

Music, healing, and activism in Sub-Saharan Africa

IDH2930 29580 Section #

“That's what the traditional musicians of my country have taught me. It doesn't matter how hard the subject is, make it danceable. Bring people to the table to have a discussion. Open doors that are closed. If you have the gift of song, if you're an artist, whatever arts you touch up on, empower yourself to be able to empower other people.” -Angelique Kidjo

<https://www.npr.org/2018/06/04/616145303/ang-ligue-kidjo-connects-the-talking-heads-with-her-african-roots>

“Your voice can really arrive where none of the voices of these politicians can arrive. You should use that all of the time to talk about these important issues.”
Nelson Mandela as quoted by Baaba Maal

CLASS MEETINGS:

Monday, period 6 (4:05 pm – 4:55 pm)

Location: Little Hall 0117 (may be subject to change)

Online: any online components, apart from the Canvas site, will be developed as needed.

Course website: E-Learning (Canvas) website (<https://elearning.ufl.edu/>)

INSTRUCTOR:

Nina Stoyan-Rosenzweig; Communicore 2-203; nstoyan@ufl.edu; 352-273-8406

COURSE DESCRIPTION:

This course will explore how musicians in Sub-Saharan Africa use their music and their platform to promote healing in their society. Healing in this instance is defined broadly to include the use of music in healing medical practice, reducing stigma associated with medical conditions such as blindness, calling attention to disease epidemics, public health education

REQUIRED TEXTBOOK:

Required materials will include the book *Oliver Mtukudzi: Living Tuku Music in Zimbabwe*. By Jennifer W. Kyker. Other required materials are on the syllabus- please watch or read by the day of the

CLASS FORMAT:

This course is designed to be interactive, and discussion based. Class sessions will focus on discussion of the assigned chapters/pages and related materials, potentially including supplementary readings, videos, and other materials. Class time will not be limited to discussion and potentially will include other activities, while there will be required out of class

special events. Various written assignments and the final project give you an opportunity to reflect further on course materials, learn about and extend what you have learned in class.

Requirements:

Note that each requirement must be completed in order to receive credit for the course.

1. Complete reading and other course materials as assigned and be prepared to discuss in class on the day assigned. **30 points**
2. Find a musician (not covered in class materials) whose work or other activities includes focus on healing, activism, promoting social wellbeing. Research their music, work, and other relevant activities, and possibly follow on social media if relevant. Be prepared to share about the musician on the class discussion board and discuss how they use their music or platform to promote health and well being in their society, and provide provide a sample of their music (preferably music videos if they exist). Post on your musician once and respond to a minimum of three other posts. **15 points**
3. Attend the Angelique Kidjo concert, with tickets provided by the Honors Program. **10 points**
4. Complete a project investigating some aspect of the material covered in class. This project can be creative- writing, a literary narrative, creating a film, graphic novelette, song, dance; or it can be an academic research paper. **30 points**

Attendance:

Attendance in this course is **mandatory**. One absence will be allowed without a deduction of points; every absence beyond one will result in a reduction of 10 points from the final grade. One additional absence documented by a doctor's note can be made up through special write up.

Criteria for academic research paper:

- Focus on a specific topic/question
- Minimum of 500 words
- 5 sources- one of which may be from existing class material, 4 must be from sources you research. Make sure these other sources are relevant and help you focus on the question you are addressing. One of these sources can be a website with a .edu, .gov, or .org ending. If a source is an ebook or digitized older book that will not count as a website. We will discuss further, and I am happy to discuss ideas.

Criteria for creative/reflective project:

Visual, music, or performing art projects need an accompanying reflection piece- minimum of 250 words. Creative projects must take the same amount of time as academic projects- keep a log as to your time spent to make sure your project is equivalent to a research paper (assuming 15-20 hours for research and writing a 400-word piece) as well as the 250 word reflection piece describing why you chose that medium and what you were saying in the piece.

Grade scale for class points awarded:

A 93-100

A- 90-92
B+ 87-89
B 83-86
B- 80-82
C+ 77-79
C 73-76

C- 70-72
D+ 67-69
D 63-66
D- 60-62
E. <60

Date	Topic	Reading assignment/video assignment-read for class	Info/Assignments Due/ In-Class activities
Jan 9	Class introduction/ Syllabus overview Among the 100 most influential people	Watch before class Wombo Lombo https://www.youtube.com/watch?v=MyMDHccQhzo Once in a Lifetime https://www.youtube.com/watch?v=Z84rtbVbIEQ La Vida Es Un Carnaval https://www.youtube.com/watch?v=hWPraO_Y4FY Celia rhythmic style https://www.youtube.com/watch?v=Uf3Z6QDVy5w Dignity https://www.youtube.com/watch?v=gndnrjfft9U Africa One of a Kind https://www.youtube.com/watch?v=nmLjz86cTOY Mother Nature https://www.youtube.com/watch?v=a14aOMHKQaU Queen of Sheba https://www.youtube.com/watch?v=0fL87eQ367I	Time magazine has called her "Africa's premier diva". The BBC has included Kidjo in its list of the African continent's 50 most iconic figures. The Guardian has listed her as one of its Top 100 Most Inspiring Women in the World and Angelique Kidjo is the first woman to be listed among "The 40 Most Powerful Celebrities in Africa" by Forbes magazine. The Daily Telegraph in London described her as "The undisputed queen of African music" during the 2012 Olympic Games River of Music Festival. In March 2013, NPR, National Public Radio in America, called her "Africa's greatest living diva". Kidjo is listed among the "2014 Most Influential Africans" by New African magazine and Jeune Afrique. Forbes Afrique put her on the cover of their "100 most influential women" issue in 2015. On June 6, 2013, Kidjo was elected vice-president of the Confédération Internationale des Sociétés d'Auteurs et Compositeurs (CISAC). She now resides in New York City, where she is an occasional contributor to The New York Times. She has received Honorary Doctorates from Yale University, Berklee College of Music and Middlebury College. She was the 2018 Harvard University Jazz Master In Residence.
Jan 16	Martin Luther King Day- no class		
Jan 23	Oliver Mtukudzi Music, Independence, and nationhood	Oliver Mtukudzi Read Intro- Ch. 3 (to page 106) Read https://republic.com.ng/october-november-2021/the-revolution-is-a-song/ Listen to Vol. 1 https://afropop.org/articles/independent-africa Anthems https://www.bbc.com/news/world-africa-22614848	

Jan 30	Ending apartheid	<p>Watch Pata Pata https://www.youtube.com/watch?v=INeP3hrm_k</p> <p>Watch Qongqothwane https://www.youtube.com/watch?v=rjo8h5qLpU0</p> <p>Watch Soweto Blues https://www.youtube.com/watch?v=YGbEQ210_J4</p> <p>Watch Bring Back Nelson Mandela https://www.youtube.com/watch?v=NG3oKb2JQow</p> <p>Watch Asimbonanga https://www.youtube.com/watch?v=BGS7Spl7obY</p> <p>Watch Asimbonanga https://www.youtube.com/watch?v=1sja3iUSqW8</p> <p>Watch Asimbonanga Gospel system https://www.youtube.com/watch?v=bA5QWhYhAHg</p>	
Feb 6	Oliver Mtukudzi and music as a weapon/tool	<p>Oliver Mtukudzi Read Ch 4 & 5</p> <p>Watch <u>Finding Fela</u> and <u>Music is the Weapon</u> on Kanopy</p> <p>Read https://www.tinariwen.com/About ; https://joyofviolentmovement.com/tag/nannuflay/ ; https://genius.com/Tinariwen-sastanaqqam-lyrics</p> <p>Watch https://www.youtube.com/watch?v=H1YlgwPsX5Q&t=7s https://www.youtube.com/watch?v=vACZA9dGvV4</p> <p>Watch <u>Ahoulaguine Akaline</u> https://www.youtube.com/watch?v=rp-l8TDbFXs</p>	
Feb 13	Oliver Mtukudzi & Sub Saharan African governments	<p>Oliver Mtukudzi Read Ch 6</p> <p>Watch <u>Twende Twende</u> https://www.youtube.com/watch?v=Xz0yImPiCXY</p> <p>Watch <u>Nchi ya kitu kidogo</u> https://www.youtube.com/watch?v=7ZxRIYsb8ks</p> <p>Watch <u>The Monsters You Made</u> https://www.youtube.com/watch?v=IRpBLAwIbeA</p>	
Feb 20	Oliver Mtukudzi & HIV/AIDS	<p>Oliver Mtukudzi Read Ch 7</p> <p>Watch Todii https://www.youtube.com/watch?v=bUegP24Z_gQ</p> <p>Watch Stop AIDS https://www.youtube.com/watch?v=1mT9orVTIjE</p>	
Feb 27	Music and diaspora?	<p>Olive Mtukudzi Read Ch 8- end</p> <p>Watch <u>Jerusalema</u> https://www.youtube.com/watch?v=fCZVL_8D048</p> <p>Watch <u>Jerusalema dance challenge</u> https://www.youtube.com/watch?v=613A9d6Doac</p> <p>Watch <u>Jerusalema dance challenge top 10</u> https://www.youtube.com/watch?v=YDE9mdberHM</p>	<p>Discussion #7</p> <p>Original post due 2/26 @ 11:59 pm</p> <p>Replies due 1/28 @ 11:59 pm</p>

		Watch Jerusalema dance challenge Wild Rhino sanctuary https://www.youtube.com/watch?v=IENWJ9M6p5o	
Mar 6	Music and poverty	Watch Jerusalema https://www.youtube.com/watch?v=IlGImAGskGc Watch My African Dream https://www.youtube.com/watch?v=IEkIkTbDTnY Watch Our Story https://www.youtube.com/watch?v=eLHRIUTTSMw Watch Shosholoza https://www.youtube.com/watch?v=7jYdtRTlvGQ	Discussion #8 Original post due 3/5 @ 11:59 pm Replies due 3/7 @ 11:59 pm
Mar 13	SPRING BREAK: NO CLASS		
Mar 20	Illness and Africa	Materials to be announced	
Mar 27	Differing abilities and stigma		
Apr 3	Generations		
Apr 10	Past & Present		
Apr 17	War and Reconciliation		
Apr 24	Class wrap up- Musicians as politicians and activists		<ul style="list-style-type: none"> “Since music remains one of the primary outlets for storytelling across Africa, it’s also a crucial element of Wakanda world-building. While Kendrick Lamar and his label home TDE created an original soundtrack to embody the film’s message of black excellence, Coogler’s longtime musical collaborator, Ludwig Göransson, was tasked with creating a score that strikes a

			<p>balance between traditional African instrumentation and the swooping orchestrals that typically soundtrack superhero battles. ”</p> <p>”One of the greatest musicians to emerge from the west African state of Senegal, and certainly one of its most well-known, Baaba Maal has thrown himself into the fray of social activism with a zeal rarely seen in one whose career could so easily have followed a path of relative ease, filled with travel and high-profile performances. Instead he’s set his sights on a lofty goal – a vision to uplift the African continent. “</p> <p>For Maal music does more than merely part the boundaries of language and culture, its universality serves as a powerful vehicle for social change. “It’s a beautiful activism,” he explains, his hands moving carving the air with quiet enthusiasm. “You listen to a piece of music and it’s something you enjoy, but you also learn something at the same time. It is a good way to move the spirit of people. When you use art and culture to talk about</p>
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			<p>important things, you make a print that goes in the mind and the heart of people. It's simple, because culture is quite simple – to have access to it, to admire it, to try to understand what's behind it, so you can use that for the good things in life. It's the 21st century, and some things have to change. Music can help the thinkers, the leaders, to decide what to do.”</p> <p>https://www.newstatesman.com/blogs/culture/2012/06/baaba-maal-voice-people</p> <p>“It came naturally,” he says of his humanitarian work. He goes on to explain the origins of his charity work, how his band was asked by villages to perform at events where proceeds were reinvested in the local community. “In Senegal, they started to ask for a band to perform. There was no professional management, just an association who was trying their best to bring people to the stadium. Sometimes you'd get five thousand, ten thousand people who would pay the money for a ticket, and then they would take the money into their village and start to build classrooms, or to buy tables for the classrooms, or start developing projects with</p>
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			<p>women and young people. And I started to feel myself more concerned not with the music, but how can we use the music to participate, to educate, to stand up together, to participate in developing the country. It started little by little.”</p> <p>My band is called “the voice of the people” in my language. People who are connected to me, people who are coming to see my show, I don’t want to see them sick, I don’t want to see them poor. I want to see them happy. I don’t want them to say, ‘he is the only one who is moving forward, we are behind’. I want to see the whole group move together. It gives me a lot also, it is inspiring to me. When I see them happy, when I see them dancing, when I see kids going to school, when I come to villages and I see people welcoming me, they are giving me something. So I give something to them also. If I wish to see that more often, I have to wish for them the best. And do my best to participate. It’s an exchange. When you do that in Africa, you see it in the eyes, and the way people talk to you, you see all the respect it is bringing to you. All the love it is bringing to you. Not just</p>
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			because of the music, but because of what you are standing up for.
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DIVERSITY AND INCLUSION STATEMENT: We intend this course to be helpful and engaging for students of all diverse backgrounds and perspectives and that your learning needs are served in and out of class. It is our intent to present materials and activities that are respectful of diversity: age, culture, disability, ethnicity, gender identity, nationality, race, religion, sexuality, and socioeconomic status. Your suggestions are encouraged and appreciated.

It is our goal to make all class materials and assignments accessible to everyone, using the principles of universal design for learning.

DISABILITIES: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the instructor when students request accommodation. Specifically, if you require specific academic accommodations, please avail yourself of the resources of the Disability Resource Center (<https://disability.ufl.edu/>, 352-392-8565) and discuss this with us as soon as possible in the semester.

UF GRADING POLICIES: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/> .

ATTENDANCE: Requirements for class attendance, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> . Attendance at and participation in class sessions are mandatory, with point totals described above. It is understood that valid absences may occur. If you have a valid documented excuse and notify the instructor by email in advance, you will be able to make up missed class discussions through written means.

MAKEUP HOMEWORK DUE TO ILLNESS OR FAMILY EMERGENCY: No homework will be accepted late without formal documentation of illness or family emergency. Specifically, the student will need to have the Dean of Students Office (P202 Peabody Hall) send a formal accommodation document to course faculty stating that the student was unable to complete the homework on the scheduled date due to illness or family emergency. These notes from the Dean's Office must be received by course faculty within 3 business days after the homework is due. (See below for COVID-related information).

COURSE WEBSITE: Course website: E-Learning (Canvas) website, <http://lss.at.ufl.edu> The E-Learning (Canvas) website is where the class syllabus, handouts, notes, and assignments will be posted, along with any announcements. This site is also where you will find basic course-related information. Please remember that you are responsible for all announcements made in lecture and/or posted on the course website for this class.

MATERIALS AND SUPPLIES FEES: There are no materials and supplies fees assessed for this class.

STUDENT RESPONSIBILITY: Students are responsible for understanding all course policies and for accessing all course materials on the UF E-Learning Website through the URL listed above. All assignments should be submitted through the website and in hard copy when requested. Students are also responsible for checking their UF e-mail account for course notifications and for communicating with the instructors related to any situation that may hinder his or her progress or participation in the course.

STUDENT DEMEANOR: Students are expected to arrive to class on time and to remain in class until the class has been dismissed. Students are expected to come to class prepared, having completed any required readings and performed any preparatory work that is assigned. While in class, students are expected to participate in class discussion, and to treat the other students and the instructor with respect and attention. While in class, students should not participate in texting, information seeking or viewing outside of that related to the course task at hand, talking on the phone, or other activities not related to classroom engagement and participation.

ONLINE COURSE EVALUATION PROCESS: Please provide feedback on the quality of instruction in this course by completing the online evaluation at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but you will be informed about specific times when they are open. Summary results of these assessments are available to you at any time at <https://evaluations.ufl.edu/results/>.

UNIVERSITY HONESTY POLICY: UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.” On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please let us know.

RESOURCES FOR ADDITIONAL HELP: Health and Wellness ∅ U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student. ∅ Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575 ∅ UF Title IX: inform@titleix.ufl.edu , 352-273-1094 ∅ University Police Department, 392-1111 (or 9-1-1 for emergencies), <http://www.police.ufl.edu/> Academic Resources ∅ E-learning technical support, <https://lss.at.ufl.edu/help.shtml> , 352-392-4357 (select option 2), Learningsupport@ufl.edu ∅ Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/> ∅ Student Complaints On-Campus: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conductcode/> ∅ UF Student Success: For improving study skills to connecting with a peer tutor, peer mentor, success coach, academic advisor, and wellness resources, go to <http://studentsuccess.ufl.edu>

UNIVERSITY COVID INFORMATION: Course meetings will occur based on University COVID policies.