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


TOPICAL OUTLINE OF COURSE
A2- January 16: Oral Tradition: Genres, Production, Functions.

January 17: Hilo.


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.

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

March 9-14: Cochin


March 21: Port Louis Harbour

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.

April 17: 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**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper</td>
<td>25%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>25%</td>
</tr>
<tr>
<td>Field Lab Assignment</td>
<td>15%</td>
</tr>
<tr>
<td>Oral presentations</td>
<td>10%</td>
</tr>
</tbody>
</table>

**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].”
Zulu Popular Praises. Liz Gunner. Mafika Gwala. Ê Izibongo is a plural noun which can be translated as aâ€œpraisesâ€œ, â€œpraise namesâ€œ or â€œpraise poemsâ€œ. When viewed collectively, it can be spoken of in the singular as "praise poetry".¹ 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).² 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 Semantic Scholar extracted view of "Izibongo: Zulu praise-poems" by James Stuart et al. À @inproceedings {Stuart1968IzibongoZP, title = {Izibongo: Zulu praise-poems}, author = {James Stuart and D. G. Malcolm and A. T. Cope}, year = {1968} }. James Stuart, D. G. Malcolm, A. T. Cope. Published 1968. History. View via Publisher. Save to Library. Create Alert.