Did rock ‘n’ roll develop out of the blues or country music? Why is reggae music so popular in Ghana? Who owns hip-hop? At the root of each of these questions lies the history of people moving in and out of African spaces due to circumstances of enslavement, employment, education, and tourism. We consider the different ways of understanding urban and rural areas on the African continent, as well as in the Americas and Europe. Through the production of music, communities of African descent have been able to recreate spaces in which blackness is celebrated as central to identity. This history course brings current issues and popular culture into the classroom.

Beginning with inquiry into the meanings of World Music and Black Music, we then consider music during the period of slavery and freedom. In the twentieth century, we concentrate on the extensive reach and significance of African American jazz music to Africa, Europe, South America, and white Americans. We examine the ways in which musical change and social interactions influence how people identify with a community, country, or other people of African descent. Finally, we discuss the impact of music on diasporic connections in the 21st century.

We read texts, listen to music, and view films that make claims about authenticity, appropriation, and globalization from the nineteenth century through the present. Students are expected to read assigned texts ahead of class in order to fully participate in all activities. It is crucial that everyone contributes to the course through active listening, respectful discussion, and completing assignments on time. As a result of this course, students will develop the skills that historians use to contextualize and analyze historical change. From their individual research, students also engage with the public through digital projects, including contributing to a collaborative website.

Course Requirements and Grading

- **Participation (10%)**: Each person attending this course must participate in order to create an engaging classroom environment. This consists of attendance, reading each assigned text before class, contributing to the classroom discussion through writing, speaking, and occasional group work, and promoting a respectful classroom environment.

- **Primary Source Analysis (15%)**: This assignment requires students to write a brief analytical essay about a set of primary sources (choose from 2 different sets), which will be distributed in class with a detailed prompt ten days in advance. 3 pages, double spaced, 12 point font, 1 inch margins.

- **Article Review (10%)**: Individual students will find and read an academic, peer-reviewed article on “Music and Migration in the African World.” This assignment requires a brief response to the article, connecting it to themes and previous required readings from the course.
It is necessary to complete this assignment in order to produce the next two assignments. **3 pages, double spaced, 12 point font, 1 inch margins.**

- **Group Article Project (10%)**: Groups will be made up of those with related articles and research interests. Together, the group will write a short blog post about their shared topic and articles, and then post it to the course blog.

- **Blog Comments (10%)**: Students will comment on 2-3 blog posts on the course website. Responses must include how it relates to at least one course reading and relevant class materials.

- **Introduction and Outline (10%)**: This assignment requires students to organize their sources and ideas before the final paper is due. Students will provide each other with feedback on their introduction and outline, including the argument.

- **Final Research Essay (30%)**: Students will write an original research paper with an argumentative thesis about a topic they select relating to “Music and Migration in the African World.” Since the Article Review relates to the final project, students should decide on their topic before Spring Break. Students will use assigned texts and multimedia from class and outside primary and secondary sources. **10-12 pages, double spaced, 12 point font, 1 inch margins.**

- **Research Presentation (5%)**: Students will present their projects in 5-10 minutes on the final day of class.

**Objectives**
As a result of completing “Music and Migration,” each student will have:
- Demonstrated familiarity with the concepts of the African Diaspora, migration, race, exploitation, commercialization, and identity;
- Learned skills necessary to historical research;
- Critically read, evaluated, and discussed academic texts, music, and film;
- Successfully written an analytical essay based on original research; and
- Created and delivered an oral presentation of the final research project.

**Required Books (also on Reserve in Bobst Library)**
* Marlon James, *A Brief History of Seven Killings* (2014)
* Penny Von Eschen, Chapters 6-8, in *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* (2004)

**Schedule**
Introduction: Is migration history audible?
Greetings and Concepts

Read the following articles before class in preparation for discussion:
* Simon Frith, “The Discourse of World Music”
* bell hooks, “Performance Practice as a Site of Opposition”
* Kofi Agawu, “The Invention of ‘African Rhythm’”

In class activity: Name That Country Of Origin! (game)

Lecture: Slaves, Sailors, and African Retentions
Media: Sea Shanties and Work Songs
* LeRoi Jones (Amiri Baraka), Chapters 3-6, in *Blues People: Negro Music in White America*

In class activity: Library and Archives Tutorial

Race and Migration in the Americas

Lecture: The Great Migration and U.S. Race Relations
* Lara Putnam, Chapters 1-3, *Radical Moves: Caribbean Migrants and the Politics of Race in the Jazz Age*

Lecture: Caribbean Migration and the Harlem Renaissance
* Lara Putnam, Chapters 4-6, *Radical Moves*

Assignment Due: Primary Source Analysis

Lecture: Racism and Freedom while Fighting Overseas
* LeRoi Jones (Amiri Baraka), Chapters 9 and 12, in *Blues People*
* Tsitsi Ella Jaji, Chapter 3, *Africa in Stereo*

Black Power
Lecture: Musicians and Pan-African Unity in Europe
Media: The music of Ambrose Campbell and Lord Kitchener

* Steven Feld, “First Chorus, With Transposition,” in Jazz Cosmopolitanism in Accra (2012)

~~3/8~~
Lecture: Fighting Colonialism and the Meaning of Freedom

* Mhoze Chikowero, Chapters 6, 8, and 9, in African Music, Power, and Being in Colonial Zimbabwe (2015)

~~3/15~~
No class-spring break

~~3/22~~
Lecture: Music and Politics in Post-Colonial Jamaica

* Marlon James, A Brief History of Seven Killings

<<<< Assignment Due: Article Review >>>>>

~~3/29~~
Lecture: Becoming Black in Europe
Media: Linton Kwesi Johnson


~~4/5~~
Music and the Cold War

* Penny Von Eschen, Chapters 6-8, in Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War (2004)

<<<<<< Assignment Due: Group Article Project >>>>>>
Recent Movements and Issues

~~4/12~~
Lecture: “The soul of America in the heart of Africa”
Media: *Soul to Soul* (documentary)

* Tsitsi Ella Jaji, Chapters 4 and 5, *Africa in Stereo*
* Steven Feld, “Second Chorus, Blow Free,” in *Jazz Cosmopolitanism in Accra* (2012)

<<<<<< Assignment Due: Blog Comments >>>>>>

~~4/19~~
Lecture: Appropriating Diaspora?
Media: Bob Marley in Zimbabwe & Lucky Dube in South Africa

* Tsitsi Ella Jaji, Chapter 6, *Africa in Stereo*
* Nouri Gana, “Rap and Revolt in the Arab World” (2012)

~~4/26~~
Lecture: Appropriating Africa?

Media: Toro Mata

In class activity: Peer Review Workshop

<<<<<< Assignment Due: Introduction and Outline >>>>>>

~~5/3~~
Final Class

In class activity: Research Presentations