). Available at:
<http://aperture.org/blog/magazine-zanele-muholis-faces-%C2%9D-phases/>.

'Zimbabwe: the soul of mbira : traditions of the Shona people of Zimbabwe' (1973). New York, N.Y.: Nonesuch.

Zimbabwean mbira music on an international stage [electronic resource] : Chartwell Dutiro's life in music (2007). Available at:
<https://ebookcentral.proquest.com/lib/bham/detail.action?docID=438417>.