

## Term Information

Effective Term Autumn 2015

## General Information

Course Bulletin Listing/Subject Area African American & African Std  
Fiscal Unit/Academic Org African-Amer & African Studies - D0502  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2285  
Course Title Afropop: Popular Music and Culture in Contemporary Africa  
Transcript Abbreviation Afropop  
Course Description This course focuses on the rich variety, aesthetic beauty, and political significance of popular music in modern African cities. By closely attending to the genres, forms, styles, and social life of African popular music, students will encounter the dynamic soundscape of popular culture in Africa today.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 05.0201  
Subsidy Level General Studies Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Culture and Ideas; Global Studies (International Issues successors)

## **Course Details**

### **Course goals or learning objectives/outcomes**

- Using popular music as a means of examining and exploring social life in modern African cities, this course addresses significant cultural phenomena and ideas in modern-day Africa.
- This course promotes a global conception of urban African social life, using the social practice of popular music to foster a pluralistic understanding of contemporary African institutions, societies, and cultures.
- Students will learn to identify musical sounds and structures and differentiate between audition and discussion of recorded examples.

### **Content Topic List**

- Popular music of: Ghana
- Popular music of: Sierra Leone
- Popular music of: Nigeria
- Popular music of: Mali and Guinea
- Popular music of: Congo/Zaire
- Popular music of: Angola
- Popular music of: South Africa
- Popular music of: Zimbabwe
- Popular music of: Tanzania and Kenya
- Popular music of: Somalia
- Popular music of: Egypt
- Popular music of: Algeria
- Popular music of: Afro-America
- Popular music of: Afro-Europe

## **Attachments**

- GE\_AssessmentPlan\_AAAS2285\_Afropop\_Skinner.pdf: Assessment Plan  
*(GEC Course Assessment Plan. Owner: Seagraves, Tanina Ryan)*
- Afropop\_CourseProposal\_2014-15\_Revised15April2015\_v4.pdf: Syllabus  
*(Syllabus. Owner: Seagraves, Tanina Ryan)*

## **Comments**

- Attached revised syllabus and GE assessment plan. *(by Seagraves, Tanina Ryan on 04/15/2015 11:16 AM)*
- No GE assessment plan please refer to operations manual p.33-34. Also F is not a valid grade it should be E. *(by Heysel, Garrett Robert on 12/24/2014 10:07 AM)*

**COURSE REQUEST**  
2285 - Status: PENDING

Last Updated: Heysel,Garett Robert  
04/15/2015

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Seagraves,Tanina Ryan	12/19/2014 12:53 PM	Submitted for Approval
Approved	Seagraves,Tanina Ryan	12/19/2014 12:54 PM	Unit Approval
Revision Requested	Heysel,Garett Robert	12/24/2014 10:07 AM	College Approval
Submitted	Seagraves,Tanina Ryan	04/15/2015 11:16 AM	Submitted for Approval
Approved	Seagraves,Tanina Ryan	04/15/2015 11:19 AM	Unit Approval
Approved	Heysel,Garett Robert	04/15/2015 10:47 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	04/15/2015 10:47 PM	ASCCAO Approval

The Ohio State University  
Department of African American and African Studies

**Afropop: Popular Music and Culture in Contemporary Africa  
AAAS 2285 (3 Credit Hours)**

GE: Cultures and Ideas, Diversity (Global Studies)

Date/Time: TBA

Location: TBA

Instructor: Dr. Ryan Skinner

Office: Hughes Hall 101c

Email: skinner.176@osu.edu

Phone: (614) 292-9441

Office Hours: TBA

**COURSE DESCRIPTION**

This course focuses on the rich variety, aesthetic beauty, and political significance of popular music in modern African cities. By closely attending to the genres, forms, styles, and social life of African popular music, students will encounter the dynamic soundscape of popular culture in Africa today. By calling this culture “popular,” this class takes seriously the youth-driven social and aesthetic trends cultivated in cities within particular contexts of labor, politics, leisure, ritual, and consumer capitalism. The “urbanity” of this culture will take us to a variety of urban contexts—from mining towns to cosmopolitan city centers, from nightclub performances to state-sponsored cultural festivals, and from street-side ceremonies to cyber cafés—in cities across the continent—from Algiers to Johannesburg, and from Dakar to Dar es Salaam. Listening closely to the extraordinary sounds of this popular culture will allow students to better understand and appreciate one of the world’s most prodigious cultural resources: the modern music of urban Africa.

Musical genres this class will consider, include: Ghanaian highlife, North African raï, South African township music, East African taarab, Congolese rumba, Nigerian jùjú, West African praise music, protest songs in Zimbabwe and Egypt, and diasporic fusions in Belgium, Sweden, and New York, among many others. Over the course of the semester, as we listen in to these sounds and study their social contexts, students will discover the cultural commonalities and stylistic differences that make African popular music a coherent and dynamic topic of study.

**COURSE EXPECTATIONS AND OBJECTIVES**

Taking the cities of the African continent and its modern diasporas as geographical points of reference, we work from the premise that African popular music encompasses a wide variety of complex musical forms and styles. Students will learn to identify musical sounds and structures and differentiate between genres through in-depth

audition and discussion of recorded examples. To this end, students will keep a weekly listening journal, developing critical listening skills through regular and thoughtful writing. Outside of class, students will listen to selected programs from the nationally syndicated public radio program, Afropop Worldwide (<http://www.afropop.org/>). The content of these programs will be taken up in class discussions and will appear on in-class examinations. Finally, students will be asked to attend a local live music event featuring African and/or African-derived music and write a 5-7 page report based on their experience. While we will discuss aspects of musical structure and composition, no prior study of music is required for this course.

### **GENERAL EDUCATION (GE) GOALS AND EXPECTED LEARNING OUTCOMES**

#### **1. Cultures and Ideas**

##### Goals:

Students evaluate significant cultural phenomena and ideas in order to develop capacities for aesthetic and historical response and judgment; and interpretation and evaluation.

##### Expected Learning Outcomes:

1. Students analyze and interpret major forms of human thought, culture, and expression.
2. Students evaluate how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

→ Using popular music as a means of examining and exploring social life in modern African cities, this course addresses significant cultural phenomena and ideas in modern-day Africa, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

#### **2. Diversity**

##### Goals:

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

##### Expected Learning Outcomes: Global Studies

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

→ This course promotes a global conception of urban African social life, using the social practice of popular music to foster a pluralistic understanding of contemporary African institutions, societies, and cultures.

### **ASSIGNMENTS**

There will be five in-class examinations during the semester, four quizzes (two before the midterm, and two after the midterm) and a midterm exam (week seven). Reading assignments should be completed at home before the Wednesday class session of each week. There are two types of writing assignments in this class: a weekly listening journal, and a final concert report. They are described as follows:

1. On Wednesday of each week, students will upload a short **listening journal** entry (1-2 paragraphs in length, no more) to the appropriate dropbox folder on Carmen. These entries should reflect on the week's listening examples in relation to the assigned readings and class discussion. Students are encouraged to comment on aspects of musical style, form, lyrics, or (in the case of music videos), visual content. Aesthetic judgments are fine (good or bad) but should be informed by particular features of the musical example in question.
2. For the **final concert report**, students will attend a concert in the Columbus area and write an essay (5-7 pages, or 1200-1700 words) based on your observations and experiences at the event. Your essay should cover three principle topics. First, you should identify the music you're writing about in terms of genre. What kind of music is this? What is its history? Does the performance feature several genres? If so, what is their relation to each other? Second, your essay should describe the social space of the event. What kind of venue are you attending? Is it a club? A church? A concert hall? Who are the performers? Are they professionals or amateurs? Who is in the audience? Is this a "formal" concert event, with audience members sitting passively as they listen, or does the performance encourage audience participation, such as dance? (You might talk to some fellow audience members after the performance and ask them about their experiences and compare them with your own.) Third, your essay should address the music of the performance, in terms of sound, lyrical expression (if song is part of the music you observe), and gesture (dance). You should also consider the particular criteria of musical style, form, and value pertinent to the genre(s) you observe. A good essay is one that incorporates these three topics in a composition that is cogent and concise.

### **EVALUATION**

The final grade will be figured in the following manner:

Class preparation, attendance, and participation	10%
Weekly listening journal (uploaded to Carmen)	20%
4 Quizzes (listening identification, multiple choice, short answer)	20%

Midterm Exam (listening, multiple choice, short answer)	20%
Final Concert Report (Due week fourteen, uploaded to Carmen)	30%

**GRADING SCALE**

A = Excellent; B = Good; C = Fair; D = Poor; E = Failing. Minuses and Pluses will reflect incremental adjustments (e.g. B+ = Very Good)

**ATTENDANCE POLICY**

*Class attendance is obligatory.* Further, getting to class in a timely manner is a good virtue. All absences or late-arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Unexcused absences and late-arrivals demonstrate a lack of respect to your professor and peers and will significantly lower your grade.

**READINGS, LISTENING, AND VIEWING ASSIGNMENTS**

Most readings for this class are accessible via online databases through the OSU library system. Links to the relevant databases will be provided on the "Library" page on the Carmen course site. Additionally, links to digital copies of book chapters, encyclopedia entries, and articles available through the OSU library databases will be posted to the "Content" section of the Carmen course page. As available, hard copies of book chapters and articles will be made available through the Thompson library reserves. All listening examples are available online, via sites such as Soundcloud and YouTube. Links to listening examples will be posted to the Content section of the Carmen course page. Documentary films will be screened in class and placed on reserve at Thompson library.

**ACADEMIC MISCONDUCT**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**DISABILITY SERVICES**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

**COURSE SCHEDULE****WEST AFRICA****Week I: Ghana****A. Afropop Worldwide Radio Episode:**

Hip Deep Ghana 2: 21<sup>st</sup> Century Accra from Gospel to Hiplife

**B. Listening:**

Efya, "One of Your Own"

Reggie Rockstone, "Mensesa Da"

FOKN Bois, "BRKN LNGWJZ (Broken Languages)"

**C. Reading:**

Mensah, Atta, and Gregory F. Barz. "Highlife." *Grove Music Online*. Oxford University Press

Middleton, John, and Joseph Calder Miller. 2008. "Ghana." *New Encyclopedia of Africa*. Detroit: Thomson/Gale

Shipley, Jesse Weaver. 2012. "The Birth of Ghanaian Hiplife: Urban Style, Black Thought, Proverbial Speech." In *Hip Hop Africa: New African Music in a Globalizing World*, edited by Eric Charry, 29-56. Indianapolis: Indiana University Press

**D. Viewing:**

Shipley, Jesse Weaver. 2007. *Living the Hiplife*

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**Week II: Sierra Leone****A. Afropop Worldwide Radio Episode:**

Proving the Bubu Myth: Janka Nabay, War and Witchcraft in Sierra Leone

**B. Listening:**

Janka Nabay & the Bubu Gang, "Eh Mane Ah"

Janka Nabay & the Bubu Gang, "Somebody"

**C. Reading:**



- Middleton, John, and Joseph Calder Miller. 2008. "Sierra Leone." *New Encyclopedia of Africa*. Detroit: Thomson/Gale
- van Oven, Cootje. "Sierra Leone." *Grove Music Online*. Oxford University Press
- Shepler, Susan. 2010. "Youth Music and Politics in Post-War Sierra Leone." *Journal of Modern African Studies* 48 (4): 627-42
- Stasik, Michael. 2012a. "Introducing the City and Its Sounds." *Disconnections: Popular Music Audiences in Freetown, Sierra Leone*, 9-19. Oxford: African Books Collective
- . 2012b. "Post-War Boom and Post-Election Decline." *Disconnections: Popular Music Audiences in Freetown, Sierra Leone*, 95-107. Oxford: African Books Collective

#### **D. Viewing:**

Hanson, Kieran, and Alfred Kpana. 2011. *Shooting Freetown*

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### **Week III: Nigeria**

#### **A. Afropop Worldwide Episode:**

King Sunny Adé: Hip Deep Portrait

#### **B. Listening:**

King Sunny Adé and His African Beats, "Me Le Se" (Live on KEXP)

King Sunny Adé, "Merciful God"

King Sunny Adé, "Suku Suku Bam Bam"

#### **C. Reading:**

Adeniyi, Sunday (King Sunny Adé). 2004. "King Sunny Adé." In *Noise of the World: Non-Western Musicians in their Own Words*, edited by Hank Bordowitz, 153-58.

Brooklyn, NY: Soft Skull Press

Barz, Gregory F. "Adé, 'King' Sunny." *Grove Music Online*. Oxford University Press

Blench, Roger. "Nigeria." *Grove Music Online*. Oxford University Press

Lusk, Jon. 1998. "Sunny Spells." *Folk Roots* 20 (5:185): 33-5

Waterman, Christopher A. "Juju." *Grove Music Online*. Oxford University Press

#### **D. Viewing:**

Holender, Jacques. 2005, 1987. *Juju Music*

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## Week IV: Mali and Guinea

### **A. Afropop Worldwide Radio Episode:**

The Story of Bembeya Jazz

Mali: Ancient Empires to Multi-Cultural Democracy

### **B. Listening:**

Bembeya Jazz National, "Beni Baralé"

Sékou Bembeya Diabaté & Ali Farka Touré, "Soukora"

Sékou Bembeya Diabaté, "Bitouman"

Boubacar Traoré, "Mali Twist"

Toumani Diabaté, "Kaira"

Fatoumata Diawara, "Maliko"

### **C. Reading:**

Charry, Eric. "Guinea" and "Mali" *Grove Music Online*. Oxford University Press

Counsel, Graeme. 2004. "Popular Music and Politics in Sékou Touré's Guinea."

*Australasian Review of African Studies* 24 (1): 26-42

Skinner, Ryan Thomas. 2015. *Bamako Sounds: The Afropolitan Ethics of Malian Music*.

Minneapolis: University of Minnesota Press. Excerpts

### **D. Viewing:**

Sarasin, Jacques. 2005. *I'll Sing for You*

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## CENTRAL AFRICA

## Week V: Congo/Zaire

### **A. Afropop Worldwide Radio Episode:**

Hidden Meanings in Congo Music

### **B. Listening:**

Kanda Bongo Man, "Bayembi"

Ziko Langa Langa, "Muvaro"

Tshala Muana, "Tshibola"

Felix Wazekwa, "Sponsor"

**C. Reading:**

Merriam, Alan P. and Kishilo W'itunga. "Congo, Democratic Republic of the: History."

*Grove Music Online*. Oxford University Press

Mukuna, Kazadi wa. "Congo, Democratic Republic of the: Popular Music." *Grove Music*

*Online*. Oxford University Press

Mukuna, Kazadi wa. 1992. "The Genesis of Urban Music in Zaire." *African Music* vii (2): 72-84

Perullo, Alex. 2008. "Rumba in the City of Peace: Migration and the Cultural Commodity of Congolese Music in Dar es Salaam." *Ethnomusicology* 52 (2): 296-323

**D. Viewing:**

Sarasin, Jacques. 2007. *On the Rumba River*

**Week VI: Angola****A. Afropop Worldwide Radio Episode:**

Hip Deep Angola 1: Music and Nation in Luanda

**B. Listening:**

Artur Nunes, "Tia"

Visconde, "Chofer De Praca"

David Zé, "Candinha"

Urbano de Castro, "Rosa Maria"

Rui Mingas, "Monagambé"

**C. Reading:**

Kubik, Gerhard. "Angola." *Grove Music Online*. Oxford University Press

Middleton, John, and Joseph Calder Miller. 2008. "Angola." *New Encyclopedia of Africa*. Detroit: Thomson/Gale

Moorman, Marissa J. 2008. "The Hiatus: Music, Dissent, and Nation Building after Independence, 1975-90s." In *Intonations: A Social History of Music and Nation in Luanda, Angola, from 1945 to Recent Times*, 165-89. Athens, Ohio: Ohio University Press

**D. Viewing:**

Patrocínio, Mário. 2013. *I Love Kuduro*

## SOUTHERN AFRICA

### Week VII: South Africa

#### **A. Afropop Worldwide Radio Episode:**

The Zulu Factor

#### **B. Listening:**

Mahlathini & The Mahotella Queens, "Thokozile"

Phuzekhemisi, "Ungathi Yimfene"

Sam Tshabalala & Sabeka, "Inhlupheko"

Bhekumuzi Luthuli, "Udumo Lwakhe"

#### **C. Reading:**

Coplan, David B. 2002. "Sounds of the Third Way: Zulu Maskanda, South African Popular Traditional Music." In *Playing with Identities in Contemporary Music in Africa*, edited by Mai Palmberg and Annemette Kirkegaard, 104-116. Uppsala, Sweden: Nordiska Afrikainstitutet

Meintjes, Louise. 2009. "The Politics of the Recording Studio: A Case Study from South Africa." In *The Cambridge Companion to Recorded Music*, edited by Nicholas Cook, 84-97. New York: Cambridge University Press

Spencer, Peter. 1992. "The Rise of Township Jive: Mahlathini & The Mahotella Queens with the Makgona Tsohle Band." *Sing Out! The Folk Song Magazine* 37 (3): 28-37  
 "Zulu." *South African History Online*. [www.sahistory.org](http://www.sahistory.org)

→ NO FILM THIS WEEK: MIDTERM EXAMINATION

### Week VIII: Zimbabwe

#### **A. Afropop Worldwide Radio Episode:**

Thomas Mapfumo: The War Years

#### **B. Listening:**

Thomas Mapfumo, "Shumba"

Thomas Mapfumo & The Blacks Unlimited, "Butsu Mutandarika"

Thomas Mapfumo, "Ndozvauri"

**C. Reading:**

Eyre, Banning. 2004. "Playing with Fire: Manipulation of Music and Musicians in Zimbabwe." In *Shoot the Singer! Music Censorship Today*, edited by Marie Korpe, 94-105. New York: Zed Books

Middleton, John, and Joseph Calder Miller. 2008. "Zimbabwe." *New Encyclopedia of Africa*. Detroit: Thomson/Gale

Turino, Thomas. 1998. "The Mbira, Worldbeat, and the International Imagination." *The World of Music: Journal of the Department of Ethnomusicology, Otto-Friedrich University of Bamberg* 40 (2): 85-106

Turino, Thomas. "Zimbabwe." *Grove Music Online*. Oxford University Press

**D. Viewing:**

Jenje-Makwenda, Joyce. 2007. *Zimbabwe Township Music 1930s to 1960s*

**EAST AFRICA**

**Week IX: Tanzania and Kenya**

**A. Afropop Worldwide Radio Episode:**

Live from Bongoland: The History of Tanzania's Music Economy

**B. Listening:**

T.I.D., "Zeze"

Mwanafalsafa, "Alikufa Kwa Ngoma"

Man Dojo and Domokaya Feat. Maunda Zorro, "Utanisimanga"

CLD, "Soldier"

Cannibal and Sharama, "Street Hustlers"

Showdeemo, "Samiya"

**C. Reading:**

Eisenberg, Andrew J. 2012. "Hip-hop and Cultural Citizenship on Kenya's 'Swahili Coast.'" *Africa* 82 (4): 556-78

Kubik, Gerhard. "Tanzania." *Grove Music Online*. Oxford University Press

Perullo, Alex. 2012. "Hooligans and Heroes: Youth Identity and Hip-Hop in Dar es Salaam, Tanzania." In *That's the Joint! The Hip-Hop Studies Reader*, edited by Murray Forman and Mark Anthony Neal, 315-35. New York: Routledge

**D. Viewing:**

*Hali Halisi: Rap as an Alternative Medium in Tanzania* (3 parts): youtube.com

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**Week X: Somalia****A. Afropop Worldwide Radio Episode:**

Reconstructing Somalia: Love Songs at the Birth of a Nation

**B. Listening:**

Faduma Qassim, "A Somali Love Song"

C.N. Cabdulle, "Jamaadeey"

Mariam Omar Ali, "Bal Aan Saadsho Maanta"

Hibo Maxamed, "Soo Noqo Adoo Nabad Ah"

**C. Reading:**

Johnson, John William. "Somalia." *Grove Music Online*. Oxford University Press

Kapteijns, Lidwien and Maryan Omar Ali. 1999a. "The Birth of a New Genre, the Popular Song." In *Women's Voices in a Man's World: Women and the Pastoral Tradition in Northern Somali Orature, c. 1899-1980*, 103-10. Portsmouth, NH: Heinemann

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Kapteijns, Lidwien and Maryan Omar Ali. 2001. "'Come Back Safely': Laments about Labor Migration in Somali Love Songs." *Northeast African Studies* 8 (3): 33-45

Ramsamy, Edward, ed. 2012. "Somalia (2000s): 1900 to Present: Africa." In *Africa*. Vol. 2 of *Cultural Sociology of the Middle East, Asia, and Africa: An Encyclopedia*.

Thousand Oaks, California: SAGE Publications, Inc

**D. Viewing:**

Jackson, Judy. 2003. *Talk Mogadishu: Media Under Fire*

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**NORTH AFRICA****Week XI: Egypt**

**A. Afropop Worldwide Radio Episode:**

Egypt 5: Revolution Songs

**B. Listening:**

Arabian Knightz, "Rebel"  
 Eskenderella, "Atgmawa Lovers"  
 Azza Balbaa, "Love You"

**C. Reading:**

Danielson, Virginia. "Egypt: New Music in the 20<sup>th</sup> Century." *Grove Music Online*. Oxford University Press  
 Gilman, Daniel J. 2014. "Introduction: Good Music, Bad Music, and Youth Music." In *Cairo Pop: Youth Music in Contemporary Egypt*. Minneapolis: University of Minnesota Press  
 Nassar, Zein. 2010. "A History of Music and Singing on Egyptian Radio and Television." In *Music and Media in the Arab World*, ed. Michael Aaron Frishkopf, 67-76. Cairo: The American University in Cairo Press  
 Stanton, Andrea L, ed. 2012. "Arab Spring: 1920 to Present: Middle East." In *Middle East*. Vol. 1 of *Cultural Sociology of the Middle East, Asia, and Africa: An Encyclopedia*. Thousand Oaks, California: SAGE Publications, Inc

**D. Viewing:**

*Egypt: The Music of Tahrir Square – Music that Toppled a Regime.*

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**Week XII: Algeria****A. Afropop Worldwide Radio Episode:**

The Story of Rai

**B. Listening:**

Cheikha Rimitti, "Nouar"  
 Maurice El Medioni, "El Maricaine"  
 Cheb Mami, "Bladi vive l'algerie"  
 Cheb Khaled, "Yamina"

**C. Reading:**

- Middleton, John, and Joseph Calder Miller. 2008. "Algeria." *New Encyclopedia of Africa*. Detroit: Thomson/Gale
- "Rai." *Encyclopedia of Popular Music*, 4<sup>th</sup> ed. Oxford University Press
- Schade-Poulsen, Marc. 1995. "The Power of Love: Rai Music and Youth in Algeria." In *Youth Cultures: A Cross-Cultural Perspective*, edited by Vered Amit-Talai and Helena Wulff, 81-113. New York: Routledge

**D. Viewing:**

Khoury, Gabriel and Marianne. 2004. *Rai-Story de Cheikha Rimitti à Cheba Djenet*

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**DIASPORA**

**Week XIII: Afro-America**

**A. Afropop Worldwide Radio Episode:**

The Mandé Diaspora in New York City, Parts 1 & 2

**B. Listening:**

Blitz the Ambassador, "Success"  
Egun Omode feat. Balla Kouyate and Mangué Sylla, "Aw ni Wula"  
Balla Tounkara, "Ban yéré yé"  
 Fula Flute, "Bao Fello"

**C. Reading:**

Shiple, Jesse Weaver. 2013. "Ghana@50 in the Bronx: Sonic Nationalism and New Diasporic Disjunctures." In *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music* 230-66. Durham, N.C.: Duke University Press

Skinner, Ryan Thomas. 2004. "Determined Urbanites: Diasporic Jeliya in the 21<sup>st</sup> Century." *Mande Studies* 6: 139-61

**D. Viewing:**

Shiple, Jesse Weaver. 2013. *Is it Sweet? Tales of an African Superstar in New York*

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**Week XIV: Afro-Europe**

**A. Listening:**



Sousou and Maher Cissoko, "Wula"  
Mokobé, "Mali Debout"  
Amadou & Mariam with Manu Chao, "Senegal Fast Food"  
Stromae, "Papaoutai"

**B. Reading:**

McEachrane, Michael. "Afro-Swedes." *Encyclopedia de Estudios Afroeuropeos*.  
<http://www.encyclopediaofafroeuropianstudies.eu>  
Sayare, Scott. 2013. "Stromae: Disillusion, With a Dance Beat." *The New York Times*  
October 14. [http://www.nytimes.com/2013/10/15/arts/15iht-stromae15.html?\\_r=0](http://www.nytimes.com/2013/10/15/arts/15iht-stromae15.html?_r=0)  
Skinner, Ryan Thomas. 2010. "Civil Taxis and Wild Trucks: The Dialectics of Space and Subjectivity in *Dimanche à Bamako*." *Popular Music: A Year Book* 29(1): 17-39

**C. Viewing:**

Kouyaté, Dani. 2015. *Banjul*

**a) How do the course objectives address the GE category expected learning outcomes?**

Taking the cities of the African continent and its modern diasporas as geographical points of reference, this course works from the premise that African popular music encompasses a wide variety of complex and compelling musical forms and styles. Over the course of the semester, students will learn to identify musical sounds and structures and differentiate between genres through in-depth audition and discussion of recorded examples.

Using popular music as a means of examining and exploring social life in modern African cities, this course fosters a pluralistic understanding of contemporary African societies and cultures, promoting a global conception of urban African social life. Taking seriously the youth-driven social and aesthetic trends cultivated in cities within particular contexts of labor, politics, leisure, ritual, and consumer capitalism, this course also addresses significant cultural phenomena and ideas in modern-day Africa, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

**b) How do the readings assigned address the GE category expected learning outcomes?**

The course readings provide significant context to the assigned audio and audiovisual media. Specifically, reading assignments address the emergence, development, and practice of African popular music within the particular social, cultural, economic, and political contexts of regional African cities. The readings will help students identify aspects of genre, form, and style and situate these musical elements within broader social and cultural frameworks. Students will begin to understand, evaluate, and interpret these music culture by synthesizing their aural encounters with the scholarly perspectives presented in the readings in weekly listening journal entries, as well as in-class lectures and discussions.

**c) How do the topics address the GE category expected learning outcomes?**

Each week the course will address new genres of music from a different African (or Afro-diasporic) region, including West, Central, East, Southern, and Northern Africa, as well as diasporic communities in Europe and America. Through in-depth audition of and reflective writing about a wide variety of African popular musics, across the continent and throughout the diaspora, this course will allow students to better understand the diversity and complexity of African urban life. Course topics will also ask students to consider the idea of Africa in a global context and reflect critically on their relationship to Africa, Africans, and the music of this diverse people and place.

**d) How do the written assignments address the GE category expected learning outcomes?**

Each week, students will complete a short listening journal entry, reflecting on selected audio and audio-visual examples in relation to the assigned readings and class discussion. Students will be asked to comment on aspects of musical style, form, lyrics, and (in the case of music videos) visual content. The listening journal will ensure that students remain consistently and thoughtfully engaged with the assigned music examples throughout the semester. The goal of the journal is to encourage students formulate, in their own words, informed interpretations and opinions about the sounds they hear and the social worlds of which they are a part. Students will also complete a longer, take-home essay assignment for this course. For this essay, students will experience African music first-hand by attending a local live music event featuring African and/or African-derived music (of which Columbus features rich and regular offerings). The assignment is to write an essay based on their observations and experiences at the event. In clear and cogent writing, students will be asked to describe aspects of the musical form and style, genre, and provide an account the social setting in which the live performance takes place. This paper will gauge the students' ability to apply their acquired knowledge of African popular musics, through thick description and analysis of a musical event of their choice .

**e) How does the course aim to sharpen students' response, judgment, and evaluation skills?**

This course will ask students to exercise their abilities to describe, analyze, and evaluate musical forms, styles, and genres. It will also ask them to appreciate and interpret the social, economic, political, and cultural contexts of these musics. In so doing, the students will not only learn to understand structural aspects of these humanly organized sounds, but also to learn the ways in which these sounds are intimately and complexly linked to particular African places, historical periods, social practices, and cultural ideas. In learning to approach critically the particular social and musical forms addressed in this course, students will begin to develop a personal framework for encountering and evaluating both familiar and unfamiliar cultural expressions in the world.

**A GE assessment plan which explains how the faculty will assess the effectiveness of the course in achieving the GE expected learning outcomes over time, rather than how individual student grades will be assessed. Successful assessment plans include the following:**

a) Description of the specific methods the faculty will use to demonstrate that the aggregate of his/her students are achieving the goals and expected learning outcomes of this GE category. Thus, if the faculty plans to use direct measures such as embedded questions on exams, pre- and post-tests, or a particular essay assignment, provide some examples. If the faculty plans on using indirect measures such as opinion surveys or student self-evaluations, give concrete examples as well. (Ideally, a plan should include both direct and indirect measures.)

Assessment of achievement of the goals and learning outcomes of the “Cultures and Ideas” and “Diversity” GEs in this course will include review of the students listening journal entries; embedded questions in the quizzes and midterm exam; review of the final essay assignment; and indirect discussion in the classroom.

The journal entries will demonstrate cumulative skills of discernment and interpretation at weekly intervals. Embedded questions in quizzes and exams will highlight particular issues of social and cultural knowledge (identifying, for example, the places of origin and musical distinctive features of a given audio example). The final essay will indicate the students’ ability to understand, evaluate, and interpret a live musical performance using the analytic, descriptive, and interpretive tools learned in class (through, for example, proper identification of musical form, style, and genre; representation of the social environment of the performance; and comparison of the music and its social context with similar music cultures in contemporary Africa). Finally, indirect commentary and dialogue in the classroom will allow students to gain clarity and further insight into issues of cultural provenance, expression, and variability in the musics we observe.

b) Explanation of the level of student achievement expected: What will the faculty define as “success” in terms of student achievement of learning outcomes? For example, for an embedded question, he/she might define “success” as a certain percentage of students answering the question correctly. For an essay, he/she might define success as a particular average overall score based on a scoring rubric.

Successful achievement for the goals and learning outcomes identified will be determined by the regular submission of journal entries (with an expectation of 100% participation); correct responses to embedded questions on quizzes and exams (with minimum of 75% correct response rate across the class); a final essay that includes robust analysis, description, and interpretation of the musical event (with at least 85% of the class receiving a C or better); and regular attendance and participation in classroom discussion (with a goal of 75% or better participation across the class).

c) Description of follow-up/feedback process: Once the faculty collects the data on student achievement, how will he/she use this information to make course improvements? How will the information be archived?

The after the data is collected from assessments of journal entries, quiz and midterm questions, the final essay, and class participation, the faculty instructor will record the results and make them available to any future instructors of the course. The instructor will also assess the success of the course as instructed and make note of any necessary adjustments to the course. Course information will be archived in a designated folder on the instructor’s office computer.