



Name of Project Lead: **Dr. Uzee Brown, Professor and Chair, Division of Creative and Performing Arts**

Host Institution: **Morehouse College**

Project Title: **Africana Music Experiential Pedagogy (AMEP)**

Today's Date: **1/17/20**

## **1. Project summary**

Africana Music Experiential Pedagogy (AMEP) is an *Innovative Instruction* project emphasizing multisensory learning. AMEP engaged students through three pedagogical components implemented in music major and general education courses in the Division of Creative and Performing Arts of Morehouse College and Department of Music of Spelman College:

1. **Discussion** of Ethnographic Primary Sources: participating courses “flipped” the classroom by providing online primary sources (especially digital video interviews and performances) for students to engage in group discussion during course meetings. We also welcomed Africana scholars and practitioners to engage with the students, including Oluwatosin Taiwo (Yoruba storyteller and singer, Atlanta, GA), Dr. Odyke Nzewi (ethnomusicologist, Atlanta, GA), Bisi Adeleke (Yoruba talking drummer), Quintina Enyi (ethnomusicologist, Atlanta, GA), Dr. Ayo Oluranti (composer, Lagos, Nigeria), Dr. Austin Emielu (ethnomusicologist, Accra, Ghana), Brenton Jordan (oral historian and member of the McIntosh County Shouters, Savannah, GA), and Kevin Nathaniel Hylton (mbira artist and educator, Brooklyn, NY). The focus was on primary cultural signifiers (music and language arts) in both historical and current social context.

2. **Making** Activities: students made African instruments aided by current technology, which provided an experiential understanding of African traditions and musical acoustics, studying artisanal practices alongside applying new skills in prototyping technology (e.g. laser-cutting and 3D printing).

3. **Performance** Seminars and Rehearsals: students played culturally-representative collections of instruments from various regions of Africa (e.g. Igbo of Nigeria; Yoruba of Nigeria; Shona of Zimbabwe) with experienced practitioners and performed new compositions with lyrics in African languages accompanied by indigenous instruments.

## **2. Attainment of goals**

Explain the steps you took to achieve and evaluate the success of *each* project goal. Provide details regarding the tools and methods used to measure each goal and the extent to which, based on those measurements, each goal was met.

AMEP integrated program-level student learning outcome (SLO)—“*Demonstrate integrative learning in Black life, history and culture*”—and other SLOs from our new general education framework, approved by the College’s faculty in May 2017. AMEP curricular enhancements reached over 50 music majors and minors, over 200 general education students as well as all members of the Morehouse Glee Club during the grant period. The general education students were enrolled in one of six general education music courses at Morehouse and one general education music course at Spelman. The courses are:

- HMUS 111G Masterpieces of Music; Instructor: Aaron Carter-Ényì; 75 students (two sections in Spring 2019, one section Fall 2019)
- HMUS 111G Masterpieces of Music; Instructor: Robert Tanner; 25 students (one section in Fall 2019)
- HMUS 116G Oral Traditions in African-American Music; Instructor: Timothy Miller; 25 students (Fall 2019)
- HMUS 310 History of Jazz; Instructor: Jeff Ethridge; 25 students (Fall 2019)
- HMUS 310 History of Jazz; Instructor: Chad Hughes; 25 students (Fall 2019)
- HMUS 403G Survey of African-American Music; Instructor: David Morrow; 25 students (one section in Fall 2019)
- SMUS 121 Introduction to World Musics; Instructor: Aaron Carter-Ényì; 60 students (one section in Spring 2019, one section in Fall 2019)

“H” indicates Morehouse courses that are also open to Spelman and Clark Atlanta students, “S” indicates Spelman courses that are open to Morehouse and Clark students and “G” indicates a general education designation. With ACS support, we developed a coordinated curriculum which pools resources to have a greater impact in both our major and across general education courses. We expanded the faculty learning community to music full-time faculty and offered a workshop on diversity and inclusion in the undergraduate music classroom at the Society for Music Theory Annual Meeting in Columbus, OH in Nov. 2019. This was facilitated eight music majors (five from Morehouse and three from Spelman).

## Goals

1. Redesign selected existing courses to achieve specific student learning outcomes through AMEP pedagogical components so that the courses may satisfy new general education requirements
  - a. Steps: general education courses added one or more of the following SLOs through an AMEP course enhancement
    - (1) *Demonstrate integrative learning in Black life, history and culture*
    - (2) *Critique various modes of human creative expression*
    - (3) *Practice global citizenship (Understand diverse communities, cultures, and nations, including the impact and contributions of other people)*
    - (4) *Engage identity and equity—including race and gender, sexuality belief systems and religion; nationality; class and others—both in self and in others*
    - (5) *Demonstrate breadth and integration of learning across disciplines including a capacity to continue to learn technologies, tools and contemporary techniques for inquiry and analysis*
  - b. the revised syllabi will be evaluated by the campus curriculum committee

2. Propose a new First-Year Experience course based on AMEP pedagogical components
  - a. Steps: In addition to enhancing existing courses with AMEP, during the grant period, we developed a proposal for a new course, “Africana Music, Technology and the World”. Currently, Morehouse does not have a course that focuses on non-western music. The course proposal has been drafted and aligns with several of the student learning outcomes emphasized in the new general education curriculum.
  - b. Result: Proposal was drafted and approved at the departmental level, however, due to academic restructuring, the process must be restarted (see Lessons Learned section)
  
3. Disseminate AMEP multisensory learning within the institution through a Faculty Learning Community, through four sets of peer-learning partners of a core faculty member and another Humanities/Social Science faculty member
  - a. Challenges: In Spring 2019, near the beginning of the grant, music and other arts programs were moved out of the Division of Humanities and Social Sciences. The restructuring during summer was a very busy and stressful time and thus it was difficult to develop an interdisciplinary Faculty Learning Community.
  - b. Steps: We instead enlisted all full-time faculty in music to engage in the faculty learning community and implement AMEP course enhancements.
  - c. Result: We expanded instrument making activities to all general education courses offered by full-time faculty reaching over 200 students.
  - d. Evaluation: Surveys were collected at workshops for general education students, see attached
  
4. Disseminate AMEP multisensory learning outside the institution through an Africana instrument-making workshop at the Society for Music Theory National Conference in Nov. 2019
  - a. Steps:
    - Eight (8) Music majors from Morehouse and Spelman were trained to lead the workshop at SMT
  - b. Evaluation:
    - Workshop was recorded and livestreamed
    - Committee on Race and Ethnicity held a meeting in which the workshop was evaluated
    - Registration lists of participants (both pre-registered and walk-ins) have been compiled will be sent a follow-up survey
    - Patricia Hall (University of Michigan, President of SMT) wrote to the Provosts of Morehouse and Spelman and also will do a write-up in the SMT Newsletter
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### **3. Impact of project**

#### **Spring Recital**

- Date: April 17, 2019
- Location: Ray Charles Performing Arts Center

- Description: Premiere of Yoruba language composition by Morehouse College Glee Club  
<https://www.youtube.com/watch?v=7I1AEsCZMR0>

### **Weekly workshops for Morehouse and Spelman students**

- Date: August through October, 2019
- Location: Spelman Innovation Lab
- Description: General education students use laser cutting/engraving machines to make materials and learn to assemble instruments through knowledge transfer from student facilitators (trained music majors)

### **Society for Music Theory Special Session on Diversity**

- Date: November 8, 2019
- Location: Convention Center, Columbus, Ohio
- Description: a workshop for faculty and graduate students
- 8 students (5 Morehouse and 3 Spelman) each instructed a group of participants in kalimba making (see picture below)
- 70 faculty and graduate student participants (67 identified in attached registration list)
- ~50 conference attendees observing



*Spelman music major Ariel Alvarado (left) instructing a group of faculty and grad students in making kalimbas*

### **Africana Music Experience**

- Date: November 19, 2019
- Ray Charles Performing Arts Center, Morehouse College, Atlanta, Georgia
- Description: A public concert
- ~100 Morehouse and Spelman students and faculty attendees
- ~300 External community members
- 120 Student performers (Morehouse Glee Club, General Education students, Morehouse Afro Pop)
- 6 guest musicians from Atlanta, New York, Ghana and Nigeria



*Africana Music Experience: (left and right video stills) General education students playing instruments they made; (center video still) Morehouse Glee Club and Afro Pop Ensemble and guest artists all performing “Lithisikiya”, an anti-apartheid song in three indigenous languages of South Africa: Xhosa, Zulu and Sotho.*

#### **4. Consortial (ACS-wide) value of the project**

Because the Morehouse Makerspace was relocating in 2019, we used Spelman Innovation Lab, so there was consortial collaboration.

Materials for instrument making are available on the Society for Music Theory’s Committee on Race and Ethnicity (these may also be posted to the ACS website without the SMT logo).

<http://diversity.societymusictheory.org/conference/>

We have already received notice that faculty in North Carolina and Louisiana are using these materials and we would like to work specifically with other ACS schools to implement their own version of the program.

#### **5. Lessons Learned**

Many of the challenges the program faced related to a sudden change in the academic structure of the college. In Spring 2019, it was announced that departments would be dissolved, and instead of three divisions, we would have seven divisions. As a result, Morehouse’s Department of Music became an Academic Program with the Division of Creative and Performing Arts. This posed challenges to two of our goals, (1) submitting a new course proposal and having it reviewed within the grant period, and, (2) engaging faculty in the humanities and social sciences in our faculty learning community. For much of the period of the grant, the status of the Africana Studies program was unclear.

#### **6. Next Steps**

The best suggestion for ensuring sustainability was made from the proposal reviewers, who stated that students should pay for the materials for their instruments. In Spring 2019, we found students were very willing to do so and even some wanted to purchase materials for additional instruments. In Fall 2019, as we were introducing instrument-making to several new courses, Morehouse’s Title III office provided materials to make the implementation simpler, but in the future, these courses may return to requiring students to purchase their instrument-making materials. As Spelman and Morehouse have makerspaces that are available for student and faculty use and these spaces are funded adequately and independently from our program, this major component of the program is highly sustainable.

The availability of funding for guest scholars and musicians is likely to vary, but we are very committed to continuing the faculty-led course enhancements (particularly making) and the musical composition commission in an African language for the Glee Club.