

Reframing Islam through Sufi Art in Senegal

Overview

Students will explore Sufism in Senegal through an examination of music, visual art, and fashion. With the use of close reading strategies, focused Cornell Note-Taking, personal reflection, and discussion, students will analyze how Sufi art in Senegal enhances or complements their previous knowledge of Islam.

Grade

8

Subject

AVID

Essential Standards

- 8-COMM.A.9: Promote scholarly discourse in tutorials, Socratic Seminars, and Philosophical Chairs.
- 8-INQ (Inquiry): A (Costa's Levels of Thinking).1: Recognize and create questions based on Costa's Levels of Thinking and/or Bloom's Taxonomy.
- 8-INQ.C (Socratic Seminar and Philosophical Chairs).1: Actively participate and evaluate the process of Philosophical Chairs and/or Socratic Seminar, focusing on strategies for continuous improvement.
- 8-INQ.C.2: Reference text, citing location to support claims and questions.
- 8-INQ.C.3: Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation in a Socratic Seminar or Philosophical Chairs discussion.
- 8-COLL (Collaboration).1: Continue to foster trust building skills by working with classmates.
- 8-COLL.2: Refine inquiry, listening, and oral communication skills through a variety of activities including tutorials, presentations, Socratic Seminars and Philosophical Chairs.
- 8-REA.B (Textual Analysis).2: Read and discuss various examples of text, including, but not limited to, articles from fiction and non-fiction.
- 8-REA.B.4: Use multiple reading strategies to build background knowledge of unfamiliar texts.
- 8-REA.B.6: Utilize strategies to identify an author's purpose and reading for a specific purpose.

Essential Questions

- How can finding common ground with Muslims improve global relationships?
- How can learning about Islamic art in Senegal help me develop global connections and complement what I already know about Islam?
- How do Senegalese Sufis use art to celebrate and show reverence to Islam?

Materials

- Computer access for teacher, projector, and speakers
- Alpha-Boxes (attached)
- "Reporting on Islam" poll (attached)
- Article: Hate Crimes in US Rising, Particularly in Big Cities (attached)
- Marking the Text resource from AVID Weekly:
<https://www.sps186.org/downloads/blurbs/23663/Marking%20The%20Text.pdf>

- Cornell Notes Example:
<http://www.cnusd.k12.ca.us/cms/lib/CA01001152/Centricity/Domain/2740/Cornell%20notes%20picture.png>
- 4-minute video: "What is Islam?": <https://www.youtube.com/watch?v=mv2I9ROwwEs>
- Sample Question Stems Based on Revised Bloom's Taxonomy (attached)
- New World Encyclopedia Entry: Sufism (attached)
- Station materials (attached)
 - a. Visual Art
 - b. Fashion
 - c. Music
- Computer or laptop at each station (at least three) for student use.
- AVID Socratic Seminar Options, Rules of Engagement, and Rubric, available at <http://www.fayette.k12.in.us/Portals/Donna/Sauceda/AVID%20Socratic%20Seminar.pdf>
- Socratic Seminar Debrief/Reflection sheet (attached)

Duration

4-5 days in class periods of 50 minutes.

Procedure

ABC Chart

1. Begin the lesson by passing out copies of the Alpha-Boxes handout to students. Instruct students to write down words and phrases related to Islam in their ABC chart. The first letter of the word or phrase dictates the box in which it is to be entered. Tell students that this is to gauge their prior knowledge on the subject, and that they should simply write down the first things that come to their minds. Tell students that it is OK if they cannot fill in a word for each letter. After three minutes, have the students compare with a partner. Then, share out with entire class. The teacher should record words and phrases on a class master chart that is big enough for all students to see.

Read Aloud and Text-Marking Activity

2. Ask students to quietly write on the following essential question: How can finding common ground with Muslims improve global relationships?
3. Project the "Reporting on Islam" poll results (attached). Tell students that while about one in five people practice Islam internationally, about 60% of Americans say they know little or nothing about Islam's practices.
4. Pass out the article, "Hate Crimes in US Rising, Particularly in Big Cities" (attached), and inform students that you will be leading a read-aloud. Instruct students to listen to you read the article aloud with their pencils down the first time around in order to absorb the text. After the reading, explain to the students that they will now read the article individually to summarize the author's main points. Project [Marking the Text](#) (pg. 2) and explain steps to marking the text. Model the marking on your own article text for the first couple paragraphs.
5. Instruct students to mark their own articles. After students have marked the text, instruct them to look at their markings and summarize the author's main points for each section of text. Tell students that their summaries should: 1) State what the paragraph is about; 2) Describe what the author is doing; 3) Account for key terms and/or ideas.

6. As a class, discuss the following. At the end of the activity, have students add any new, relevant information to their ABC chart.
 - What is a hate crime?
 - Which communities have seen an increase in hate crimes?
 - What should the role of elected officials be in responding to hate crimes?

Learning about Islam: Cornell Note-Taking

7. Explain to students that becoming educated on a topic helps build empathy and compassion, and leads to intelligent discourse. Inform students they will be learning about the fundamentals of Islam in a brief video. Pass out Cornell Notes template to students. Show students an example of Cornell Notes and review the structure and expectations for note-taking:
<http://www.cnusd.k12.ca.us/cms/lib/CA01001152/Centricity/Domain/2740/Cornell%20notes%20picture.png>.
8. Tell students to outline a Cornell Note template in their notebook. Tell students that they will be taking Cornell Notes on the main points of Islam as they view a video about Islam. Students should fill in the header with their name, date, class period, and topic and objective of lesson (Topic: Fundamentals of Islam, Essential Question: How can finding common ground with Muslims improve global relationships?). Play the 4-minute video “What is Islam?” (<https://www.youtube.com/watch?v=mv2I9ROwwEs>), and remind students to take Cornell Notes during the video. If you have a Discovery Ed account, you might play [Faith in Islam](#) instead.
9. At the end of the video, have students pair up to compare notes and organize notes into main points. Once notes have been edited and organized, pairs should use Sample Question Stems Based on Revised Bloom’s Taxonomy (attached) to come up with three questions that could be answered by the notes taken during the video. Individually, they should write a summary of their learning for the day.

Sufism 101

10. Revisit the ABC chart. Students should fill out words and phrases they have learned about Islam from the video and note-taking. The teacher will record entries on class ABC chart as well. Students should be instructed to continue using this chart as they work through the rest of the lesson. Tell students that they will be learning about Sufism, the mystical tradition of Islam. Sufis aim to become close to God and experience divine love through devotional practices like chanting, meditation, and dance. Tell students that Sufis can also be associated with Shi’a Islam, Sunni Islam, or a combination of multiple traditions.
11. Select excerpts from the New World Encyclopedia entry on Sufism (attached) and either disperse as a jigsaw to small groups or post sections around room so students can read and record information about Sufism on their ABC chart. After students read for 15 minutes, come back together as a whole group to discuss what individual students learned about Sufism. Record findings on master ABC chart. Discuss:
 - What is asceticism? What kinds of practices or lifestyles do ascetics follow? Why these practices?
 - How did Sufism interact with local traditions such as Zoroastrianism or Buddhism?
 - Where do Sufis live today?
 - The article references both male and female Muslim spiritual leaders. Does this surprise you? Explain.
 - What devotional practices to Sufis use to become close to God?
 - Do all Muslims have positive attitudes towards Sufism? What arguments do some people have against Sufism?
12. Divide students into three groups to read articles/view videos to learn about Sufism through stations that explore art in Senegal: Music, Visual Art, and Fashion. In each group, students will have an article to read

and summarize, as well as a visual or video to analyze. Pass out copies of the Cornell Note template and Reflection worksheet for each station (attached). Place station materials and handouts around the room. Make sure that students have access to a laptop or computer for each station. Tell students to take Cornell Notes on the different articles and examples of art. Every 20 minutes, tell students to shift stations. After students have visited all three stations, time a final 20 minute segment to allow students to confer with a partner, compare Cornell Notes, and summarize their Cornell Notes in preparation for the Socratic Seminar.

Socratic Seminar

13. To conclude the unit, students will participate in a Socratic Seminar. Teacher can decide the setup of the Socratic Seminar per the [AVID Socratic Seminar Options, Rules of Engagement, and Rubric](#) options. Through this type of discussion, students practice how to listen to one another, make meaning, and find common ground while participating in a conversation. Students will need to bring their completed Sufi stations Cornell Notes and ABC charts to the Seminar.
14. Make sure to go over the rules that will structure your Socratic Seminar, and pass out the reflection sheet (attached). One goal of seminars is to understand the ideas and thoughts of others through asking questions and listening to answers. This means that seminar participants must practice how to agree and disagree. Participants must be able to disagree without being disagreeable. In order to do so, the participants can use the suggested ways of responding on their reflection sheet as a way of framing their thoughts before they speak. Tell students that speaking and responding in a calm and collaborative manner is essential to good discussion and dialogue. Begin the Seminar by using Essential questions from the lesson:
 - How can learning about Islamic art in Senegal help me develop global connections and complement what I already know about Islam?
 - How do Senegalese Sufis use art to celebrate and show reverence to Islam?
15. At the end of the seminar, have students independently complete the Socratic Seminar reflection sheet. Reflecting on the seminar process helps students improve their ability to participate in future discussions. Students will submit reflection sheet, ABC chart, and Cornell Notes for final grade.

Alpha-Boxes

Directions: Think of any words or phrases associated with the topic of **Islam**. Record the words in the boxes below. Make sure the letter of the box matches the first letter of each word or phrase. For example, the *Quran* is the central religious text of Islam, so it would go in the box labeled “Q”.

A	B	C	D
E	F	G	H
I	J	K	L
M	N	O	P
Q Quran	R	S	T
U	V	W, X	Y, Z



INTERNATIONAL PREVALENCE



One in five people practice Islam internationally, according to a Pew Research Center survey.

AMERICAN UNDERSTANDING

Only about half of Americans are able to correctly identify the Quran and Ramadan as associated with Islam.

“

There is far more misunderstanding of Islam than there is, I think, of the other religions of the world. So many things are said of it by those who do not belong to that faith.

ANNIE BESANT

AMERICAN PERCEPTIONS



Roughly 60 percent of Americans say they know little or nothing about Islam's practices, and often, what they do know is actually incorrect, according to a 2007 Pew Research Center survey.



A third of Americans have a favorable perception of Islam, 36 percent have an unfavorable perception and 31 percent don't know what they think, a 2013 article by the Barna Group found.



About a third of Americans say the media are the biggest influence on their perception of Muslims.

Graphic design by T.J. Thomson © 2014 Religion News Service

Source: <http://b48en3jzcp63fynb1fzfze11go.wpengine.netdna-cdn.com/wp-content/uploads/2012/05/Islam-Reporting-Guide-Infographic-1024x785.png>

This lesson was created by Jessie Grinnell as part of the Global Islam and the Arts Teacher Fellows program. For more information about the program, please visit ncmideast.org.

Hate Crimes in US Rising, Particularly in Big Cities

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Masood Farivar



Tom Garing cleans up racist graffiti painted on the side of a mosque in what officials are calling an apparent hate crime, Feb. 1, 2017, in Roseville, Calif. The Tarbiya Institute was spray-painted with a dozen obscene and racist slurs.

WASHINGTON —

Hate crimes, including attacks against American Jews and Muslims, spiked in several key U.S. cities in 2016, underscoring an upsurge that started during the presidential campaign and has continued unabated, according to data collected by researchers at California State University, San Bernardino.

Previously unpublished data by the university's [Center for the Study of Hate and Extremism](#) show that hate crimes in at least six major urban centers, including New York City, Chicago and Columbus, Ohio, registered double-digit increases last year.

Among them:

- New York City notched an uptick of 24 percent in hate crimes, the highest in over a decade.
- New York state had an increase of 20 percent.
- Chicago saw a rise of 24 percent, the highest since at least 2010.
- Cincinnati, Ohio, saw hate crimes jump by 38 percent.
- Columbus, Ohio, reported an increase of nearly 10 percent.

- Montgomery County in Maryland, adjacent to the nation's capital, had an increase of more than 42 percent.
- Seattle, Washington, registered an increase of 6 percent in malicious harassment.

While this is preliminary data, based on information provided by state and local law enforcement and government agencies, the findings represent an initial glimpse into trends in hate crimes in 2016.



Trump supporter Bob, who declined to give his last name, volunteers his time and prepares the base of a damaged headstone, Feb. 28, 2017, in Philadelphia. Scores of volunteers are expected to help in an organized effort to clean up and restore the Jewish cemetery where vandals damaged hundreds of headstones.

Hate crimes

The Federal Bureau of Investigations defines a hate crime as a “criminal offense against a person or property motivated in whole or in part by an offender’s bias against a race, religion, disability, sexual orientation, ethnicity, gender or gender identity.”

The FBI’s most recent hate crime report, the full report, issued last November, showed an increase of 7 percent in hate crimes in 2015, with incidents targeting Muslim-Americans jumping 67 percent.

Brian Levin, a criminologist who heads the Center for the Study of Hate and Extremism, said it remains to be seen whether the surge he's seen in these seven U.S. areas will be reflected in overall national trends.

The seven jurisdictions “do have a decent population and a statistically relevant number of cases where we can at least draw some preliminary conclusions about an overall trend,” Levin said. “But a lot of this is not only related to things that are going on nationally, but also locally in each jurisdiction.”

The uptick has continued into this year in several regions, partly reflecting a recent wave of bomb threats against Jewish community centers and schools and phoned-in threats against mosques and Muslims.

Many crimes go unreported

In New York City, there were 100 hate crimes from January 1 through March 5 of this year, compared with 47 during the same period last year, according to Levin's data. Anti-Semitic hate crimes in New York City jumped 189 percent, from 19 during the first two months of 2016 to 55 this year.

In Chicago, the police department tallied 22 hate crimes in the three months following November's election, including 13 during the first five weeks of 2017 — more than triple the number recorded in the first five weeks of last year.

Betsy Shuman-Moore, director of fair housing and hate crimes projects for the [Chicago Lawyers' Committee for Civil Rights Under Law](#), said hate crimes in Chicago, as in many other cities, often go unreported, either because victims are unacquainted with hate crime laws or are too fearful to report them.

“It is a very underreported crime,” Shuman-Moore said.

The [Southern Poverty Law Center](#), a group based in Montgomery, Alabama, that is well-known for its tracking of hate crimes, tallied 1,372 reported incidents of hate, harassment or intimidation during the three months following the presidential election.

Rise in anti-Islam groups

“Based on everything we look at, it seems hate crimes are growing,” said Ryan Lenz, a senior investigative reporter for the center.

The number of hate groups in the United States rose to 917 in 2016 from 892 in 2015, the center reported last month. The most dramatic increase was in the number of anti-Muslim hate groups, which jumped to 101 in 2016 from 34 in 2015.

The driving force behind the surge in hate crimes is manifold. While recent terrorist attacks and acerbic political rhetoric have been blamed for encouraging violence against Muslims, Lenz said anti-Semitism is being fueled by the rise of white-nationalist sentiment during the presidential campaign.

“You can’t look at this rise in hate crimes without considering the political climate in which we live, and which has taken an extremist ideology into the mainstream of our political machine,” he added.

Presidential condemnation

In his [joint address to Congress](#) on February 28, President Donald Trump condemned recent attacks against American Jews and Indians, saying “we are a country that stands united in condemning hate and evil in all its forms.”

Meanwhile, every U.S. senator has signed a letter to the FBI, the Department of Justice and the Department of Homeland Security, asking this week for more federal help for Jewish centers and schools dealing with numerous bomb threats.

Shuman-Moore, of the Chicago Lawyers’ Committee, said her organization has been in contact with officials from the Department of Justice and the Department of Homeland Security, “and they’ve shown their commitment to fighting hate crime.”

However, she said, “It’s very important that the president make a really strong statement against hate crime.”

Source: <https://www.voanews.com/a/us-hate-crimes-rising-particularly-in-big-cities/3756604.html>

Sample Question Stems Based on Revised Bloom's Taxonomy

Remember	Understand	Apply
<p>Who?</p> <p>Where?</p> <p>Which one?</p> <p>What?</p> <p>How?</p> <p>Why?</p> <p>How much?</p> <p>How many?</p> <p>When?</p> <p>What does it mean?</p> <p>What happened after?</p> <p>What is the best one?</p> <p>Can you name all the ...?</p> <p>Who spoke to ...?</p> <p>Which is true or false?</p>	<p>What does this mean?</p> <p>Which are the facts?</p> <p>State in your own words.</p> <p>Is this the same as ...?</p> <p>Give an example.</p> <p>Select the best definition.</p> <p>Condense this paragraph.</p> <p>What would happen if ...?</p> <p>Explain why . . .</p> <p>What expectations are there?</p> <p>Read the graph (table).</p> <p>What are they saying?</p> <p>This represents . . .</p> <p>What seems to be ...?</p> <p>Is it valid that ...?</p> <p>What seems likely?</p> <p>Show in a graph, table.</p> <p>Which statements support ...?</p> <p>What restrictions would you add?</p> <p>Outline . . .</p> <p>What could have happened next?</p> <p>Can you clarify. . . ?</p> <p>Can you illustrate . . . ?</p> <p>Does everyone think in the way that ... does?</p>	<p>Predict what would happen if ...</p> <p>Choose the best statements that apply.</p> <p>Judge the effects of ...</p> <p>What would result ...?</p> <p>Tell what would happen if ...</p> <p>Tell how, when, where, why.</p> <p>Tell how much change there would be if ...</p> <p>Identify the results of ...</p> <p>Write in your own words ...</p> <p>How would you explain ...?</p> <p>Write a brief outline ...</p> <p>What do you think could have happened next?</p> <p>Who do you think...?</p> <p>What was the main idea ...?</p> <p>Clarify why ...</p> <p>Illustrate the ...</p> <p>Does everyone act in the way that ... does?</p> <p>Draw a story map.</p> <p>Explain why a character acted in the way that he did.</p> <p>Do you know of another instance where ...?</p> <p>Can you group by characteristics such as ...?</p> <p>Which factors would you change if ...?</p> <p>What questions would you ask of ...?</p> <p>From the information given, can you develop a set of instructions about ...?</p>

Adapted from the following sources: Pohl, Michael. *Learning to Think, Thinking to Learn: Models and Strategies to Develop a Classroom Culture of Thinking*. Cheltenham, Vic.: Hawker Brownlow. 2000; Tarlington, Denise. "Bloom's Revised Taxonomy." Powerpoint; www.center.iupui.edu/ctl/idd/docs/Bloom_revised021.doc, February 8, 2006; [http://eprint.sdsu.edu/J03OJ/miles/Bloomtaxonomy\(revised\)1.htm](http://eprint.sdsu.edu/J03OJ/miles/Bloomtaxonomy(revised)1.htm)

Sample Question Stems Based on Revised Bloom's Taxonomy

Analyze	Evaluate	Create
<p>What is the function of ...?</p> <p>What's fact? Opinion?</p> <p>What assumptions ...?</p> <p>What statement is relevant?</p> <p>What motive is there?</p> <p>What conclusions?</p> <p>What does the author believe?</p> <p>What does the author assume?</p> <p>State the point of view of ...</p> <p>What ideas apply?</p> <p>What ideas justify the conclusion?</p> <p>What's the relationship between?</p> <p>The least essential statements are ...</p> <p>What's the main idea? Theme?</p> <p>What literary form is used?</p> <p>What persuasive technique is used?</p> <p>Determine the point of view, bias, values, or intent underlying presented material.</p> <p>Which events could not have happened?</p> <p>If ... happened, what might the ending have been?</p> <p>How is ... similar to ...?</p> <p>What do you see as other possible outcomes?</p> <p>Why did ... changes occur?</p> <p>Can you explain what must have happened when ...?</p> <p>What were some of the motives behind ...?</p> <p>What was the turning point?</p> <p>What are some of the problems of ...?</p> <p>Can you distinguish between ...?</p>	<p>What fallacies, consistencies, inconsistencies appear?</p> <p>Which is more important, moral, better, logical, valid, appropriate?</p> <p>Find the errors.</p> <p>Is there a better solution to ...?</p> <p>Judge the value of ...</p> <p>What do you think about ...?</p> <p>Can you defend your position about ...?</p> <p>Do you think ... is a good or bad thing?</p> <p>How would you have handled ...?</p> <p>What changes to ... would you recommend?</p> <p>Do you believe ...?</p> <p>How would you feel if ...?</p> <p>How effective are ...?</p> <p>What are the consequences of ...?</p> <p>What influence will ... have on our lives?</p> <p>What are the pros and cons of ...?</p> <p>Why is ... of value?</p> <p>What are the alternatives?</p> <p>Who will gain and who will lose?</p>	<p>Can you design a ... to ...?</p> <p>Can you see a possible solution to ...?</p> <p>If you had access to all resources, how would you deal with ...?</p> <p>Why don't you devise your own way to ...?</p> <p>What would happen if?</p> <p>How many ways can you ...?</p> <p>Can you create new and unusual uses for ...?</p> <p>Can you develop a proposal which would ...?</p> <p>How would you test ...?</p> <p>Propose an alternative.</p> <p>How else would you ...?</p> <p>State a rule.</p>

Adapted from the following sources: Pohl, Michael. *Learning to Think, Thinking to Learn: Models and Strategies to Develop a Classroom Culture of Thinking*. Cheltenham, Vic.: Hawker Brownlow. 2000; Tarlington, Denise. "Bloom's Revised Taxonomy." Powerpoint; www.center.iupui.edu/ctl/idd/docs/Bloom_revised021.doc, February 8, 2006; [http://eprntice.sdsu.edu/J03OJ/miles/Bloomtaxonomy\(revised\)1.htm](http://eprntice.sdsu.edu/J03OJ/miles/Bloomtaxonomy(revised)1.htm)

Sufism

Sufism (from Arabic (فوص), *Suf* meaning "wool") is a mystical tradition of [Islam](#) dedicated to experiencing Allah/[God](#) as the epitome of divine [Love](#). Sufis can be associated with [Shi'a Islam](#), [Sunni Islam](#), other currents of Islam, or a combination of multiple traditions. Emerging during the eighth century C.E. in the Middle East, though having earlier precedents, Sufism subsequently developed into several different orders known as *Tariqas*. The most famous of these orders is the Mevlevi tradition associated with the poet and mystic, [Jalal al-Din Muhammad Rumi](#).

Sufis believe that excessive rationalism blocks human understanding of God's immersive and loving nature. Consequently, they focus on directly experiencing God through ecstatic practice in order to efface the obstructing self. Sufis have endured persecution over the years due to their unconventional and controversial approach to Allah, which has been perceived by some to be blasphemous.

In recent times, the teachings of Sufism have spread to the West and Sufi writings have become best-selling works.



Whirling Dervishes perform near the Mevlevi Museum in Konya, Turkey.

Etymology

There are several possible etymologies for the word *Sufi* (ف, woleb detacidni era hcihw:وصت).

- The conventional view is that the term originates from *Suf* (فوص), the Arabic word for wool, referring to the simple cloaks that the early ascetics wore. However, not all Sufis wear cloaks or clothes of wool.
- Another possible etymology is that the root word of Sufi comes from the Arabic word *safa* (افص), meaning "purity." This approach places the emphasis of Sufism on purity of heart and soul.
- Another suggested origin is from "Ashab al-Suffa" ("Companions of the Veranda") or "Ahl al-Suffa" ("People of the Veranda"), who were a group of Muslims during the time of the Prophet Muhammad that spent much of their time on the veranda of the Prophet's mosque devoted to prayer.
- A final etymology, advanced by the tenth-century author Al-Biruni, is that the word *Sufiya* is linked with the Greek term for 'Wisdom' - 'Sophia.'

History

Origins

Sufism is said to have originated during the time of Prophet [Mohammad](#) (seventh century C.E.). Almost all traditional Sufi orders trace their "chains of transmission" back to the Prophet via his cousin and son-in-law [Ali ibn Abi Talib](#) (except the Naqshbandi order which traces its origin to caliph [Abu Bakr](#)). Each order believes that Sufi teachings were passed on from teacher to student through the centuries.

Some scholars argue that Sufism evolved from an interiorization of Islam, such as Louis Massignon who states: "It is from the Qur'an, constantly recited, meditated, and experienced, that Sufism proceeded, in its origin and its development." Sufism may also have emerged from the practice of Muslim [asceticism](#). People of ascetic temperaments were found throughout Muslim communities early in the history of Islam. These ascetics focused on introspection and maintained a strict control over their life and behavior. They followed a lifestyle of modesty, temperance, contentment and the denial of luxury. Their practices included fasting, wearing light clothing in the depths of winter, or withdrawing themselves from the world. Other theories have been suggested for the origins of Sufism, which link it to outside non-Muslim influences.

Development

If early Sufism arose out of the practice of asceticism—the turning away from worldly life to concentrate on prayer to Allah—then it likely resulted in being limited to a small number of devoted practitioners. However, by the middle of the ninth century, Sufi mysticism started to burgeon. One major figure and catalyst in its growth was the female mystic Rabiah al-Adawiyah (died 801), who emphasized the absolute love for Allah above everything else. The shift of Sufism from asceticism to divine love captured the attention of the masses and elites, and soon Sufism began to flourish in Baghdad spreading then to Persia, [Pakistan](#), [India](#), [North Africa](#), and Muslim Spain.

Figures such as Uwais al-Qarni, Harrm Bin Hian, Hasan Ul-Basri and Sayid Ibn Ul Mussib are regarded as the first mystics in Islam. Rabia was a female Sufi and known for her love and passion for God.

Golden Age

From 1200-1500 C.E., Sufism experienced an era of increased activity in various parts of the Islamic world. This period (especially the thirteenth century) is considered to be the "Golden Age" of Sufism. At this time, many of the major figures in the history of Sufism were alive and writing their monumental classics of Sufi literature and [poetry](#).

The Sufis dispersed throughout the Middle East, particularly in the areas previously under Byzantine influence and control. This period was characterized by the practice of an apprentice (*murid*) placing himself under the spiritual direction of a Master (shaykh or pir). Schools were developed, concerning themselves with the topics of mystical experience, education of the heart to rid itself of baser instincts, the love of God, and approaching God through progressive stages (*maqam*) and states (*haal*). The schools were formed by reformers who felt their core values and manners had disappeared in a society marked by material prosperity that they saw as eroding the spiritual life. Additionally, many Sufi brotherhoods (*turuq*) flourished with lodges and hospices that became places for practicing Sufis and other mystics to stay and retreat. One of the first Sufi orders was the Yasawi order, named after Khwajah Ahmed Yesevi in modern [Kazakhstan](#). Another order, called the Kubrawiya order, originated

in Central Asia. The most prominent Sufi master of this era is Abdul Qadir Jilani, the founder of the Qadiriyyah order in Iraq. Others included [Jalal al-Din Muhammad Rumi](#), founder of the Mevlevi order in Turkey, Sahabuddin Suharwardi in Asia minor, and Moinuddin Chishti in India.

As Sufism grew and as the Mongol empire expanded from Persia through Central Asia, Sufis absorbed ideas from local people who followed such ancient traditions as [Zoroastrianism](#), [Vedanta](#), [Gnosticism](#), Buddhism, or Shamanism. Thus Sufism came to bridge gaps between the Muslim population and rulers and the local people they ruled over.

Modern Period

In the modern period, Sufism has started to reemerge, and has tens of millions of followers in Central Asia, Southeast Asia, and West Africa; hundreds of millions more across the world follow Sufi ways.^[7]

In recent times, Sufism has spread to the West and the writings of Sufi masters and poets have become best-selling works. Additionally, there has been a growth of non-traditional Sufi movements in the West. Some examples are Universal Sufism movement, the Mevlevi Order of America, the Golden Sufi Center, the Sufi Foundation of America, and Sufism Reoriented.

Sufi Philosophy

Sufism as a whole is primarily concerned with direct personal experience, and as such may be compared to other forms of religious mysticism. Sufis make extensive use of parable, [allegory](#), and metaphor to express divine longing and mystical experience. The following allegory helps to explain the Sufi approach to God:

"There are three ways of knowing a thing. Take for instance a flame. One can be told of the flame, one can see the flame with his own eyes, and finally one can reach out and be burned by it. In this way, we Sufis seek to be burned by God."

Sufis understand the Prophet [Mohammed](#)'s saying, "God was, and nothing was Him" to mean that God's existence is supreme to all others. God alone possesses reality and provides the reality to everything else in the world (Chittick, 2000, p. 12). People who sense this special perception within themselves and who work to transcend ordinary human constraints can further develop their minds to "know" God (Hardin, 1973). The ninth-century mystic Nubian Dhu al-Nun al-Misri clearly expressed what was to become the backbone of Sufi philosophy by saying, "Let him direct his soul to the greatness of God, for then it will dissolve and become pure. Whoever regards the power of God, his own power goes away, for all souls are poor next to his awesomeness" (Melchert, 1996). His disciple, Al-Kharraz, (890 – 891 C.E.), was the first to speak of *f'ana* (annihilation) and *baqa* (remaining) to describe how Sufis sought to lose consciousness of their own self to properly live in full contemplation of the divine's existence (Melchert, 1996).

Building on these notions, Sufism developed several key doctrines including *Wahdat* (meaning "Unity"), which affirms the Oneness of Allah (*tawhid*), and *Tawakkal* (meaning "absolute trust in God"). The former doctrine is predicated on the belief that all phenomena are manifestations of a single reality called *Wujud* (being), or *al-Haq* (Truth, God). The essence of being/Truth/God is devoid of every form and quality, and hence unmanifested, yet it is inseparable from every form and phenomenon either material or spiritual. It is often understood to imply that every phenomenon is an

aspect of Truth and at the same time attribution of existence to it is false. The chief aim of all Sufis is to let go of all notions of duality, including the individual self and realize this divine unity. In this way, Sufis seek to directly connect with the divine. Junayd was among the first theorist of Sufism; he concerned himself with ‘fanaa’ and ‘baqaa’, the state of annihilating the self in the presence of the divine, accompanied by clarity concerning worldly phenomena.

Sufism and Love

The Sufis believe that the highest form of human love is the pure love for the Divine. Humans can achieve this love if they give themselves entirely to the Allah's will (Abdin, 2004). Sufis consider love for family, friends, material goods, or even Paradise all to be distractions from the love of God (Chittick, 2000). The heart of a believer should be so overflowing with God's love that there is no other room for any other emotion in it (Abdin, 2004). Affirming this sentiment, the great female Sufi Rabi'a Al Adawiyya said, “I love God: I have no time left in which to hate the devil.” (Abdin, 2004). Love allows the believer to seize the spiritual beauty of God that is present in all things, and therefore love God in all things and love all things through God (Abdin, 2004).

Sufis believe that love is a projection of the essence of [God](#) to the universe. The most famous and respected of the Sufi poets, Jalaludin Rumi, wrote extensively of love and the overwhelming joy of joining with the divine:

“What would happen, youth, if you became a lover like me –
Every day madness, every night weeping.
His image not out of your eyes for an instant –
Two hundred lights in your eyes from that face.
You would cut yourself off from your friends,
You would wash your hands of the world:
“I have detached myself from myself,
I have become totally Yours.
“When I mix with these people, I am water with oil,
Outwardly joined, inwardly separate.”
Leaving behind all selfish desires, you would become mad,
But not any madness a doctor could cure.
If for an instant the physicians tasted this heartache,
They would escape their chains and tear up their books.
Enough! Leave all this behind, seek a mine of sugar!
Become effaced in that sugar like milk in pastry.” (Chittick, 2000, p. 72)

Sufi Devotional Practices

Remembrance of Allah, or *dhikr*, forms the backbone of Sufi practices (Waines, 2003). Repeating the name of God is a form of *dhikr*, which is thought to be a direct manifestation of the divine on a human level. Additionally, [poetry](#), dancing and [music](#) are devotional tools used by Sufis to remind the seeker of God's presence. These practices were also used to heighten awareness and concentration of one's inner mind, and were a central part of Sufism from the early days.

Muraqaba

Muraqaba (Persian: Tamarkoz) is the word used by many Sufis when referring to the practice of

[meditation](#). The Arabic word literally means "to observe, guard or control one's thoughts and desires." In some Sufi orders, *muraqaba* may involve concentrating one's mind on the names of God, on a verse of the Qur'an, or on certain Arabic letters that have special significance.

Dhikr

Dhikr is the remembrance of God commanded in the Qur'an for all [Muslims](#). To engage in dhikr is to have awareness of God according to Islam. Dhikr as a devotional act includes the repetition of divine names, supplications and aphorisms from hadith literature, and sections of the Qur'an. More generally, any activity in which the Muslim maintains awareness of God is considered dhikr.

It is interesting to note that the practice of Muraqaba and Dhikr have very close resemblance with the practices of the Jewish mystics. Muraqaba is very similar to the Merkavah practice, which is one of the meditations used by Kabbalists to attain higher states of consciousness. Kabbalists also use a practice called Zakhor which in Hebrew literally means remembrance. Zakhor serves the same purpose in Kabbalah as Dhikr serves in Sufism. Another thing to notice here is that there is not only similarity in practice but also a strong similarity in the spelling and sounding of the words in Sufism and Kabbalah. This may imply that the Sufi mystical system has its origins in [Judaism](#) and its mystical tradition the [Kabbala](#).

Some Sufi orders engage in ritualized dhikr ceremonies, the liturgy of which may include recitation, singing, instrumental music, dance, costumes, [incense](#), [meditation](#), ecstasy, and trance. (Touma 1996, p.162).

Hadhra

Hadhra is a dance associated with dhikr practiced primarily in the Arab world. The word Hadhra means Presence in Arabic. Sometimes the Sufi songs, or dances are performed as an appeal for the Presence of God, his prophets, and angels.

Qawwali

Qawwali is a form of devotional Sufi music common in [Pakistan](#), North [India](#), Afganistan, [Iran](#) and [Turkey](#). It is known for its secular strains. Some of its modern-day masters have included [Nusrat Fateh Ali Khan](#) and the Sabri Brothers.

Sema

Sema refers to Sufi worship practices involving music and dance. In Uyghur culture, this includes a dance form also originally associated with Sufi ritual. The Mevlevi order, founded by [Rumi](#), became famous for their whirling dance (El-Zein, 2000). Along with anticipation and anguish, the dance of the whirling dervish symbolizes the exhilaration that comes from the search for divine love (El-Zein, 2000; Tell, 2002). The whirling movements of the dervishes are performed to the sound of a reed and drum; the intensity of the movement mounts as the Sufis attempt to transcend their body and rational consciousness (Tell, 2002). Their dance is said to be symbolic of the universal cosmic dance that was begun and is sustained by the divine music of love (And, 1977; Omair, 1994).

Khalwa

Khalwa refers to a form of retreat, once widespread but now less common. A *khalwa* may be prescribed by the *shaykh* (spiritual advisor) of the *murid* or *talib* (student). Muslims believe that most of the prophets, and also Maryam (Mary) the mother of Issa (Jesus), lived in some form of seclusion at

some point in their life. Muhammad, for example, used to retreat to the cave where he received his first inspiration—but had been going there for many years prior to his meeting with the angel Gabriel. Similar examples include Moses' going into seclusion for 40 days in a cave in Mt. Sinai. Mary was in seclusion in the Jewish temple for a year, where only Zakariya was permitted to see her.

Persecution and Controversy

The relationship between orthodox Islam and Sufism is complicated due to the variety of Sufi orders and their histories. According to the followers of Sufism, early scholars of Islam had positive attitudes towards Sufism. For example, [Al-Ghazali](#) defended Sufis as true Muslims. Later, there were some scholars who considered some aspects of Sufism heresy. Eventually puritanical Muslims attacked Sufis, saying their poetry and music were infections from Christianity and [Hinduism](#) and were antithetical to the principles of Islam (Dalrymple, 2004). The poetic raptures of Sufis were also considered suspect; at times, they were misinterpreted as insane ravings or even as blasphemy (Waines, 2003). Some Sufis were executed for their preaching; other Sufis saw their shrines destroyed; and still others were forced underground in countries like Saudi Arabia, where mysticism and the worship of saints are labeled as apostasy (Khan, 2005). Authorities expelled Abu Sulayman al-Darani from Damascus when he said he had seen and heard angels (Melchert, 1996). Abu Yazid was also forced into several years of exile from the city of Bastam after he claimed that, like Muhammad, he had ascended to the heavens (Melchert, 1996). Abu Hamzah recognized the voice of God in the cawing of a crow, for which authorities expelled him from Tarsus (Melchert, 1996).

The controversy surrounding Sufism is perhaps best exemplified by Mansur al-Hallaj, who identified himself by one of the names of Allah—‘Ana Al-haqq,’ which means “I am the truth, I am the Reality or I am God.” These words had him branded as a blasphemer, and authorities in Baghdad ordered him to execution (Chittick, 2000; Tell, 2002; Waines, 2003; Abdin, 2004). Mansur al-Hallaj's statement is indicative of his intensity love of God, which reached its utmost limit when he realized that nothing but God existed (Chittick, 2000; Tell, 2002). The Sufi poet [Rumi](#) explained al-Hallaj's controversial statement this way: If al-Hallaj'shad said, “You are God and I am the servant,” that would have created duality by reaffirming his own existence. If Hallaj had said, “He is the Real,” that too is duality, for there can't be “He” without “I.” Hence, Hallaj said, “I am the Real” to acknowledge other than God, nothing else existed. Rumi writes, “Hallaj had been annihilated, so those were the words of the Real” (Chittick, 2000, p. 17).

While critics have thought of Sufism as a belief system that is alien to Islam, supporters of Sufism have argued that its tradition is in fact grounded in three themes that repeatedly appear in the Qu'ran, which are “submission” (Islam), “faith” (Iman), and “doing the beautiful” (Ihsan). Sufism takes “doing the beautiful” as its especial domain, which is based on submission and faith (Chittick, 2000).

Source: New World Encyclopedia, <http://www.newworldencyclopedia.org/entry/Sufism>

Group 1

MUSIC

1. Independently read each of the provided texts and click on the hyperlinks to view videos and interviews.
2. As you read or view each selection, write down key ideas in the notes section of your Cornell Notes template. For each selection, record at least one question in the question column that is answered by the key ideas you record in the notes section.
3. When you are finished reviewing each selection, compare your notes and questions with a partner in the group. Add important information that you may have missed during your initial review of the selections.
4. Independently create a summary that answers the essential question of your Cornell Notes.
5. Complete reflection.

Questions:	Notes:
“Mouride Beliefs Found in Youssou N’Dour’s Music”	
“Liggey” video and lyrics	
“Mame Bamba” video and lyrics	
Summary:	

THE GRIOTS OF WEST AFRICA – MUCH MORE THAN STORY-TELLERS



Photo: Simon Rawles

As the bride and groom leave the town hall in Bingerville, just west of Abidjan, a group of women sing and dance. The lead singer cups her hands around a small megaphone to project her voice. They sing the praises of the just-married woman, and gather around the more affluent members of the wedding party, praising their nobility and beauty – all with a twinkle in their eyes and an expectation of reward.

Origins

The griot tradition has proved remarkably resilient in West Africa, seven centuries after its beginnings during the Malinke Empire which stretched from modern day Senegal to Timbuktu and Gao in Mali and even included parts of Côte d'Ivoire. The griots were advisors to court, story-tellers, musicians and praise-singers drawn from five leading griot families.

At a roadside café in Williamsville, Abidjan-based griot Bakary Koita greets me with a broad smile. As I ask my first question, he recites a prayer in Arabic, praying for our conversation to be successful. “The word griot means lots of different things”, he tells me. “First of all, a griot’s first job is to be serious. In all that you do, you need to be professional. When there are family problems in your neighbourhood, it’s the griot that intervenes. When there are arguments, the society calls on a griot, so a griot has a big role to play. He shouldn’t be false, he should have a good *peccali*, he’s a guide – others look to see how he lives and how his family live. That’s a start on what griots are – they’re do-gooders.” Bakary is the treasurer of the *Association de Griots d’Abidjan* (English: Association of the Griots of Abidjan). “You can’t make yourself become a griot. You’re born that way. Being a griot is an art. You’re born with it, and you need to exercise it at any moment,” says Bakary, who is a hereditary griot on both his father’s and his mother’s side.

The social tasks of a griot

Traditionally, griots were a social caste, dedicated to preserving the memory of society. “Without us, the names of kings would be forgotten, we are the memory of humankind. By the spoken word, we give life to the facts and actions of kings in front of the young generation”, said griot Mamadou Kouyaté, quoted in Djibril Tamsir Niane’s *Soundjata ou l’épopée mandingue* (English: Soundjata or the Mandinka epos). The exact role of a griot is multi-

faceted, but in general, the work is a service, particularly to the richer members of the community and for those who (at least in the traditional sense) are considered to be nobility. While griots can be called upon to work at any moment, their specialty is formal ceremonies. “When there’s a marriage, it’s for us. When there’s a baptism, it’s us. When there’s a funeral, it’s us,” says Bakary.

The griot expects a reward for his services as part of a patronage system of wealthy lords, though some griots may also practice a separate trade on the side, such as leather work. A griot does not belong to one person; he belongs to all of society. Bakary explains his position: “I’m a griot – I don’t have things to sell or set up a stand at the market! But I need to feed myself, pay my rent – where does this come from? It comes from the nobles. I’m in the service of the noble. Through him, I can serve all the community.”

The griot in modern times

While the spoken word remains the key tool of a griot, he also retains a close bond with music. There are both male and female griots, though the latter tend to specialize in singing and generally do not play more than simple percussion instruments. The four principal instruments are the kora, the balafon, the ngoni (lute) and the voice. Accordingly, some of West Africa’s high profile musical stars are also tied to the griot. Artists such as Guinea’s Mory Kanté and Senegal’s Mansour Seck come from traditional griot castes, and the Senegalese singer Youssou N’Dour has a maternal connection to the griot caste. But in a break with tradition, others – most notably Salif Keita – have adopted a cultural role which in a traditional society wouldn’t have been theirs to fill.

Beyond music, the concept of the griot has proved flexible and attractive. A whole variety of artists have found meaning in the title which helps them tap into centuries of authentic tradition. The Senegalese film director, Djibril Diop Mambéty, whose most famous work *Touki Bouki* (1973) is considered one of Africa’s best films, said that “the word griot (...) is the word for what I do and the role that the filmmaker has in society... the griot is a messenger of one’s time, a visionary and the creator of the future.”

Griots frequently compare their work to an ancient baobab tree or a library – a living, speaking testimony to a society’s history. “We can say that they are the memory of the Mandingue people”, says Professor Dagri. “There’s a Mandingue proverb that says “May God move so that griots never perish in war, on the battle field, but every battle field needs a griot, for without his presence the history of what happened would be forever lost.”

John James, Côte d’Ivoire, 2012

Youssou N'Dour on a mission to show peaceful side of Islam



African music star, Youssou N'Dour, is spreading understanding about the Islamic religion through song.

By VERENA DOBNIK, Associated Press

Jun 9, 2009

NEW YORK – An African music star who ignited worldwide controversy among fellow Muslims with one of his albums was in the city to perform at an arts festival aimed at spreading a deeper understanding of Islam.

“I want to show the true face of Islam – a religion in which people can dance, even enjoy,” Senegalese singer Youssou N'Dour said Saturday over lunch in Harlem, where children mobbed him with adoration in the streets. “People don’t have to associate Islam with fear and sadness. Why is that the only image of Islam in the media?”

A new documentary film about N'Dour’s struggles and victories plays in theaters across the United States starting June 12. It was screened Saturday evening before his hourlong sold-out live show at the Brooklyn Academy of Music, capped by a frenzied dancing ovation from the audience.

Over the years, the 49-year-old singer has sold millions of albums and performed with Western stars including Bruce Springsteen, Paul Simon, Sting, and Bono.

N'Dour insists on performing religious-themed music in his vibrant, African rhythm-driven shows – despite a boycott of his 2004 album “Egypt” in his native Senegal that lasted almost two years. The album initially was banned in Egypt, with Muslims accusing N'Dour of “desecrating” Islam by mixing it with secular pop culture; some even spread false rumors that he used naked women in videos.

On Friday in Brooklyn, the best-selling pop artist opened the “Muslim Voices: Arts And Ideas Festival” of 100 artists from 23 countries. Their 10-day program ranges from Arabic cinema, Indonesian dance and African music to film and other visual arts.

The documentary “Youssou N’Dour: I Bring What I Love” follows the controversy that tagged N’Dour after the release of “Egypt,” which won a Grammy in 2005. The next year, N’Dour and his band filled Carnegie Hall.

“When I listened to ‘Egypt’ I was moved, because he grew up listening to the (late) Egyptian singer Umm Kulthoum, the voice of the Muslim world,” said Elizabeth Chai Vasarhelyi, who directed the documentary. “And he wanted to celebrate Islam in Senegal as a peaceful, tolerant culture.”

At the time in N’Dour’s native West Africa, some stores returned copies of the album, radio stations refused to play it and sales were poor compared with those of his previous releases.

He persisted, winning over many of his detractors as an official UNICEF goodwill ambassador who is working to stop malaria in Africa on behalf of the U.S.-based nonprofit Malaria No More, distributing free mosquito nets to families on the continent while entertaining them.

N’Dour said he hopes the documentary will help him “to break a taboo subject – that Islam is what the extremists do.”

Mouride Beliefs Found in Youssou N'Dour's Music

Much of the music performed by Super Etoile de Dakar displays the influence of N'Dour's adherence to the Mourides belief system. Mourides, one of several Senegalese Islamic groups, adhere to the teachings of Cheikh Ahmadou Bamba, a nineteenth-century teacher of the Koran who encouraged his followers to spend their lives preparing for salvation in the afterlife rather than resorting to violence against economic, cultural, and military oppression perpetrated by their enemies. This salvation is attained by following the instructions of Mourides holy men, called marabouts. N'Dour's songs frequently contain spiritual messages that encourage listeners to obey the instructions of Mourides's marabouts.

<http://biography.yourdictionary.com/youssou-n-dour#3q8xso2s9E7RXOv4.99>

“Ligeey” by Youssou N'Dour

(<https://www.youtube.com/watch?v=YBGld9W89Qw&list=RDYBGld9W89Qw#t=305>)

It is almost impossible to catch up
And no one knows what the next
day will bring

It's time to get to work
I challenge you to work!
There's no secret about this
You reap what you sow

After you've missed a day's work
It is almost impossible to catch up
And no one knows what the next
day will bring

It's time to get to work
I challenge you to work!
Hard work is the only key to dignity
Listen my friend, no matter how
menial that work is
I cherish it more than anything else

When you are a position of authority
You should set good examples for
others to follow
Be at work before everybody else
And try to be the last one to leave

After you've missed a day's work
It is almost impossible to catch up
And no one knows what the next
day will bring

It's time to get to work
I challenge you to work!

After you've missed a day's work

It is almost impossible to catch up
And no one knows what the next
day will bring

Work is important
So I challenge all of you to make
work a priority
No matter how young you are
Let me remind you that work is the
only key to dignity
Your presence is essential
At work by 9
Out by 10 to run your own errands

Let me remind you that
After you've missed a day's work
It is almost impossible to catch up
And no one knows what the next
day will bring

It's time to get to work
I challenge you to work!

No matter what, let's make work a
priority
It builds a nation
Let's work

A day like this will come
A day like this will go
A day like this will come
A day like this will go
A day like this will come
A day like this will go, so easy

“Mama Babma” by Youssou N’Dour
(https://www.youtube.com/watch?v=iAFE_hKxrro)

Do you hear me Father Bamba?
Did they hear you Father Bamba?
Do you hear me Father Bamba?
Did they hear you Father Bamba?

We didn't know who you'd become
Until the word was spread
But now the story of your people
Can be shouted out loud

Your faith, your sorrow in your journey
A tale between God and the man
Your prayers, our prayers
Oh no, they will not be ignored

Do you hear me Father Bamba?
Did they hear you Father Bamba?
Do you hear me Father Bamba?
Did they hear you Father Bamba?

The man in me changes
Every time I read your khassayids
My strong faith in you
Makes me survive in this crazy world

Now I can go anywhere
Because I know you'll be there
We know your pain will always
Make us stronger Mame Bamba

Every day, every night, every moment

They are singing and they are crying
You may be gone but your spirit will remain
And it will stay until the end of time

Your faith and your sorrow in your journey
A tale between God and the man
Your prayers, our prayers
Oh no, they will not be ignored

Every day, every night, every moment
They are singing and they are crying
Every day, every night, every moment
They are singing and they are crying
Every day, every night, every moment
They are singing and they are crying

Your faith, your sorrow in your journey
A tale between God and the man
Your prayers, our prayers
Oh no, oh no, they will not be ignored

“Allah” by Youssou N’Dour (English translation from Woolof)
(<https://www.youtube.com/watch?v=Y4b2ILlv5Mk>)

Lord, Lord, Lord, Lord
Lord, Lord, Lord, Lord

Our Lord is One
One, with no peer
Our Lord is One
One, with no peer
Our Lord is One
No master but the Lord

With His grace you lived nine months
in the warmth of your mothers womb
Then you came into this world
and were given a destiny
He laid forgiveness onto your wrongs,
covered you with His favors

Thanking Him is enough to receive more
In return, He asks only that you surrender
to Him
In return, He asks only that you surrender
to Him
The Way is thus to surrender, and to thank
Him

Our Lord is One
One, with no peer
Our Lord is One
No master but the Lord
Our Lord is One
One, with no peer
Our Lord is One

His attributes are better than our qualities
His attributes are better than our qualities
With the pleasures of life, we might forget

But in an instant He could erase our reality

So whoever you might be
Please go on believing
Doing right, avoiding wrong
Free yourself from all masters except for
God

Our Lord is One
One, with no peer
Our Lord is One
No master but the Lord
Our Lord is One
One, with no peer
Our Lord is One
No master but the Lord

May the Lord make us believers
In the name of Seydina Mohamed
-May the peace and blessings of God be
upon him
May the Lord make us believers
(By His grace, by His grace)
(In the name of Cheikhouna Sanusi)

(In the name of Cheikhouna Sanusi)
Cheikh Saad Bu,
son of Cheikh Ahmet Fadel,
son of Mamin,
son of Talib Khayr,
son of Talib Dieh El Mokhtar
The sage of Nimzatt
May our sins be forgiven
(In the name of Cheikhouna Sanusi)
(In the name of Cheikhouna Sanusi)

Reflection

Based on your exploration of music in Senegal, what did you find most interesting? Also, what information did you learn that either challenged or complemented your previous knowledge of Islam?

Group 2

VISUAL ART

1. Independently analyze three of the provided artistic images. Carefully read the text captions and excerpts for each picture. Take your time to analyze all of the details in each picture.
2. As you view each selection, record the image title on your Cornell Notes, and answer the questions about the art in the Notes section.
3. When you are finished reviewing each selection, compare your notes and questions with a partner in the group. Add important information that you may have missed during your initial review of the selections.
4. Independently create a summary that answers the essential question of your Cornell Notes.
5. Complete reflection.

Questions	
<p>Image title:</p> <p>Explain the image, captions, and text excerpt, and record key ideas and personal observations.</p> <p>How does this image connect with other images and information you have read about Islamic art?</p> <p>In what ways does this image enhance or complement your personal understanding of Islam?</p> <p>Use Bloom's Question Stem Levels 4-6 to create one question of your own about this image.</p>	

Summary:

The following text excerpts and images were taken from the art exhibition preview “A Saint in the City: Sufi Arts of Urban Senegal”.

A Saint in the City Sufi Arts of Urban Senegal

Author(s): Allen F. Roberts and Mary Nooter Roberts

Source: African Arts, Vol. 35, No. 4 (Winter, 2002), pp. 52-73+93-96 Published by: [UCLA James S. Coleman African Studies Center](#)

Stable URL: ["A Saint in the City"](#)

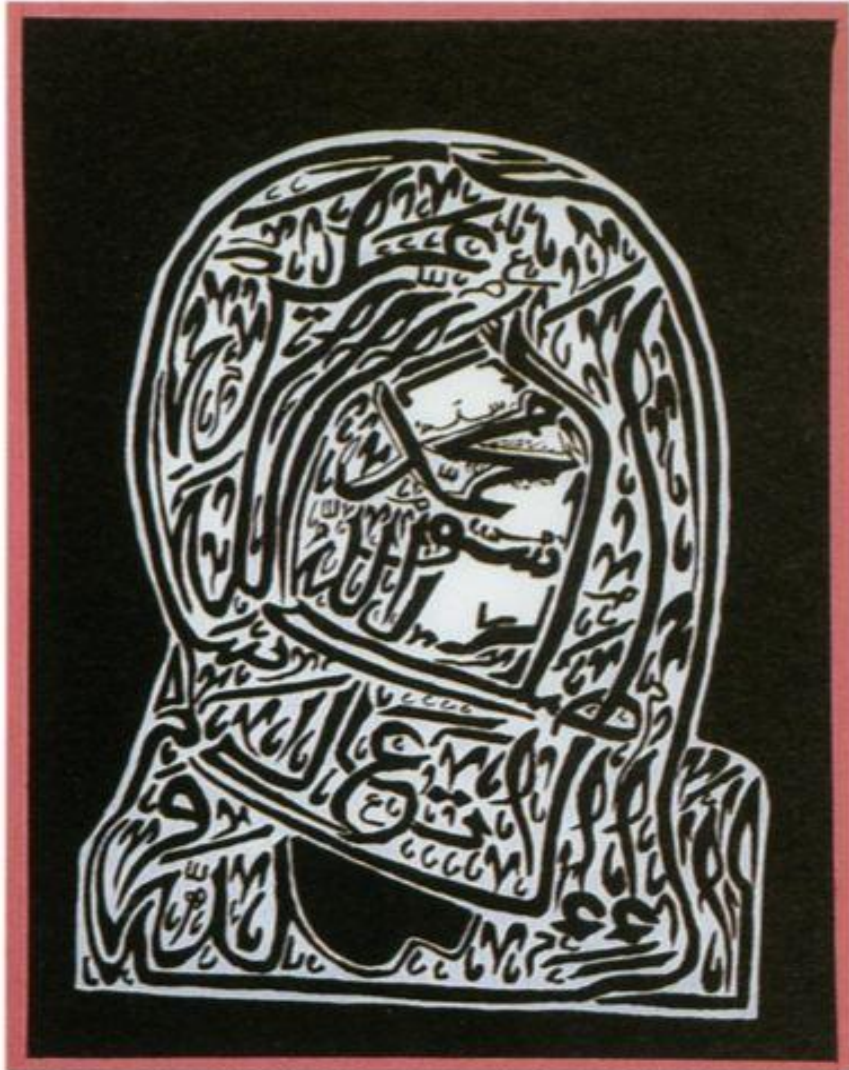
Portrait of Sheikh Amadou Bamba



Left: 12. Assane Dione. Portrait of Sheikh Amadou Bamba. Canvas, paint, wood, metal; 75cm x 55.4cm (29.5" x 21.8"). FMCH TR2002.5.1.

This portrait belongs to a continuing series of seemingly identical images of the Saint. Each work embodies the esoteric secrets of Sufi mysticism as embodied by Bamba and conveys the depth of *batin*, or the hidden side. Mourides say that for every visible reality there is a hidden dimension, and a goal of Sufism is the progressive "piercing" of the veils of *batin* as one approaches but never ultimately attains divine knowledge.

Calligram of Amadou Bamba



Right: 13. Serigne Gueye. Calligram of Amadou Bamba. Glass, pigment, cardboard, tape; 32.5cm x 24cm (12.8" x 9.4"). FMCH X99.56.30.

The artist, the son of Mor Gueye, copied the face of Amadou Bamba from a calligram by an anonymous artist that was in turn derived from a well-known portrait by Assane Dione (Fig. 12). The face is mystically "lost" in the blessing words of the Shahada: "There is no God but God, and Muhammed is the Messenger of God." The names of Allah and Muhammed are inscribed across Bamba's eyes and cheek, suggesting his effacement into the Word of God and his proximity to God and the Prophet.

DON COLE, COURTESY OF THE UCLA FOWLER MUSEUM OF CULTURAL HISTORY

Sufis have long made poetic reference to the face of the Prophet as "a marvelously written manuscript of the Quran" (Schimmel 1975:413). Arabic calligrams of people and birds are common popular arts of north Africa that are available and sometimes reproduced in Senegal. Bamba's calligrams are undoubtedly created after such precedents, but they also suggest his effacement (fana) into the Word of God through a kind of textual transubstantiation that is the ultimate goal of Sufism. As Rumi wrote, "I have prayed so much that I myself have turned into prayer" (cited in Schimmel 1994:135). Such transcendence implies written as well as oral prayer.

When the image of Amadou Bamba is "received into writing," as Jean-Michel Hirt might assert, it will be reflected "in all its breadth," for writing "alone is able to make seen, by being read, the veiled dimension of sensed reality." The visible becomes legible, not only to the eyes of the body but to those of the soul. In this way, the image can be recognized as a mere veil "between the reality that it shows and the reality to which it alludes" (Hirt 1993:14, 15, 32, 223).

Ocean de generosite



15. Elimane Fall, *Océan de generosite*, ca. 2000. Paper, paint; 204cm x 155.5cm (80.3" x 61.2"). FMCH TR2002.1.3.

Artist and social activist Elimane Fall has created extraordinary works on vast pieces of recycled paper. Merging images of Bamba with the *khassids*, or odes, that the Saint wrote during his lifetime, they possess an active ability to assist those in need. Mr. Fall uses his paintings to teach and offer guidance to wayward youth of urban Senegal. He explains that in this work "the ocean is a reference to Bamba and to purifying one's soul. From the image of the Saint, the water is spilled onto humanity from a gourd. If everyone read this verse in the morning and the evening, there would be no more problems, and there would be enough food and drink for all. God is for all of humanity and does not discriminate."

4. Pape Samb (a.k.a. Papisto Boy). Detail of factory mural. Photo: Mary Nooter Roberts (MNR) and Allen F. Roberts (AFR), Dakar, 1998.

Papisto Boy was central to the Set/Setal urban renewal movement of the late 1980s. He continues to teach history and Mouride precepts through his mural, which extends for some 600 feet along the outer walls of a factory complex in Dakar (see also Fig. 18). As Papisto states, the European manager may control what occurs inside the walls, "but the outside belongs to the people of Dakar." This section features Amadou Bamba and Sheikh Ibra Fall standing between the Slave House of Gorée Island and the Kaaba of Mecca.

Factory mural

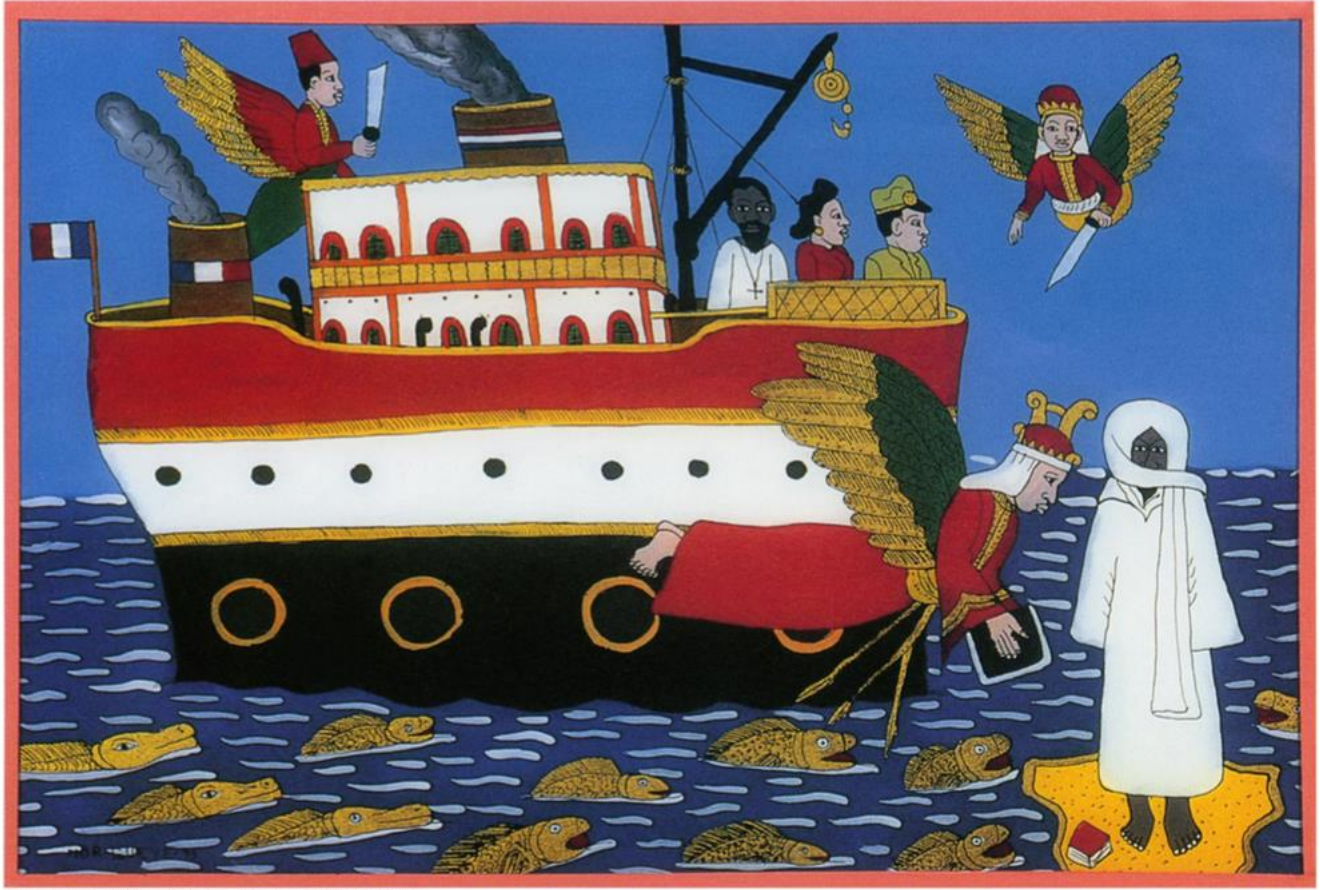


Dakar is a boldly visual city.

Images abound, despite Senegal's being a largely Muslim country. Many Muslims—including some Mourides—believe that images are forbidden in Islam, yet art representing human subjects has flourished throughout the Muslim world up to and including our times. The Quran makes no mention of imagery at all, and Mourides confirm David Freedberg's assertion that "the will to image figuratively—and even anthropomorphically—cannot be suppressed" by anyone, Muslims included (Freedberg 1989:54-55).

In the late 1980 Papisto [street artist] was a primary actor in an urban movement called Set/Setal that was triggered by the syncopated beat of Youssou N'Dour singing about cleanliness, dignity, and rectitude. At a moment of dire tensions between urban youth and the Senegalese government over a lack of jobs and the collapse of basic city services, young people took to the streets—not to riot, as had been feared but to *refabulate* their neighborhoods. That is, they cleaned, reclaimed, repainted, and renamed alienated spaces by endowing them with icons of their own imaginary. Instead of reminding people of colonial humiliations, new monuments and murals celebrated soccer stars, musicians, politicians, human-rights heroes, and above all, the saints of Senegalese Sufism. Portraits of Amadou Bamba figured importantly in this vibrant collage, and the Saint emerged as an "alternative figure in nationalist memory" standing for and promoting both "a rupture in postcolonial memory" and a "new modernity" (Mamadou Diouf, personal communication, 1995).

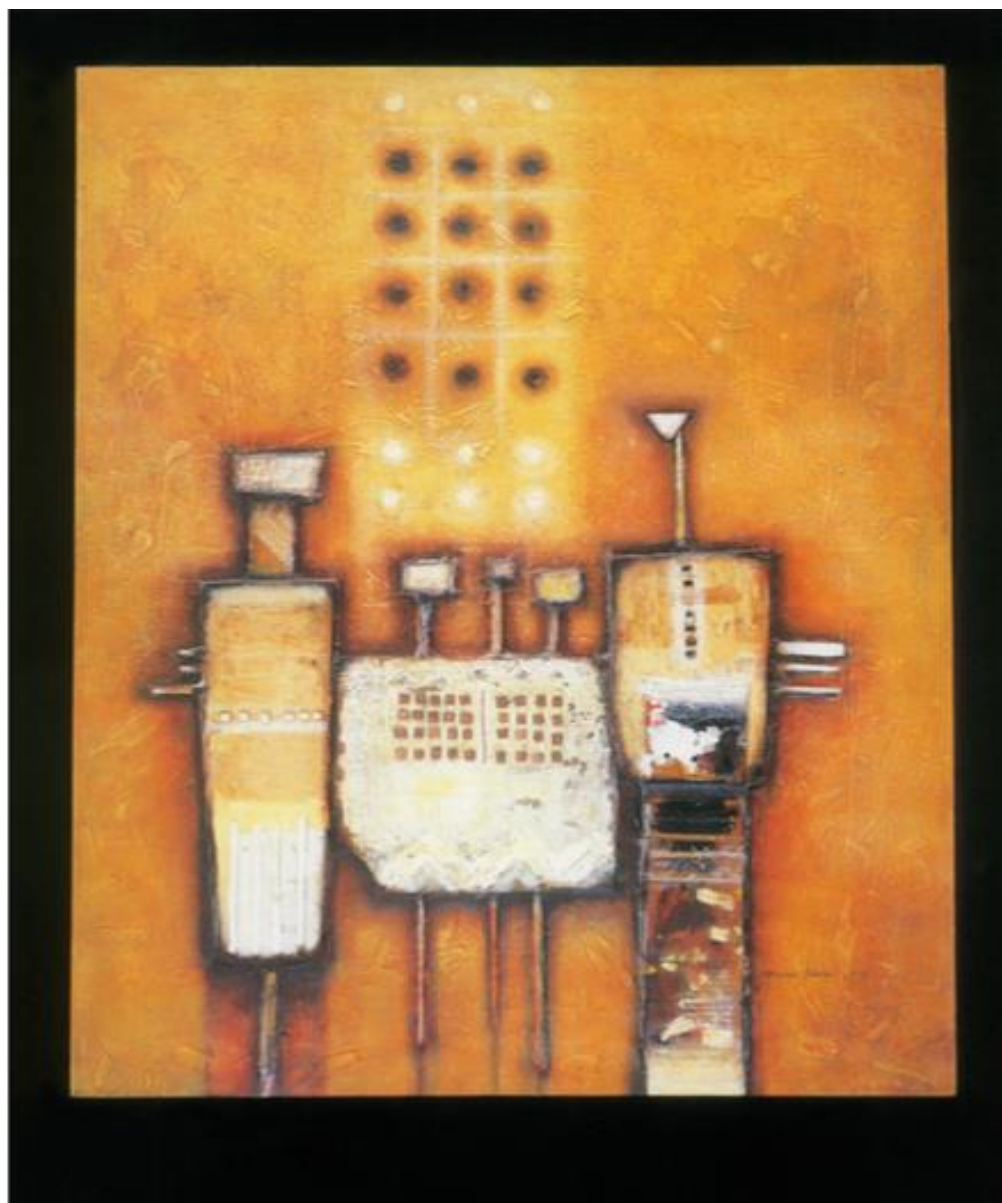
Amadou Bamba praying on the waters



Top: 8. Mor Gueye. Amadou Bamba praying on the waters, 1998. Glass painting. 32.6cm x 48cm (12.8" x 18.9"). FMCH X99.13.13.

Amadou Bamba's defining miracle of praying on the waters has become an icon of courage, survival, and "System D" (*débrouillage*, or "resourcefulness"). Many Mourides explain that Bamba's miraculous act was the result of a message from God telling him to "be resourceful" and "do the impossible" in the face of seemingly insurmountable circumstances.

La Famille



19. Moussa Tine. *La famille* from the series *Les élévations*, ca. 1998. Canvas, paint, wood, metal; 130cm x 100.5cm (51.1" x 39.6"). Private collection.

Made of recycled plywood scraps affixed to canvas and painstakingly painted with layered and scraped acrylics, this work portrays a Baye Fall family. A shaft of *baraka* blesses the children and can be followed upward as an elevation of the spirit.

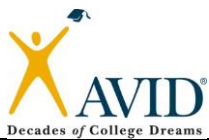
Reflection

Based on your exploration of Sufi art in Senegal, what did you find most interesting? Also, what information did you learn that either challenged or complemented your previous knowledge of Islam?

Group 3

FASHION

1. Click the following link to go to the article: [The roots of fashion and spirituality in Senegal's Islamic brotherhood, the Baye Fall.](#)
2. As you view the images, make sure to also read the text and picture captions thoroughly.
3. Record key ideas from the article in the designated section of the provided Cornell Notes.
4. When you are finished reading the article and viewing the images, read through the attached excerpts and images about Sufi fashion in Senegal. Continue to take notes of key ideas on your Cornell Notes.
5. When you have completed both tasks, compare your notes and questions with a partner in the group. Add important information that you may have missed during your initial review of the selections.
6. Independently create a summary that answers the essential question of your Cornell Notes.
7. Complete reflection.

Cornell Notes 	Topic/Objective:	Name:				
	Sufi fashion in Senegal	Class/Period:				
		Date:				
Essential Question: How does Sufi fashion represent and embody religious tenets of Sufi Islam in Senegal?						
<table border="1" style="width: 100%;"> <tr> <td style="width: 25%;">Questions:</td> <td>Notes:</td> </tr> <tr> <td> <p>Article: “The roots of fashion and spirituality in Senegal’s Islamic brotherhood, the Baye Fall.”</p> <p>Describe elements of the fashion that stand out to you in the images.</p> <p>How do these elements of fashion symbolize Sufi beliefs?</p> <p>How does this information enhance or complement your existing understanding of Islam?</p> <p>Use Bloom’s Question Stem Levels 4-6 to</p> </td> <td></td> </tr> </table>			Questions:	Notes:	<p>Article: “The roots of fashion and spirituality in Senegal’s Islamic brotherhood, the Baye Fall.”</p> <p>Describe elements of the fashion that stand out to you in the images.</p> <p>How do these elements of fashion symbolize Sufi beliefs?</p> <p>How does this information enhance or complement your existing understanding of Islam?</p> <p>Use Bloom’s Question Stem Levels 4-6 to</p>	
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Create one question of your own about this article.	
Questions:	Notes:
Image: Shirt covered with Calligraphy and mystical squares	
<p>Explain the image and caption, and record key ideas and personal observations.</p> <p>How does this image connect with other images and information you have read about Islamic art?</p> <p>In what ways does this image enhance or complement your personal understanding of Islam?</p> <p>Use Bloom's Question Stem Levels 4-6 to create one question of your own about this image.</p>	

Questions	
<p>Image title: Baye Fall's Patchwork Clothing image and "Dress of Devotion" text excerpt</p> <p>Explain the image, captions, and text excerpt, and record key ideas and personal observations.</p> <p>How does this image connect with other images and information you have read about Islamic art?</p> <p>In what ways does this image enhance or complement your personal understanding of Islam?</p>	

Use Bloom's Question Stem Levels 4-6 to create one question of your own about this image.	
Summary:	

The following text excerpts and images were taken from the art exhibition preview "A Saint in the City: Sufi Arts of Urban Senegal".

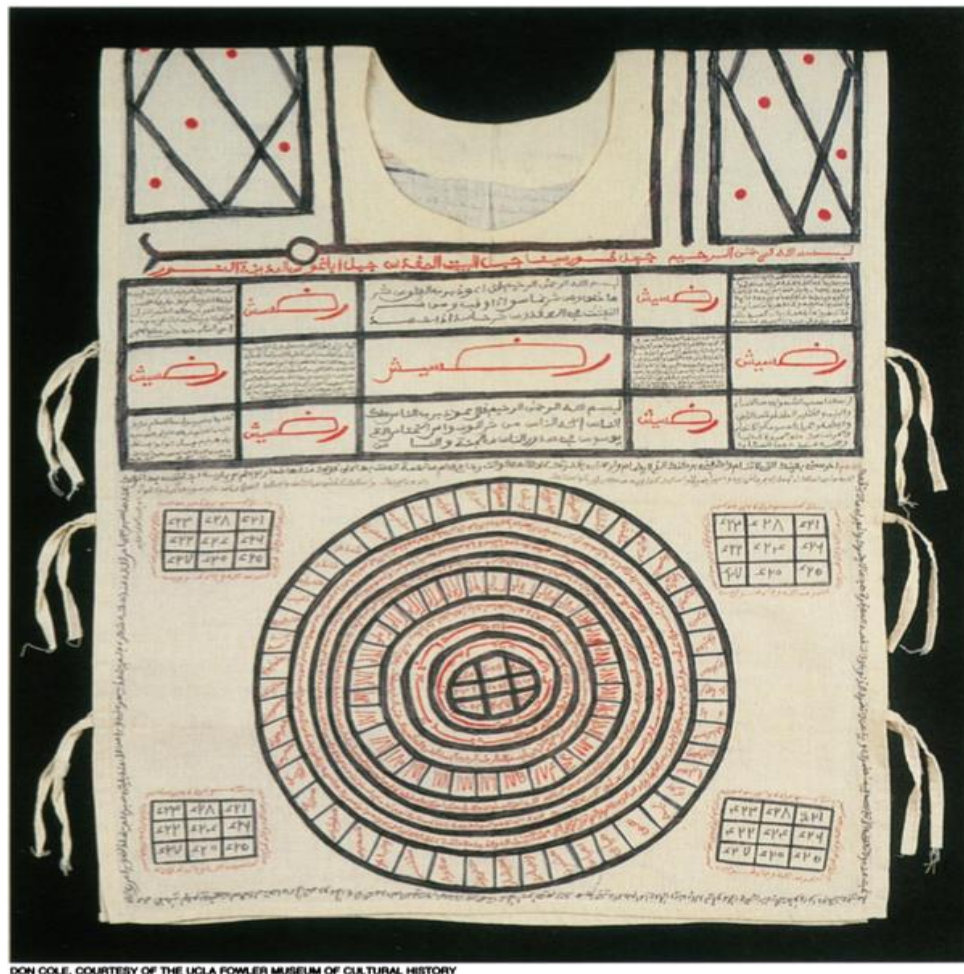
A Saint in the City Sufi Arts of Urban Senegal

Author(s): Allen F. Roberts and Mary Nooter Roberts

Source: African Arts, Vol. 35, No. 4 (Winter, 2002), pp. 52-73+93-96 Published by: [UCLA James S. Coleman African Studies Center](#)

Stable URL: ["A Saint in the City"](#)

Shirt covered with calligraphy and mystical squares



DON COLE, COURTESY OF THE UCLA FOWLER MUSEUM OF CULTURAL HISTORY

14. Serigne Batch (Massamba Djigal). Shirt covered with calligraphy and mystical squares, late 20th century. Cotton cloth, ink; length 76.3cm (30"). FMCH X99.56.48.

Among the most powerful healing objects are shirts inscribed with verses that Serigne Batch prepares as he chants *zikrs* in remembrance of God, creating a mystical link between image and sound. The circle at the center of the shirt alludes to the *dahiras*, or worship groups, that tie Mourides together in blessed solidarity.

Baye Fall's Patchwork Clothing image and "Dress of Devotion"



DON COLE, COURTESY OF THE UCLA FOWLER MUSEUM OF CULTURAL HISTORY

16. Artist unknown. Baye Fall man's patchwork clothing, late 20th century. Damask, rayon; length (of tunic): 130cm (51.2"). FMCH TR2002.1.161a.b.

Baye Falls are devotees of Sheikh Ibra Fall who demonstrate their dedication to his teachings through intensely hard work. The patchwork clothing of Baye Falls is archival, created from memories of gifts, sympathy, and support. The squares recall the protective talismans used in healing, and their irregular positioning and dynamic overlapping express the solidarity of the movement as well as the syncopated rhythms of the drums Baye Falls beat as they beg for sustenance.

Dress of Devotion

Over the years, Baye Falls have developed an “anti-fashion” that distances them from the mundane preoccupations and crass consumerism of contemporary society (Heath 1990:27).²³ Women or tailors give Baye Falls scraps of fabric to sew together into colorful patchwork clothing. The play of colors and shapes in African textiles of this sort “can be profitably compared with off-beat phrasing in music [and] dance,” as Robert Farris Thompson (1974:11) has taught us. There may well be an aesthetic shared between music and the “staggered and suspended pattern” (1974:13) of Baye Fall design. Patchwork *tubeey bu sòn* (“pants of fortune”) may also possess a quality called *aduna*, suggesting “the whole world brought together” (Strobel-Baginski 1982:102) in their quilt-like assemblage of memories and intentions.

The “Dress of Devotion” gallery is also devoted to Mouride women, who enjoy a degree of independence not commonly associated with Islamic societies (Callaway & Creevey 1994). Mouride and Senegalese women more generally are justly acclaimed for their sense of dressing well, called *sanse* in Wolof (Heath 1990:19), and their “audacious creativity” in dance (Heath 1994:99). They are also famous for their chic hair-styling and their culinary arts, and some are celebrated for their poetry, novels, and documentary writing (Boyd-Buggs 1991; Cham 1991). Senegalese women are less prominent in the visual arts than men, although a few such as Ndèye Darro are gaining attention (Anonymous 1999:5). The art form in which Mouride women truly excel is vocal music, both in neighborhood circles and on national and international scenes.

Reflection

Based on your exploration of Sufi fashion in Senegal, what did you find most interesting? Also, what information did you learn that either challenged or complemented your previous knowledge of Islam?

Socratic Seminar Self-Reflection

One goal of seminars is to understand the ideas and thoughts of others through asking questions and listening to answers. This means that seminar participants must practice how to agree and disagree. Participants must be able to disagree without being disagreeable. In order to do so, the participants can use the following suggested ways of responding as a way of framing their thoughts before they speak. Speaking and responding in a calm and collaborative manner is essential to good discussion and dialogue.

1. I agree with _____ because, but I want to add another reason why I think _____ is true. (Give another reason.)
2. I disagree with _____ because . . .
3. I'm not sure why _____ said . . . Can you reword your comments to help me understand?
4. I understand your point, _____, but I want to add/disagree/give another side . . .
5. This is what I think you are saying. . . Is that correct?

Check those statements that you feel adequately describe your participation in the seminar.

- ___ 1. I came prepared for the seminar.
- ___ 2. I was courteous to the other students.
- ___ 3. I paused and thought before speaking.
- ___ 4. I listened to others tell their opinions.
- ___ 5. I kept an open mind for opinions different from my own.
- ___ 6. I acted as a positive role model for other students.
- ___ 7. I built on what was said just before I gave my opinion.
- ___ 8. I used fixed examples from the text to support statements.
- ___ 9. I felt comfortable speaking in the seminar.
- ___ 10. I gave my opinions clearly.

Give yourself a letter grade: A B C D F

How would you rate the seminar? (Check one)

- ___ Excellent (Everyone participated, listened, had good ideas, did not interrupt.)
- ___ Good (Generally, everyone participated but the seminar could have better ideas and behavior.)
- ___ Fair (Side talk, interruptions, students distracted.)
- ___ Poor (Lots of side talk, interruptions, and rude behavior.)

Summary of key ideas:

Reaction: Identify what someone said; write down his/her comment. React to his/her statement.

Explain how the Seminar influenced your thinking about Islam.

Identify a personal goal for the next seminar: