Movement, Music, and Resistance: Perspectives from South Africa and the U.S.

These teaching lessons were inspired by the experience of the Fulbright-Hays Group Project Abroad (GPA) Program to South Africa. The assignments can be used in courses exploring global music and dance, teacher education, and physical education. The course on body parts can also be used as part of anatomy courses to infuse a variety of foreign languages.

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Freedom Songs: Melodies of Resistance

Description: The purpose of this assignment is to create a playlist of songs that are used as themes of resistance against injustices. The selected songs must be from artists in South Africa and The United States.

Course objective alignment: Present information and dancing techniques of varying cultures and countries.

Alignment: This assignment will **improve my students' knowledge of African cultural perspectives** by introducing them to a history of coal mine resistance in South Africa. Those historical events will be juxtaposed to the fight for equality that led to the March on Washington in the U.S. The module will allow students to compare, contrast, and contextualize global struggles for freedom. Additionally, there are two assignments that require critical analysis of music in both countries. Students will listen to *Living for the City* and *Stimela* to witness artistry as a lens to injustice. These activities will help students **develop social and cultural awareness that will help them engage in effective cross-cultural and cross-ethnic interactions to be better citizens in a culturally plural world**. Students will also **apply principles of liberation and social justice to address issues** by curating a playlist of South African and U.S. freedom songs that can promote motivation, transparency, and frameworks to dismantle the ravages of racial and social inequities. Each of the selected activities scaffolds students to a better understanding of global resistance movements, borderless music, and culture.

Instructions:

1) Background: "Living for the City" by Stevie Wonder is a song that explores the harsh realities of life for a young Black man in the United States, highlighting themes of poverty, racism, and the challenges of navigating the criminal justice system. "Stimela (The Coal Train)" by Hugh Masekela is a powerful song that depicts the harsh realities of the migrant labor system in South Africa during apartheid. **Task**: Listen to each song twice, once without reading the lyrics and once while following along with the lyrics. On your second listen, make notes of "ah ha"/similar elements of each song.
    a. Living for the City: https://www.youtube.com/watch?v=ghLWjyOOLno&list=RDghLWjyOOLno&start_radio=1
    b. Stimela (The Coal Train): https://www.youtube.com/watch?v=lXY2TgDdcQ8&list=RDlXY2TgDdcQ8&start_radio=1
    c. Living for the City lyrics: https://genius.com/Stevie-wonder-living-for-the-city-lyrics
    d. Stimela (The Coal Train) lyrics: https://genius.com/Hugh-masekela-stimela-the-coal-train-lyrics
2) Background: The fight for freedom, fair wages, equity, and humanity is not limited by border or ocean. The injustices faced by people of the Africa Diaspora are ubiquitous. In South

Africa the fight for fair wages in the coal mines was perpetually discounted and disregard because of race, more specifically, Blackness. In the United States, African Americans were treated as second-class citizens—fair pay was unimaginable. However, you will find that acceptance of these policies was not acquiesced. Please read *Black Workers' Resistance on the Mines* and The March on Wahington Movement to familiarize yourself with global resistance to injustice.

Exercises (**Contextual Reading**):

a. Black Workers Resistance on the Mines: https://www.sahistory.org.za/sites/default/files/archive-files3/Chapter%2016.pdf
b. The March on Washington Movement, the Fair Employment Practices Committee, and the Long Quest for Racial Justice: https://www.cambridge.org/core/journals/studies-in-american-political-development/article/march-on-washington-movement-the-fair-employment-practices-committee-and-the-long-quest-for-racial-justice/B8574E660BABFC1961B5F87B8249152E

3) Assignment (**Video Response**): After listening to the songs by Stevie Wonder and Hugh Masekela and reading the articles about the fights for justice in South Africa and the U.S., record a 2-to-3-minute video response sharing your thoughts about the similarities between the songs and articles in terms of elements about justice and inequitable treatment of Black South Africans and African Americans. Additionally, describe the musical elements that helped the artists express their passion about highlighting the pain experienced in the two worlds.
4) Assignment (**Freedom Songs playlist**): Develop a playlist of six songs that highlight injustices faced by people of the African Diaspora in South Africa and the U.S. Three of the songs must be from South African artists and 3 from U.S. artists. If you decide to add additional songs, there must be an equal number of songs from each country unless you find a collaborative song by both SA and U.S. artists. For each song, provide a 150-200 description of the song from your perspective. Discuss why you selected the song and describe the song's elements that address the struggle based on lyrics, sound, or soundbites within the song. Please be sure to provide a link to each song. There must be at least one song from each country that has been released within the last 10 years. Given that the struggles of freedom and justice persist (e.g., poverty, health disparities, education, fair wages, women's autonomy), so has the need for new artistry and artists to continue the message.
    a. Hint* South African Freedom Songs Playlist: https://music.youtube.com/watch?v=v3AlzEAxLHE&list=OLAK5uy_moI-38mK17Y904LnXVRS_1KVZ0pz-0nLs
    b. SA/U.S. collaboration- P.J. Morton and Soweto Spiritual Singers (Simunye-We are one): https://www.youtube.com/watch?v=phby08ZJD-w

Teaching Body Parts in isiZulu

Description: The purpose of this assignment is to demonstrate the inclusion of Zulu language by creating a video rhythmically teaching body parts.

Course objective: Present information and dancing techniques of varying cultures and countries.

This assignment aligns with the following Society for Health and Physical Education (SHAPE) America Standards:

Standard 2: Skill and Fitness Based Competence

Physical education teacher candidates are physically educated individuals with the knowledge and skills necessary to demonstrate competent movement performance and health-enhancing fitness as delineated in SHAPE America's K-12 Standards

Standard 4: Instructional Delivery and Management.

Physical education teacher candidates use effective communication and pedagogical skills and strategies to enhance student engagement and learning.

Standard 6: Professional Responsibility

Physical education candidates demonstrate behaviors essential to becoming effective professionals. They exhibit professional ethics and culturally competent practices; seek opportunities for continued professional development; and demonstrate knowledge of promotion/advocacy strategies for physical education and expanded physical activity opportunities that support the development of physically literate individuals.

Alignment: This assignment will **improve my students' knowledge of Zulu worldviews and African cultural perspectives** by introducing them to some of the foundational principles of the language and the people that use it. The assignment will allow students to practice the language to present as a teaching example for their future students. Using isiZulu language as the medium to teach body parts and practicing the language will expand their experience of an African language. Given that African languages are not widely offered as a language option at the secondary or tertiary levels in the U.S., this exposure to the language may encourage further exploration of isiZulu and South Africa.

Developing social and cultural participation skills and awareness is often derived from direct experiences or exposure through instructional materials in the case of classroom settings. The selected reading and videos will expose my students to Zulu culture directly. The selected videos briefly introduce Zulu history and demonstrate word pronunciation and provide an example of the expected assignment. My students' exposure to this information can position them to teach in a more culturally inclusive approach. In elementary physical education, music is an integral part of lesson implementation. Quite naturally, teachers will use songs and rhymes that have been historically used. By being exposed to isiZulu, future teachers will now be able to incorporate a

teaching approach that infuses new cultural music and additional language. Using isiZulu to count, discuss colors, and identify body parts as medium of teaching in physical education, coupled with English and Spanish can expand the skills, global perspectives, and cultural understanding of teachers and students.

Instructions for exercises and assignment:

1) Activity (**Zulu Video**): Watch the following video to familiarize yourself with the Zulu people of South Africa to acquire an understanding of their history, culture, and people.
    a. https://youtu.be/tnWAMbfavZQ
2) Activity (**Practicing isiZulu**): Review Lesson 1 in the Peace Corps South Africa An Introduction to Zulu Language document to familiarize yourself with pronouncing words in Zulu. Also review the Learn isiZulu Phonics video to hear an expert and practice the phonics of Zulu.
    a. Document link: https://files.peacecorps.gov/multimedia/audio/languagelessons/southafrica/ZA_isiZulu_Language_Lessons.pdf
    b. Video link: https://www.youtube.com/watch?v=K8mbMJ4S-RU
3) **Practice** the following Zulu words in a rhythmic pattern similar to the popular children's song *Head, Shoulders, Knees and Toes*:
    a. Ikhanda=Head
    b. Amahlombe=Shoulder
    c. Isifuba=Chest
    d. Lukhalo=Waist
    e. Amadolo=Knees
    f. Izinyawo=feet
4) Review and practice the isiZulu Body parts song based on the video.
    a. https://www.youtube.com/watch?v=loe6FO4Zdgs
5) Assignment (**Teaching Video**): Recreate the isiZulu Body Parts video. You must record yourself pointing to the body parts while speaking the language. Please ensure that you speak loudly to rhythmically highlight the body parts with the words, and present with enthusiasm. Upload the video to the assignment portal.

Appendix A: Peace Corps Zulu Language Lesson 1

Peace Corps South Africa
An Introduction to Zulu Language:

The language isiZulu is widely spoken in all over South Africa. It is one of the Nguni languages, related to Xhosa, SiSwati and Ndebele. The Nguni language structure is based on a system of noun classes and a system of concords. In order to help those who are willing to learn Nguni language, lessons have been prepared; and the following lessons are specifically based on Zulu language. In Zulu all words end in a vowel {**a, e, i, o, u**} and a word written or spoken as e.g. ***umfaan*** is incorrect it should be ***umfana***.

LESSON 1: A GUIDE TO PRONUNCIATION:

Zulu employs European alphabets. Some of the sounds of Zulu, however, cannot be catered for by alphabet, and another unusual feature is the use of clicks of which there are three in Zulu. Whereas in English some letters may have differing pronunciations, e.g. the letter '***a***' in the words: man, may, mar the Zulu pronunciations, which are itemized below, are generally constant.

Vowels

A as in 'far' Examples: vala {shut} lala {sleep} umfana {boy}
E as in 'wet' Examples: geza {wash} sebenza {work} yebo {yes}
I as in 'inn' Examples: biza {call} siza {help} ngi {I, me} fika {arrive}
O as in 'ore' {never as in 'hope' as often mistakenly pronounced by White}
Examples: bona {see} izolo {yesterday} into {thing}
U as in 'full' Examples: vula {open} funa {want} umuntu {person}

Semi-vowels

y is pronounced as in English word "yeast" e.g. uyise {his/her father}
w is pronounced as in the English word "well" e.g. amawele {twins}

Consonants

b this is soft "***b***" sound pronounced with bilabial implosion, e.g. ubaba {my / our father}; bala {count}
bh this is hard "***b***" sound pronounced as in the English word "bed". This is bilabial explosive sound e.g. bhala {write}; ibhala {a barrow}.
c this is a click sound.it is a sound sometimes made in English to express exasperation . The sound is made by pressing the tip of the tongue against the forepart of the upper mouth, and then withdrawing it, e.g. cela {ask} ceba {to inform against}.
ch this is the "***e***" sound aspirated, e.g. chela {sprinkle with water}: ichibi {pond}
d this is pronounced as in the English "dark," e.g idada {duck}; deka {lay the table}.
dl this is a fully voiced sound. It is a merging of the normal English "d" and "l" sounds, e.g. dlala {play}.
f is pronounced as in the English word "fair," e.g. faka {put in}. funa {want}
g is pronounced as in the English words "golf" "gather".It is never given the "***g***" sound as in the word "gentle," e.g. goba {bend}: igama {name/word}.
gc this is a voiced combination of the "***g***" and "***c***" sounds, e.g. gcaba {vaccinate}.
gq this is voiced combination of the "***g***" sound and the click sound "***q***" e.g. gqiba {bury}
gx this is voiced combination of the "***g***" sound and the click sound "***x***" e.g. gxagxaza {leak very much}
h in some words this is pronounced as in English word "hand" and in others as in the Afrikaans word "hand".{The double "***h***" for the second "***h***" sound is no longer used},e.g. hamba {go}; ihhashi {horse}.
hl it has no equivalent in English e.g. hlaba {stab}, hlala {sit}
j this is pronounced as in the English word "jig," e.g. jika {make a turn }
k this is pronounced as in the English word "scheme" e.g. ikati {cat}.
In many Zulu words "***k***" represents softer sound than this,something between *a* "***k***"and a "***g***", e.g. ukuma {to stand} uThukela {Thukela river}.
kh this is an aspirated sound. It is pronounced rather like the "***c***" in the English word "comb," e.g. ukhezo {spoon}.
kl this is often found to be the more difficult sound to pronounce. It is the type of tearing sound made towards the back of the throat, klaya {cut into strips}
l is pronounced as in the English word "land" e.g. lamba {be hungry}.
m is pronounced as in the English word "man," e.g. umama {my/our mother}
n is pronounced as in the English word "nine" e.g. nuka {smell}
nc this is a nasalized sound. It is a combination of the "***n***" sound and the "***c***" click sound e.g. ncika {lean against}

ng this is pronounced as in the English word "linger," e.g. amanga {falsehood}
ngc this is a voiced nasal sound, e.g ingcindezi {hardship}
ngq this is a voiced nasal sound, e.g ungqi {full stop}
ngx this is also a voiced nasal sound, ngxama {be angry}
nq this is a nasalized form of the "***q***" click sound, inqama {ram}.
nx this is a nasalized form of the "***x***" click sound, inxeba {wound}
p this is pronounced as in the English word "speech" , e.g ipiki {a pick}.
ph this is the aspirated form the "***p***" sound. It is never pronounced as in the English word "phone," e.g. phaka {dish out food}.
q this is a click sound. In order to sound this press the front part of the tongue against the upper part of the mouth, and then release the tongue sharply, e.g. qamba {make up}.
qh this represents the aspirated form of this click, e.g. qhamuka {appear}.
r the "***r***" as pronounced in English words does not occur in Zulu. It is now found in a number of imported words, e.g. irayisi {rice}.
s this is pronounced as in the English word "silk". It is never given the "***z***" sound as in "hose", e.g. sika {cut}.
sh this is pronounced as in English word "should", e.g. shuka {rub together}.
t is pronounced as in the English word "tort", e.g. totoba {walk with a halting gait}.
th this is an aspirated form of the "***t***" sound. It is never pronounced as in the word "this", e.g. thoba {foment}.
tsh this is pronounced as in the English word "cheek", although the Zulu sound is more ejective; e.g. tshinga {throw away}.
v is pronounced as in the English word "valour", e.g. vala {close}.
x this is the sound sometimes made to indicate exasperation, or to urge a horse on to greater speed, e.g. ixoxo {frog}.
xh this is the aspirated form of the "***x***" click sound e.g. xhuma {join together}.
z this is pronounced as in the English word "zink", e.g. ziba {pretend}.

LESSON 2: GREETINGS:

Pl.= plural sing. = singular

Good morning / day / evening sir.	Pl.=Sanibonani / sing=sawubona
Good morning / day / evening madam.	Sanibonani / Sawubona mama.
How are you? singular	Unjani?
I am fine and how are you?	Ngiyaphila, wena unjani?
I am well.	Ngiyaphila
Good day ladies and gentlemen.	Sanibonani madoda namakhosikazi
Good day madam.	Sanibonani / sawubona nkosikazi
How are you? (plural).	Ninjani ?
We are well and how are you?	Sisaphila nina ninjani?
I am well.	Ngiyaphila
Thank you.	Ngiyabonga
Good day sir.	Sawubona mnumzane noma baba
Good day madam.	Sawubona nkosikazi noma mama
How are you?	Ninjani?
I am fine and how are you?	Ngiyaphila wena unjani?