

COURSE OUTLINE		
<b>TERM: Fall 2021</b>	<b>COURSE NO: JAZZ 376</b>	
<b>INSTRUCTOR:</b>	<b>COURSE TITLE: Studies in Music History III: Music of the African Diaspora</b>	
<b>OFFICE: LOCAL:</b> <b>E-MAIL:</b>	<b>SECTION NO(S):</b>	<b>CREDITS: 1.5</b>
<b>OFFICE HOURS: TBA</b>		
<b>COURSE WEBSITE: N/A</b>		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

#### **COURSE FORMAT**

2 lecture hours per week for 15 weeks

#### **COURSE PREREQUISITES**

JAZZ 375 with a grade of C- or higher

#### **CALENDAR DESCRIPTION**

This course explores the musical cultures of the African Diaspora, tracing intersecting and multi-directional movements of people, music, and cultures across the oceanic divide between Africa, Europe, and the Americas. The course examines the central role that music has played in the construction of social identities and movements, from the era of the transatlantic slave trade to present day.

#### **REQUIRED TEXTS AND/OR RESOURCES**

None. Resource materials will be provided by the instructor.

#### **COURSE STUDENT LEARNING OUTCOMES**

**On successful completion of this course, students will be able to do the following:**

- aurally identify musical styles connected to the various regions and cultural groups studied in the course;
- describe commonalities and differences between musical cultures of the African Diaspora;
- write reflectively and critically about readings, video recordings, audio recordings, and concerts;
- discuss and write about music with an understanding of syncretic cultural and religious practices among peoples of the African diaspora;
- collaborate with peers to produce multi-media presentations relevant to the subject;
- show through writing, group discussions, and presentations an understanding of the complex historical, political, cultural, and musical interactions characteristic of the "Atlantic Triangle";
- interact with others in discussion and written work utilizing culturally sensitive language appropriate to this area of study;
- describe in musical detail the influences from the African Diaspora on contemporary musical styles and genres, with special attention to Jazz as an element in this discourse.

**COURSE CONTENT**

The concept “African diaspora” refers to the diverse peoples and cultures that have retained a consciousness of shared origins and are identified as part of a cultural and social continuum with other communities of African origin, including those that remained on the African continent. This concept allows us to speak of continuities and connections within the African world experience without compromising the historical specificity of each culture under its rubric.

Using this concept, this course explores the history and significance of musical cultures of the African Diaspora. What specific cultural practices survived the Middle Passage, and how were they transformed in the New World? Why did these practices develop into sacred traditions such as spirituals, Santeria, Candomblé and into many secular popular cultures, many of which have evolved into powerful global genres, such as blues music, jazz, reggae, rumba, samba, rap, and hip hop? In the 20th and 21st century, how have people (including Africans, people of African descent, and marginalized populations without direct historical links to Africa) mobilized certain musics of the African Diaspora as practices of resilience and resistance to slavery, imperialism, and segregation? Tracing intersecting and multi-directional movements of people, music, and cultures across the oceanic divide between Africa, Europe, and the Americas—the "Atlantic Triangle"—we will examine the central role that music has played in the construction of social identities and movements, from the era of the transatlantic slave trade to the present day.

Unit	Topic
1	<p><b>THE BLACK DIASPORA, SLAVERY, COLONIALISM AND HEGEMONY</b>            What/Who is African Diaspora?            Old and/vs New African Diasporas.            Music in African Culture and the Middle Passage:</p> <ul style="list-style-type: none"> <li>• Defining Diaspora; Refining a Discourse</li> <li>• Black Americas and the African Diaspora</li> <li>• Black Europe and the African Diaspora</li> <li>• Black Africa and the African Diaspora</li> <li>• Diasporas in Modern Societies: Myths of Homeland and Return.</li> <li>• The Black Atlantic: Modernity and Double Consciousness</li> </ul>
2	<p><b>THE MUSIC OF AFRO LATIN AMERICA AND THE CARIBBEAN:</b>            What/Who is Afro-Latin America(n)?            The Roots and influences of Afro Latin American and Caribbean Music.            African Influences in Latin American and Caribbean Music.            Music and Black Consciousness in Latin America and the Caribbean:</p> <ul style="list-style-type: none"> <li>• Cuba: Afro Cuban Musical Culture and folklore</li> <li>• Brazil: Afro Brazilian Musical Culture and folklore</li> <li>• Venezuela and Columbia: Afro Musical Cultures and folklore</li> <li>• Caribbean Musical Cultures: Jamaican, Trinidadian, and Haitian Music and beyond</li> </ul>
3	<p><b>THE MUSIC OF AFRICAN AMERICANS:</b>            What/Who is African America(n)?            The Roots and Influences of African American Music.            Evolution of African American Musical Culture.            Influences of West African Culture and Aesthetics.</p> <ul style="list-style-type: none"> <li>• Two Wars and the New Nation</li> <li>• The War Years and Emancipation</li> </ul>

Unit	Topic
	<ul style="list-style-type: none"> <li>• The New Century</li> <li>• Precursors of Jazz</li> <li>• The Jazz Age</li> <li>• The Harlem Renaissance</li> <li>• Mid-20<sup>th</sup> Century to the Present</li> <li>• Hip Pop Culture and Rap Music</li> </ul>
4	<p><b>THE MUSIC OF BLACK EUROPE: AFRICAN DIASPORA IN EUROPE</b></p> <p>What/Who is Black Europe(an)?</p> <p>Music and Black Consciousness in Europe.</p> <p>The Roots and Influences of Black Music in Europe.</p> <p>Black European Music: From Africa, America, and the Caribbean.</p> <p>Music of the Anglophone African Diaspora in Europe:</p> <ul style="list-style-type: none"> <li>• From Roots of African Music in London through Highlife to Hiplife</li> <li>• From Juju through Afro Beat to Naija</li> </ul> <p>Music of the Francophone African Diaspora in Europe:</p> <ul style="list-style-type: none"> <li>• From Music of African Prisoners of War in Germany to Black Military Bands in France</li> <li>• From Congolese Rumba in Brussels to Algerian Chaabi in Paris</li> <li>• Surinamese Jazz in the Netherlands to the Height of Jazz Age in Paris</li> <li>• Afro Jazz in Europe (South African and West African)</li> </ul>
5	<p><b>MUSIC OF AFRICA, THE AFRICAN DIASPORA AND GLOBALIZATION</b></p> <p>The Atlantic: A Multi Musico-cultural Highway.</p> <p>Curious Circuits of Transatlantic Feedback: The Triangular Musical Trade.</p> <p>Transnational Musical Migrations:</p> <ul style="list-style-type: none"> <li>• From West &amp; Central Africa to Euro-Americas</li> <li>• African Diaspora and Global Popular Music</li> <li>• West African Culture and Global Popular Musical Aesthetics</li> <li>• Case Studies – Jazz, Reggae, Rumba, Samba, Rap/Hip-Hop Culture</li> </ul>

### EVALUATION PROFILE

Reflective Writing Assignments (4 x 5% )	20%
Concert Reviews (2 x 25%)	50%
Group presentation	30%
Total	100%

#### *Reflective writing assignments*

The course includes weekly readings as well as video and audio recordings as essential resources. Students will reflect upon and respond to these resources in four short writing assignments choosing subject matter from 4 of the 5 course units.

*Concert Reviews*

Students will attend two concerts of music related to two different course units. They will write reviews that respond to this experience showing clear understanding of the terminology and concepts learned in the course.

*Group Presentation*

Students will work together in small groups to research and present material related to one of the course units. Presentations will be spread throughout the semester and will be scheduled to correspond with course unit content.

**GRADING PROFILE**

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

**Incomplete Grades**

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

**Late Assignments**

Late assignments will not be accepted except by prior arrangement with the instructor.

**Missed Exams/Quizzes/Labs etc.**

Make-up exams are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed lab activities may not be able to be accommodated. Please consult with your instructor.

**Attendance**

Students are expected to attend all classes and associated activities. Student who miss more than two classes (including both lectures and labs) will not receive credit for the course.

**English Usage**

Students are expected to proofread all written work for any grammatical, spelling, and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

**Electronic Devices**

Students may use electronic devices during class only for note-taking only.

**On-line Communication**

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or eLearn; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

## UNIVERSITY OPERATIONAL DETAILS

### Tools for Success

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <https://www.capilanou.ca/student-life/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

### Policy Statement (S2009-06)

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Cheating and Plagiarism, Academic Probation and other educational issues. These and other policies are available on the University website.

### Academic Integrity (S2017-05)

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy and procedures S2017-05 Academic Integrity for more information: <https://www.capilanou.ca/about-capu/governance/policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including B.401 Sexual Violence and Misconduct Policy and B.401.1 Sexual Violence and Misconduct Procedure (found on Policy page <https://www.capilanou.ca/about-capu/governance/policies/>).

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.