



Application Form for General Education and Writing/Math Requirement Classification

Current Information:

I. A.) DEPARTMENT NAME: School of Music

B.) COURSE NUMBER, and TITLE: MUH 3530 Popular and Traditional Music of Africa

C.) CREDIT HOURS: 3 **D.) PREREQUISITES:** MUH 2501 or permission of the instructor

E.) CURRENT CLASSIFICATION

1. General Education Code: ☐ B ☐ C ☐ D ☐ H ☐ M ☐ N ☐ P ☐ S ☒ None
2. Writing Requirement: ☐ E2 ☐ E4 ☐ E6 ☒ None
3. Math Requirement: ☐ M ☒ None

Requests:

II. GENERAL EDUCATION

A.) Requested Classification: ☐ B ☐ C ☐ D ☒ H ☐ M ☒ N ☐ P ☐ S

B.) Effective Date: ☒ Fall ☐ Spring ☐ Summer (2012)

Or

☐ 1-time Approval ☐ Fall ☐ Spring ☐ Summer _____(year)

III. WRITING REQUIREMENT ☐**MATH REQUIREMENT** ☐A.) Requested Classification ☐ E2 ☐ E4 ☐ E6B.) Effective Date: ☐ Fall ☐ Spring ☐ Summer _____(year)Or
☐ 1-time Approval ☐ Fall ☐ Spring ☐ Summer _____(year)

C.) Assessment:

1.) What type of feedback will be provided to the student (in reference to writing skill)?

_____Grade _____Corrections _____Drafts _____Other

2.) Will a published rubric be used?

IV. ATTACH A DETAILED SYLLABUS**SYLLABUS****MUH 3530: POPULAR AND TRADITIONAL MUSIC OF AFRICA
(Taught in Fall 2011 at the 2000 level; MWF 4rd Period; Music Building 144)****Instructor: Larry Crook**Phone and email: 273-3171/lcrook@ufl.eduOffice and Hours: University Auditorium 301; MW—5th period and by appointment**GENERAL DESCRIPTION**

This course examines selected topics in African music history. Class periods include lectures, discussions, music listening, video viewing, live presentations, and interactive participatory sessions involving music making. The course begins by introducing broad issues involving the representation of African music, the role of music in African social life, and the ways in which African musical traditions have impacted and been impacted by colonialism and globalization. The course then focuses on selected musical traditions linked (geographically and historically) to Africa. Several themes run through the course: interconnections of traditional and popular forms of music, the effects of colonial and post-colonial enterprises, internationalization, mass media, and music's role in shaping identity. We will spend time listening to the sounds created by a wide variety of African musicians and in discussing contemporary topics related to the music of different people, places and periods. Pre-requirements: MUH 2501 or permission by the instructor.

This is a course that satisfies Humanities (H) and International (N) general education requirements. The course will explore how African music expresses and embodies the values and beliefs of different people and communities in Africa and its international diasporas in Europe and the Americas (especially in relation to the diversity of cultural norms and values in the United States). It will also investigate how the idea of African music has been represented by humanistic scholars in the field of ethnomusicology, musicians, journalists, politicians, and others. Many of the readings for the class will highlight biases and divergent interpretations of African music among American and African scholars from diverse socio-cultural perspectives. We will also investigate the complex set of international relations and global processes that have linked such traditions as Gospel and Jubilee singing in 19th-Century America with Isicathamiya Choral Music of South Africa.

OBJECTIVES

This course will

- Increase students' knowledge and enjoyment of African music and its international impact;
- Explore how African musics embody the values, beliefs, and cultural differences of a variety people, periods, and places in Africa and its diaspora;
- Introduce students to a diverse set of African musical traditions;
- Improve students' ability to recognize, discuss, and describe African musical styles, structures, using the terms, methods, and theoretical concepts of ethnomusicology;
- Enhance students' knowledge of African musical history in relation to major historical events and geopolitical global influences.

STUDENT LEARNING OUTCOMES

Students will

- Gain the intellectual basis for understanding African music in various cultural contexts;
- Learn important methods, theoretical concepts, and terms of the discipline of ethnomusicology and how the biases of both African and non-African scholars have shaped thought within the discipline;
- Develop critical thinking skills in analyzing cultural values and orientations of different peoples in relation to the values and orientations of communities in the United States;
- Improve their abilities to communicate their thoughts and reasoning about African music clearly and effectively in small and large group contexts.

REQUIREMENTS

Each student must

- attend class,
- complete required reading, listening, and viewing assignments,
- participate in class discussions,
- take three in-class exams,
- participate in discussion groups,
- participate in and present a group project
- be respectful of yourself, other students, and the instructor.

REQUIRED PURCHASE

- MUH 3530/Crook Course Packet (Target Printing 1412 West University Ave)

Many of the assigned readings for the class will come from this packet. Additional assigned readings will come from books and journal articles that are made available online through the ARES Course Reserves. Students are also encouraged to consult The New Grove II Dictionary of Music and Musicians, the Garland Encyclopedia of World Music (Africa and Middle East Volumes), and Rough Guide to World Music for additional general information on specific African regions, countries, musical styles, and musicians as we cover them during the semester. These sources are available in the Music Library's reference section. In addition, JSTOR and Oxford Music Online (including New Grove II listed above) can be accessed online through UF Music Library home Page (<http://www.uflib.ufl.edu/music/>) via your Gator Account.

LISTENING AND VIEWING MATERIALS IN THE MUSIC LIBRARY

Listening to music outside of class periods is also required for this class. For most topics we cover, you will be assigned selected listening examples that are available on the E-learning site for this class. Occasional viewing/listening examples from CDs and DVDs may also be made that are available in the Music Library. The Music Library has facilities for listening/viewing and is located on the second floor of the Music Building. Hours for the Music Library are Mon-Thurs 8 am – 8 pm; Fri 8 am – 5 pm, and Sun 1 – 8 pm (closed on Saturday).

EXAMS

You must bring two pencils (or pens) to class for each of the exams. Exams will include a combination of objective, short answer, listening identification, and essay portions. Make-ups for exams will only be given for excused absences (see below).

Preliminary Exam Schedule (subject to change)

Exam 1: September 14, 2011

Exam 2: October 21, 2011

Exam 3: November 30, 2011

COURSE GRADING

You will accumulate points in this course. The total number of points you accumulate during the semester will determine your final grade. Failure to attend class regularly will result in points being taken from the total you accumulate. Please see the class attendance policy below.

Exam 1.....	100
Exam 2.....	100
Exam 3.....	100
<u>Group Project.....</u>	<u>100</u>
TOTAL	400

Final Grades will be calculated as follows (no minuses are given in this class):

A (368-400)
B+ (352-367)
B (332-351)
C+ (312-331)
C (288-311)

D+ (272-287)
D (248-271)
E (000-247)

Information on current UF grading policies and grade points may be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

CLASS ATTENDANCE POLICY

Regular class attendance is required of all students and attendance will be taken beginning the second week of class. Attendance is critical because much of the course material comes directly from class lectures, discussions, demonstrations, etc. Students will be responsible for all information presented and assigned in class. Students are required to enter class on time, sign the attendance sheet, and remain through the entire period. During the semester you are allowed three unexcused absences without point deduction; each additional unexcused absence will result in lowering your point total by three points. Any student missing class for any reason (excused or not) is responsible for getting notes and a copy of handouts from a fellow student, not from the instructor. Make-ups for exams are given only for excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification, 4) a religious holiday observance with a two-week prior notification to instructor or Course TA, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to the absence.

Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

DISCUSSION GROUPS

Each student will be assigned to a Discussion Group (DG) within the class. During class periods, we will sometimes divide up into the discussion groups to discuss that day's topic/reading. Each DG will be responsible for collectively discussing the assigned reading and for choosing a representative to report to the class.

GROUP PROJECT

Each student must participate in a group project dealing with African music, a component of which will be to give a presentation to the class during the final few classes of the semester. This project presentation may take several forms: a performance or demonstration, a scripted video and/or audio work (including podcast), a poster/powerpoint presentation, or other creative presentational formats. The project will include four graded components: 1) Initial Topic Exploration (20 points); 2) Detailed Formal Project Proposal identifying the topic to be explored and the presentational format to be used (20 points); 3) Project Presentation itself (30 points); 4) Written Project Narrative (30 points).

SCHOLASTIC DISHONESTY

Students enrolled in this class are expected Cheating on exams and plagiarizing (presenting someone else's ideas, words, or products as one's own without providing proper recognition of the original source) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment*

to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.” The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action.

HINTS FOR STUDENTS

Attend classes regularly, ask questions, and take notes. Refer to the syllabus for general information and to the course calendar for assignments. Establish contact with other students in the class and study together. Create a class notebook (loose-leaf is best) to keep the syllabus, course schedule, and all handouts together with your notes from the lectures, reading, listening, and viewing assignments. This will help you organize information and study for tests more efficiently. Re-read your notes to make sure you understand them and underline important names and terms (If you take notes on one side of the page only you can later use the backside to define the terms and names you underline). When reading, listening, and viewing the assignments, take notes of the major points to help you remember the information covered. Jot down information from the liner notes or jacket cover of recordings where appropriate. Become familiar with the resources of the Music Library and use the listening facilities and other recordings not available in the library (there are forms available at the library desk).

INSTRUCTOR’S OFFICE HOURS

Open office hours for discussing assignments, clarifications on readings or lectures, looking at tests, or discussing other issues related to the class are on MW (5th period). If you can’t make any of those times please email or call Dr. Crook at 273-3171 to schedule an appointment.

CLASSROOM POLICIES

The class period begins promptly at 10:40 am and you are expected to have signed the attendance sheet and to be in your seat at that time. In the rare case that you are unavoidably late, please enter quietly and take the first available seat. At the instructor’s discretion, you may sign the attendance sheet at the end of the class period. The period ends when the instructor dismisses the class. Preparations to leave (such as closing notebooks, rustling papers, and putting on your coat) before you are dismissed are disruptive; please avoid them. Do not exit before you are dismissed unless you have already advised the instructor that you must leave early (please do this before the period begins). During the class period you are encouraged to ask questions and participate in discussion. In general, please raise your hand and make sure that the instructor acknowledges you before you speak. Do not read outside materials (newspapers, textbooks or materials for other courses, etc.) or use electronic devices for reading during class. **Turn off** you phone during class. By off, I mean off and not just put on vibrate or no ring. Do not check or monitor messages. **No texting** or any other type of communication function is allowed during class. If a phone rings during class the instructor reserves the right to answer the call or to call a “pop quiz” on the class. You may use your laptop for taking notes. However, you must disable wireless capabilities, turn down any sound effects, and use only a word processing (no other programs permitted, no internet, no using headphones, etc.). If

you abuse the privilege of using your laptop in class that privilege will be revoked. Eating, drinking, and sleeping are also not allowed in this class. Finally, the lectures, handouts, and other materials of the course are the intellectual property of the instructor. Do not tape lectures or make photos without the permission of the instructor.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Students requesting classroom accommodations must first contact the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

MUH 3530: TOPICAL OUTLINE/COURSE CALENDAR (Subject to Change)

Topics to be covered in this semester's class with reading and listening/viewing assignments are listed below (to be completed prior to class meeting). I will be altering this calendar through the semester. Most of the readings come from either the required Course Packet (Target Copy) or from readings posted on the ARES course reserves. JSTOR is another way to electronically access some of the readings that are taken from journals. You should become familiar with the UF Music Library home Page (<http://www.uflib.ufl.edu/music/>) to access many of the resources available to you. Additional readings may be placed on hardcopy reserve in the UF Music Library. Listening materials will be largely available via E-Learning site for this class. Occasional listening and viewing materials may also be available in the Music Library. You will also be asked to view material on **YouTube** and/or other web accessible sites. (This calendar is subject to changes, modifications, and other improvements)

SEGMENT I

INTRODUCTION TO AFRICAN MUSIC

Aug 22: Syllabus and about this Class

Assignment

- Purchase MUH 3530 Course Packet from Target Copy (1412 West University Avenue).

Aug 24: The Musical Traditions of Africa: An African Scholars Perspective

Reading assignment:

- Nketia, J. H. Kwabena. 1974. "The Musical Traditions of Africa." In *The Music of Africa*, 1-20. New York: WW Norton. (**course packet pp. 3-12**).

Listening assignment:

- Sub-Saharan Musical Style examples (**E-Learning**)

Aug 26: Confronting African Music and Rhythmic Complexity: An American Scholar's Perspective

Reading assignment:

- Chernoff, John Miller. 1979. "Music in Africa." Chapter 2 in *African Rhythm and African Sensibility*, 39-88. Chicago: University of Chicago Press. (**ARES Course Reserves**).

Listening Assignment:

- Confronting African Music examples (**E-Learning**)

Aug 29: Exploring African Music

Reading assignment:

- Stone, Ruth. 2000. "Part I: Intro to African Music." In *The Garland Handbook of African Music*, 1-21. (**course packet pp. 16-35**).

Listening assignment:

- Shaping Musical Sound examples (**E-Learning**)

Aug 31: Colonialism's Impact on African Music

Reading assignment:

- Agawu, Kofi. 2003. "Colonialism's Impact." In *Representing African Music*, 1-22. New York: Routledge. (**course packet pp. 39-50**)

Viewing assignment:

- Watch "Reginald and Julius Playing Mbira Music" <<http://www.youtube.com/watch?v=kn3cDvg4gps>> and "Ewe Drum Circle" <<http://www.youtube.com/watch?v=uVeFbozpnbs>> on YouTube.

•

Sep 2: Colonialism's Impact Continued and Live Ghana Skype

No New Assignment

Sep 5: Holiday (Labor Day)

Sep 7: Global impact on/of African Music/

Reading assignment:

- Erlmann, Veit. 2004. "Communities of Style: Musical Figures of Black Diasporic Identity." In Thomas Turino and James Lea (eds.), *Identity and the Arts in Diasporic Communities*, 81-91. Warren, MI: Warren Park Press. (**ARES Course Reserves**)

Listening assignment:

- Mbube and Communities of Style examples (**E-Learning**)

Sep 9: Musical Instruments in Africa (continued)

Reading assignment:

- Eyre, Banning. 2003. "African Reinventions of the Guitar." In *The Cambridge Companion to the Guitar*, Victor Coelho (ed), 44-64 and endnotes pages 234-235. Cambridge: Cambridge University Press. (**ARES Course Reserves**)

Sep 12: Review and Prep for Test One

Assignment for this class:

- Review readings, handouts, and class notes

Sep 14: Exam One

Sep 16: Elikem Nyamuame live from Ghana

SEGMENT II

MANDE MUSIC: Guinea and Mali

Sep 19: Music in Mande Territories and Discussion Groups

No New Reading Assignment

In class viewing opening segments of *Mali: The Music of Life* (ML 350.7 M42 M341)

Sep 21: THE Jeliya Tradition

Reading assignment:

- "Mali" by Eric Charry (**course packet pp. 53-71**). Note: Read up to the sub-heading "Jeli Instruments."

Listening assignment:

- "Allah L'aa Ke 1" (**E-Learning**)

Sep 23: Jeliya Instruments: Kora and Koni

Reading assignment:

- "Kora" and "Koni" sections by Eric Charry (**course packet pp. 71-80**).

Listening assignment

- Koni and Kora Examples (**E-Learning**)

Sep 26: Jeliya Instruments: Bala

Reading Assignment for this class:

- "Bala" section by Eric Charry (**course packet pp. 80-90**).

Listening Assignment

- Bala Examples (**E-Learning**)

Sep 28: Jembe Drumming and the Ballet Style in Guinea

Reading Assignment:

- Liner Notes to CD *Les Ballets Africains* (**ARES Course Reserves**)
- Polak, Rainer. 2000. "A Musical Instrument Travels Around the World: *Jembe* Playing in Bamako, West Africa, and Beyond." *The World of Music* 42(3): 7-46. (ARES)

Listening assignment:

- Les Ballets Africains examples (**E-Learning**)

Sep 30: Guest Appearance: Mohamed DaCosta

Assignments: TBA

WEST AFRICA: NIGERIA AND GHANA

Oct 3: Yoruba Music

Reading assignment:

- "Christopher Waterman on Yoruba Music" *Music Educator's Journal*, Vol. 81, No. 6 (May 1995), pp. 35-43. (**ARES Course Reserves**)

Listening Assignment:

- "Yoruba Music examples (**E-Learning**)

Oct 5: Ghana Guest Speaker Dr. Steven Friedson
--

Reading Assignment:

- Friedson, Steven “Where Divine Horsemen Ride: Trance Dancing in West Africa.” In Angela Hobart and Bruce Kapferer, eds., *Aesthetics in Performance: Formations of Symbolic Construction and Experience*. New York: Berghahn Press, 2005) (**ARES Course Reserves**)

Listening Assignment:

- Music of Ghana examples (**E-Learning**)

Oct 7: Elikem Nyamuame: Ewe Music and Ritual in Ghana

Reading/Listening TBA

Oct 10: Popular Music in West Africa: HighLife and HipLife
--

- Reading/Listening: Highlife (Article in Sakai Segment 2 Handouts Folder)

NORTH AFRICA: MOROCCO

Oct 12: Introduction to North Africa

Reading Assignment

- Jones, L. JaFran. 1998. North Africa: Overview. *Garland Encyclopedia of World Music*, Vol 6: The Middle East, 429-439. New York: Garland. (**ARES Course Reserves**)

Listening Assignment

- Islamic Chant examples (**E-Learning Sakai**)

Oct. 14: Guest Appearance Hicham Chami, Arabic Classical Music in Morocco/North Africa
--

Reading/Listening Assignment for this class: None

•

Oct 17: Guest appearance Christopher Witulski Gnawa Music in Morocco
--

Reading assignment

- Langlois, “The Gnawa of Oujda: Music at the Margins.” *The World of Music* 40(1): 135-156. (**ARES Course Reserves**)

Listening Assignment

- Gnawa examples (**E-Learning**).

Oct 19: Berber Music in Morocco

Reading Assignment:

- Schuyler, Philip. 1978. “Rwais and Ahwash: Opposing Tendencies in Moroccan Berber Music and Society.” *World of Music* 21(1): 65-80. (**ARES Course Reserves**)

Listening

- Berber examples (**E-Learning Sakai**)

Oct 21: Test 2 (Covers material in segment 2)

SEGMENT III

UGANDA

Oct 24: Court Music in Uganda

Reading assignment

- Cooke, Peter. 1996. "Music in a Ugandan Court." *Early Music* 24(3): 439-452. (**ARES Course Reserves**)

Listening Assignment

- Uganda Court Music examples (**E-Learning**)

Oct 26: Court Music in Uganda

Reading assignment

- Kubik, Gerard. 1985 [1963]. "Xylophone Playing in Southern Uganda." Chapter 2 in *Theory of African Music, Vol 1*, 47-85. (**ARES Course Reserves**)

Listening Assignment

- Uganda Xylophone Examples (**E-Learning**)

Oct 28: Mbira in Zimbabwe:

Oct 28: Performing Ewe Music (Elikem Nyamuame)

No New Reading Assignment

ZIMBABWE: MBIRA AND CHIMURENGA

Oct 31: Mbira in Zimbabwe:

Reading assignment

- Berliner, Paul. 1978. "Chapters 1 and 2. In *Soul of Mbira*, 1-27. (**course packet pp. 93-106**).

Listening:

- Shona Mbira examples (**E-Learning**)

Nov 2: Mbira and World Beat

Reading assignment

- Turino, Thomas. 1998. "The Mbira, Worldbeat, and the International Imagination. *The World of Music* 40(2): 85-106. (**ARES Course Reserves**).

Listening

- Chimurenga Examples (**E-Learning**)

Nov 4: Holiday (Homecoming)

CENTRAL AFRICA: PYGMY TRADITIONS

Nov 7: Life in the Central African Republic: Sounds of the Forrest

Reading

- Kisliuk, Michelle: Musical Life in the Central African Republic (**course packet, pp. 109-125**) We will emphasize "Sounds of the Forest" section)

Listening:

- Pygmy examples (**E-Learning**)

Nov 9: Pygmy Sounds in Global Contexts
--

Reading

- Feld, Steven. 1996. "Pygmy Pop: A Genealogy of Schizophonic Mimesis." *Yearbook for Traditional Music* 28: 1-35. (Read only pages 1-9 of this article) (**ARES Course Reserves**)

Listening

- Pygmy Pop Examples (**E-Learning**)

Nov 11: Holiday (Veteran's Day)

SOUTH AFRICA

Nov 14 : Introduction: Rhythms of Resistance
--

Reading

- Muller, Carol A. 2004. "Music and Migrancy." Chapter 4 in *South African Music: A Century of Traditions in Transformation*, 118-183. Santa Barbara: ABC-CLIO (Read pages 118-122) (**ARES Course Reserve**)

Viewing: In-class viewing of portions of the video *Music of Resistance*

Nov 16: Isicathamiya

Reading

- Muller "Music and Migrancy." (Read "Isicathamiya" pages 122-131) (**ARES Course Reserves**)

Listening

- Isicathamiya examples (**E-Learning**)

Nov 18: Maskanda

Reading

- Muller "Music and Migrancy." (Read "Maskanda" section pages 131-152) (**ARES Course Reserves**)

Listening

- Maskanda examples (**E-Learning**)

Nov 21: Gumboot Dance

Reading

- Muller "Music and Migrancy." (Read "Gumboots" pages 152-183) (**ARES Course Reserves**)

Listening

- Gumboots examples (**E-Learning**)

Nov 23: TBA

Nov 25: Holiday (Thanksgiving)

Nov 28: TBA

Nov 30: Test 3

CLASS PRESENTATIONS

Dec 2, 5, 7

V. SYLLABUS CHECKLIST

Courses that offer students General Education and/or Writing Requirement credit must provide clear and explicit information for the students about the classification and requirements.

A.) For courses with a **General Education** classification, the syllabus should include:

- ☐ Statement of the General Education Purpose of the Course with attention to the General Education Classification requested
- ☐ List of assigned General Education Student Learning Outcomes
- ☐ List of any other relevant Student Learning Outcomes
- ☐ List of required and optional texts
- ☐ Weekly course schedule with sufficient detail (e.g. topics, assigned readings, other assignments, due dates)

B.) For courses with **Writing Requirement (WR)** classification, the syllabus should include:

- ☐ "The Writing Requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning."
- ☐ "Course grades now have two components: To receive writing credit, a student must receive a grade of "C" or higher and a satisfactory completion of the writing component of the course."
- ☐ A statement or statements indicating that the instructor will evaluate and provide feedback on the student's written assignments with respect to grammar, punctuation, usage of standard written English, clarity, coherence, and organization
- ☐ Assignment word counts, page lengths, submission deadlines and feedback dates

Additionally, the syllabus must clearly show that the course meets the WR to

- ☐ Evaluate [2,000/4,000/6,000] written words in assignments during the semester
- ☐ Provide all feedback on assignments prior to the last class meeting

Important note: The following types of writing assignments **CANNOT** be used to meet the WR: teamwork, exam essay questions, take-home exams, and informal, ungraded writing assignments.

VI. SUBMISSION AND APPROVALS

Department Contact:

Contact Name: Larry Crook

Phone 273-3171 Email lcrook@ufl.edu

College Contact:

College Name: Fine Arts

College Contact Name: Ed Schaefer

Phone 392-0207 Email: eschaefer@arts.ufl.edu>