

SEMESTER AT SEA SYLLABUS

Voyage: Spring 2014
Discipline: Literature
ENSP 2559: African Oral Traditions
Division: Lower
Faculty Name: Kandioura Drame

COURSE DESCRIPTION

In this course we will explore the forms and genres of oral tradition in Africa as recorded and translated into English by scholars in the last 100 years.

We will read and comment a selection of proverbs, folktales, and epic stories in French translation across Africa and assess the significance of oral tradition in Africa today. Listening to audio and visual recordings and live performances will be required when available.

Students will place into contexts and analyze various texts of oral tradition. A paper, an oral presentation, a midterm and a final exam are required.

REQUIRED TEXTBOOKS

Stephen Belcher et al, Ed. *Oral Epics from Africa: Vibrant Voices from A Vast Continent*, Indiana University Press, 1997. ISBN #: 0-253-21110-7

Nelson Mandela, Ed- *Favorite African Folktales*, New York: W.W. Norton, 2004. ISBN: 0-393-32624-1

TOPICAL OUTLINE OF COURSE

A1- January 14: Oral Tradition: Genres, Production, Functions.

A2- January 16: Oral Tradition: Genres, Production, Functions.

January 17: Hilo.

A3- January 21: Oral Tradition: Genres, Production, Functions.

A4- January 23: N. Mandela- *Favorite African Folktales*.

A5- January 28: N. Mandela- *Favorite African Folktales*.

A6- January 30: N. Mandela- *Favorite African Folktales*.

January 29-30: Yokohama

February 1-3: Kobe

A7- February 4: Folktales

A8- February 6: Proverbs

February 6-7: Shanghai; 2/10-11: Hong Kong

A9- February 11: Proverbs

A10- February 13: Proverbs

February 14-19: Ho Chi Minh City

A11- February 18: Myths

A12- February 20: Myths

February 22-23: Singapore

A13- February 25:

A14- February 27: Myths

February 27-March 4: Rangoon.

A15- March 4: Epic stories. Discussion of “Introduction: The Oral Epic in Africa,” P.XII-P.XX , *Oral Epics from Africa: Vibrant Voices from A Vast Continent*

March 23: Port Louis

A16- March 6: Epic stories. Discussion of “Mande Epics”, P. 8-P.67

A17- March 11: Epic stories. Discussion of “Mande Epics”, P.68-P.113

A18- March 13: Epic stories. Discussion of “Songhay and Zerma Epics”, P.126-P.145.

March 9-14: Cochin

A19- March 18: Epic stories. Discussion of “Fulbe Epics”, P.147-P.199.

A20- March 20: Epic stories. Discussion of “Egyptian Epics”, P.227-P.254.

March 21: Port Louis Harbour

A21- March 25: Epic stories. Discussion of “Central African Epics”, P.255-P.286

A22- March 27: Epic stories. Discussion of “Izibongo”.

March 28-April 2: Cape Town

A23- April 1: Izibongo

A24-April 3: Izibongo

A25- April 8: Izibongo

A26- April 10: Izibongo

April 10-12: Tema. Field Lab days

April 13-14: Port of Tokoradi. Field Lab days.

A27- April 15: N. Mandela- *Favorite African Folktales.*

A28- April 17: N. Mandela- *Favorite African Folktales*.
A29- April 22: N. Mandela- *Favorite African Folktales*.
A30- April 24: N. Mandela- *Favorite African Folktales*.

April 27: Casablanca

A30- April 29: Conclusion

May 1: Southampton

FIELD WORK

Field lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of our field lab.

Queen Mothers; Village visit; Oral performance/ storytelling.

Students will meet the Queen Mothers in session, observe the proceedings, and have the opportunity of asking questions about the institution, its functions, and relations with other branches of traditional government. Students will in a position to observe village life and culture, economic, educational, and cultural issues. Attend a storytelling performance and engage the storyteller in a discussion of his/her art and views on oral tradition. Students may choose one of the events, describe it, and analyze in relation to the course and course material on African oral traditions.

Before each assignment you will be given directions about the format to follow. You will be responsible to know basic information about work show, read, and discussed.

METHODS OF EVALUATION / GRADING RUBRIC

Paper	25%
Midterm Exam	25%
Final Exam	25%
Field Lab Assignment	15%
Oral presentations	10%

RESERVE LIBRARY LIST

AUTHOR: Trevor Cope
TITLE: *Izibongo, Zulu Praise-Poetry*
PUBLISHER:
ISBN #:
DATE/EDITION:

ELECTRONIC COURSE MATERIALS

None

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of

Virginia, and thus they must abide by the University's Honor Code. The Code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment"; in the case of an electronic file, assignments must be signed "[signed]."

Izibongo: Zulu praise-poems by Stuart, James, 1968, Clarendon P. edition, in English. Are you sure you want to remove **izibongo: Zulu praise-poems** from your list? Izibongo: Zulu praise-poems. by Stuart, James. Published 1968 by Clarendon P. in Oxford . Written in English. Subjects. Translations into English, Zulu Laudatory poetry. There's no description for this book yet. Can you add one? Edition Notes. Bibliographical footnotes. Parallel English and Zulu text, with English commentary. Series. Oxford library of African literature. Izibongo is a genre of oral literature among various Bantu peoples of Southern Africa, including the Zulu and the Xhosa. While it is often considered to be poetry of praise, Jeff Opland and others consider the term "praise" (for "bonga") to be too limiting, since it can contain criticism also. Noleen Turner distinguished four different categories: the praise of ordinary people (izibongo zabantu kumbe izihasho), of inanimate things (izibongo zezinto ezingaphili); of kings, and of great people Zulu Popular Praises. Liz Gunner. Mafika Gwala. Izibongo is a plural noun which can be translated as "praises", "praise names" or "praise poems". When viewed collectively, it can be spoken of in the singular as "praise poetry". It constitutes a genre of poetry widely used in Southern Africa by speakers of Zulu, Ndebele and Xhosa. It is also a genre related to Tswana praise poems (maboko) and Sotho praise poems (lithoko). Yet to see izibongo as a fixed genre with fixed boundaries in the sense of western literary genres would be a mistake. In some cases as we point out later, izibongo cross genre boundaries; they also Cite this Item. NA Free INKONDLO ZESIZULU MIX ZULU POETRY MIX mp3. Play. Download. For your search query Izinkondlo Zesizulu Soqobo Izibongo Zamakhosi Izibongo Zikashembe African Praise Poetry MP3 we have found 1000000 songs matching your query but showing only top 10 results. Now we recommend you to Download first result Izinkondlo Zesizulu Soqobo Izibongo Zamakhosi Izibongo Zikashembe African Praise Poetry MP3. Please Note: Before downloading you can preview any song by mouse over the Play button and click Play or Click to Download button to download hd quality mp3 files. Praise-Poems exist in many different parts of Africa. In Yoruba they are called Oriki, in Zulu Izibongo, in Tswana Maboko the list of examples would be a very long one. Their most common purpose is to praise the character and the achievements of chiefs and kings, and the acts of kingship praised in these poems are many and varied. Some kings, like the Sultan of Bornu, are praised as powerful men and protectors. Ndaba is remembered as a great hunter who never wronged anybody. He occupies an official position as court poet, but he stands between the ruler and the people.