SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage: Spring 2020
Discipline: Music/Anthropology
Course Number and Title: MU 232/ANTH 232 Soundscapes-Music as Human Practice
Division: Lower
Faculty Name: Dr. Shumaila Hemani
Semester Credit Hours: 3

Prerequisites: None

COURSE DESCRIPTION

The official CSU catalog description is: Musical communities and soundscapes from around the world provide exploration points for how music and sound inform human life. Study everything from playlists to music of distant lands. Ability to read notated music not required.

Additional description:

Do you recall the sounds of the town or city you grew up in? Are your memories of hometown associated with specific sounds of traffic, church bells, call to prayer (azan), farm animals or birds? What makes a soundscape of a city different from that of another and how does movement of people from rural to urban areas or processes such as colonialism shift the soundscapes? Is the difference in class and status of a neighborhood reflected in its soundscape? How do people who inhabit the city influence its soundscape and in what ways do states and government seek to control the soundscape of a city? We will explore these broad range of questions connecting soundscapes with city-life by studying music ethnographies that document sonic cultures of a city. With a particular emphasis on understanding modernity and its impact on pre-industrial cultures within cities, we will learn about circulation of western music and jazz in Japan and South Africa and indigenization of western instruments such as violin and guitar in South India and Ghana. From the contemporary use of Rap music for political protest in Morocco to Mao’s Cultural Revolution that banned western music in China, we will learn how the cities’ soundscapes have shifted as a result of cultural policy and movement of people. In order to hone our theoretical tools to study soundscapes, we will examine Habermas’ concept of “public sphere,” Nancy Fraser’s work on gender and public sphere, Arjun Appadurai’s work on global cityscapes, Akhil Gupta and James Ferguson’s work on culture as power and resistance; John Thompson’s work on media and the internet, and music scholarship that differentiates “musical scenes,” and music sub-cultures or “micro-music” of urban cities (Mark Slobin). From the call to prayer (azan) in Muslim cities to coffee houses in old Morocco, and from devotional sounds to street parades and festivals, we will study how the city deals with its
past and continues its traditions in modernity while investing in cultures that reflect its present. The course follows the voyage while giving students tools to analyze sonic practices within a city as a reflection of the political and social life of the city dwellers. Throughout the course, the students will maintain sound diaries—expressive and reflective journals that combine their reflections on the readings with their experiences of cities they visit. The final project of this course requires designing a creative soundscape composition that combines the sensory experience of the city’s sonic culture with analytical reflections about its politics, culture, and identity of the sounds from an intersectional perspective using live recording samples from the voyage.

LEARNING OBJECTIVES

- Analyze the role of music in modern formations of locality within cities on the voyage.
- Recognize the phenomena of multiple/alternative modernities and how it influences the musical formations in the non-west.
- Discuss shifts in soundscapes of cities historically as a result of colonialism, musical exchanges, and globalization.
- Facilitate ethnographic sensibility with critical reflection and deep listening with soundwalks
- Assist students in developing a creative expression to describe soundscapes they encounter on the voyage with what they have discussed in class.
- Cultivate critical tools to address the following questions and raise new questions:
  - What are the different musical genres and cultures in the west that impacted the soundscapes of the region? How lasting was this impact?
  - What is the author’s position on the question: How senses of place are spatially defined by subcultural identities, and how these are experienced and created through music?
  - In what ways does modernity bring ruptures/disjunctures in the soundscapes of a place?
  - How does one city’s experience of modernity may differ from another within the country and region; how do sonic markers insinuate that difference?

REQUIRED TEXTBOOKS

None

TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico — January 4
Module 1: Soundscapes of the Oceania

Learning Objectives

- Understand the different approaches to studying “soundscape” including ethnographic, historical, and ecological.
- Understand the study of “sound markers” as a tool to analyze everyday life within urban spaces and challenge cultural essentialism.
- Understand ways in which processes of modernity bring about shifts in the soundscapes of urban spaces.
- Apply the concept of “soundscape” in the study of Hawaiian music and its evolution from pre-colonial past to present.

A1—January 6: Defining Approaches to Study Soundscapes: Ethnomusicology, Sound Studies and Soundscape Composition

A2—January 8: Colonialism and Soundscapes of the Oceania
Question: How does Schaefer define “sound markers”? What is the relevance of this term in the study of everyday life within these urban spaces?
Readings: Murray, Schaefer R. “From Town to City.” In The Soundscape: Our Sonic Environment and the Tuning of the World.

A3—January 10: Globalization of Hawaiian music
Question: How does Appadurai theorize the impact of globalization on culture? How would you apply the concept of “disjuncture and difference” to the shifts in the soundscapes of Hawaii?

Due: Critical Reviews from Module 1
Honolulu, Hawaii, USA – January 12

Reflection & Study Day – January 13 (No Class)

Module 2: Soundscapes of the Ports of the Pacific: Modernity and Nationalism in East Asia

Japanese political graphics from the 1920s and 1930s, focusing on leftwing political parties, labor-union and tenant-farmer organizations and protests, and proletarian social and cultural movements that opens a window on the domestic conflict and turbulence during Imperial Japan. (Ohara Institute for Social Science Research at Hosei University in Tokyo)

Learning Objectives

- Analyze the impact of modernity, in particular, inter-war years on Osaka’s soundscapes
- Discuss the impact of Western Art music within the sonic cultures of pre-war and inter-war Osaka
- Relate the historical connections in music between Hawaii, China, Japan, and the west and how it shifted the soundscapes of these cities.

A4—January 14: Sonic Ecologies of Urban Space

Question: How senses of place and/or spatially circumscribed subcultural identities in music are experienced and created through music?

Readings:

International Date Line Crossing — January 16 (Lost Day)

A5—January 17: Soundscapes of Pre-War Osaka

Question: In what ways did the soundscape of Osaka transform during the inter-war years? What are the different western musical genres and cultures that impacted the soundscapes of pre-war Osaka?


1 Retrieved from: https://apjjf.org/2014/12/37/Christopher-Gerteis/4159/article.html
Study Day — January 19 (No Class)

A6—January 20: Musical Subcultures Within the Kansai Region during the Inter-War Years
Question: What have been the musical exchanges with Okinawan musicians from Hawaii within the Kansai region?

A7—January 22: Musical Exchanges in the Kansai Region
Question: What were the cultural connections, particularly in music between the Kansai Region and China during the inter-war years?
Readings: “Osaka and Shanghai: Revisiting the Reception of Western music in Metropolitan Japan.” Music, Modernity and Locality in Prewar Japan: Osaka and Beyond. Edited by Alison Tokita, Hugh de Ferranti. New York: Routledge (Chapter 15)

Kobe, Japan – January 24-28

A8—January 29: Influence of Western Art Music on Chinese Soundscapes
Question: How and why did western art music develop such deep roots in China? How did it impact the soundscapes of 20th century Shanghai?

Shanghai, China — January 31 – February 5

A9—February 6: The Impact of Cultural Revolution on Shanghai’s soundscapes
Question: What was the impact of Cultural Revolution on the musical culture of Shanghai and how did Chinese musicians respond to it?

A10—February 8: Communism and Traditional Music Preservation in Vietnam
Question: What has been the impact of socialist ideology on preservation of traditional music in Northern and Southern Vietnam?
Ho Chi Minh City, Vietnam – February 10-15

A11—February 16: Soundscapes of South-East Asia
Question: To what extent have soundscapes of Malaysia influenced by Chinese, Indian and traditional Malay music and theatre?

Due: Critical Reviews from Module 2

Community Programming – February 17 (No Class)

Port Klang/Kuala Lumpur, Malaysia – February 19-24

Module 3: Musical Transitions Within Ports Across the Indian Ocean: Colonialism and Transformations

Learning Outcomes

- Understand musical transitions within the cultures across the Indian Ocean as a result of colonialism and other processes of modernity
- Analyze the impact of colonialism on soundscapes of music transmission in India and other ports
- Discuss the Muslim soundscapes of Malaysia, India and Mauritius and how does the concept of “soundscapes” describes the Muslim religious life in urban spaces.

A12—February 25: Colonial Modernity and Traditional Soundscapes of Music Transmission and Practice
Question: In what ways did colonial modernity impact traditional music practice in the Indian public sphere?
Bakhle, Janaki. “Music Enters the Public Sphere.” and “The Musician and Gharana modern.” In Two Men and Music.

A13—February 27: Western Instruments within Indian soundscapes
Question: What has been the impact of western instruments such as the violin on one hand and orchestral instruments and arrangements on the practice of Indian music in 20th century India?

Cochin, India — February 29 – March 5

A14—March 6: Soundscapes of Discipleship in the Indian Context
Question: How have the soundscapes of music discipleship in India shifted as a result of colonial modernity? What kind of cultural memories, about pre-colonial and colonial contexts of Indian music, are invigorated in contemporary experience of discipleship? Consider addressing these questions from the perspective of an ethnographer: Regula Qureshi who is enculturated in these cultural memories by her Sarangi teachers.
Qureshi, Regula B. Sina ba Sina or “From Father to Son”: Writing the Culture of Discipleship. Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond. 165-184

Community Programming — March 7 (No Class)

A15—March 9: Religious Sounds and Urban Spaces of Mauritius
Question: How does religious sound construct urban spaces? What approaches to studying voice and vocal acoustemology communicate the sonic atmosphere of Mauritius and its cross-cultural influences?

Due: Critical Reviews from Module 3

Port Louis, Mauritius – March 11

Module 4: Decolonization of Musical Practices Across the Atlantic Ocean: Colonialism, Slave Trade and Music Creolization

Learning Objectives:

- Learn the concept “music creolization” and its pertinence to postslave music cultures
- Analyze the impact of western music genres and musical instruments in the popular music cultures of South Africa, Ghana, and Morocco.
- Discuss the use of western genres such as rap music for political

Gnawa Sufi Dancers and Musicians in the Public Sphere
protests in the public sphere and for sounding youth, middle-class and modernity.

- Discuss the integration of Muslim ritual sounds within the public sphere

A16—March 12: Music Creolization in Mauritius and South Africa

A17—March 14: Cultural Difference Within Soundscapes of Colonial and Apartheid South Africa
Question: What was the politics of inclusion and exclusion as discussed by Erlmann and Olwage within the soundscapes of South African choirs during colonial and Apartheid South Africa?
Readings:

A18—March 16: Cultural Difference Within Soundscapes of Colonial and Apartheid South Africa
Question: What was the politics of inclusion and exclusion as discussed by Erlmann and Olwage within the soundscapes of South African choirs during colonial and Apartheid South Africa?

Cape Town, South Africa – March 18-23

A19—March 24: Highlife Music Within Ghanaian Soundscapes of the Urban Middle-Class
Question: In what ways did Highlife Music played in social clubs expressed the aspirations of Ghanaian middle class of the 1940s? What is the significance of Highlife today in Ghana?

Study Day — March 26 (No Class)

A20—March 27: Nationalization of Ghanaian Highlife
Question: What impact did the nationalization of Highlife in Ghana had on the urban soundscapes of this dance band and nightclub music?
A21—March 29: Role of Females in Highlife Music of the Ghanaian Soundscape
Question: In what ways have female musicians in Ghana influenced the social issues discussed in Highlife music? How do their music compositions and innovations differ from that of male musicians?

Tema, Ghana – March 30-31
Takoradi, Ghana – April 1-3

A22—April 5: Soundscapes of Protest in Contemporary Morocco
Question: In what ways is Rap music an expression of resistance in contemporary Morocco?

A23—April 7: Encountering Moroccan Popular Soundscapes of the 1970s
Question: How did the music of Larbi Batma and Nass el- Ghiwane influence the soundscapes of post-colonial Morocco?

A24—April 9: Muslim Soundscapes of Morocco
Question: To what extent has Gnawa spiritual music of the ritual ceremony lila integrated into the Moroccan public sphere influencing Muslim values within the Moroccan soundscapes?

Due: Critical Reviews from Module 4

Casablanca, Morocco — April 11-14

Study Day — April 15 (No Class)

A25—April 16: Final Exam

Arrive Amsterdam, The Netherlands — April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete independent field assignments that span multiple countries.
Field Class & Assignment

[Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the Spring 2020 Courses and Field Class page when available.]

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class. Field Classes constitute at least 20% of the contact hours for each course, and are developed and led by the instructor.

Field Class Proposal:

**Plan 1: Soundscapes of Ashiaman and Dagbamete, Ghana**

8-hour Plan (8:00 a.m. to 4:00 p.m.)

8:00-8:30: Take a bus and travel to the Ashiaman (the tour guide on the bus briefs socio-economic context of Ashiaman and its cultural geography)

8:30-10:30: A workshop on Ewe Singing, Drumming and Dancing (I)

10:30-11:30: Travel to Apetorku Shrine to watch performance of funeral drumming. Brunch on the way

11:30-1:30: Meet the shrine elders, participate in a staged funeral ceremony and learn about the work of Benevolent Association (since 1952)

1:30-2:00: Students are given a reflection sheet with questions to fill out. Time for reflections.

2:30-4:30: A workshop on Ewe Singing, Drumming and Dancing (II)

4:30: Bus takes us to Accra and drops us at a local club to watch performance of Highlife music

Plan 2: Soundscapes of Capetown

8-hour Plan (9:00 a.m. to 5:00 p.m.)

9:00-9:30: Take a bus and travel to the Field Band Foundation (Listen to a social advocate talk about Foundation’s work for South African youth and the role of music for socio-economic upliftment)

9:30-11:30: A workshop on Hymnody and Ischitimiyya
10:30-11:30: Travel to University of Cape Town

11:30-1:30: Workshop on Sounds of Protest in 2015: Rhodes (statue) must fall and its impact on soundscape of South African Higher Educational Institutions

1:30-2:00: Students are given a reflection sheet with questions to fill out. Time for reflections.

2:30-4:30: A workshop on Capetown Jazz, Brass Bands or The Kaapse Klopse Cape Town Croons

4:30-5:30: Watch a performance of this genre

For details about field-class assignments and learning objectives, please see Appendix I of this syllabus titled Assignments.

Independent Field Assignments

- 3 Independent Sound Walks
- Reflective Essays based on Sound Walks

METHODS OF EVALUATION

Grading:

3 Short Critical Reviews (2-3 pages): 30%
Independent Field Assignments: 45%

- 3 Independent Sound Walks (15%)
- Reflective Essays based on Sound Walks (30%)

Guided Field Class: 25%

- Soundscape Compositions/Podcast based on Sonic Markers we experience (10%)
- Critical Reflections (15%)

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the SAS partner institution).
Pluses and minuses are awarded as follows on a 100% scale:

<table>
<thead>
<tr>
<th>Excellent</th>
<th>Good</th>
<th>Satisfactory/Poor</th>
<th>Failing</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-100%: A+</td>
<td>87-89%: B+</td>
<td>77-79%: C+</td>
<td>Less than 60%: F</td>
</tr>
<tr>
<td>93-96%: A</td>
<td>83-86%: B</td>
<td>70-76%: C</td>
<td></td>
</tr>
<tr>
<td>90-92%: A-</td>
<td>80-82%: B-</td>
<td>60-69%: D</td>
<td></td>
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**ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM**

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor’s supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

**LEARNING ACCOMMODATIONS**

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students’ home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage. More details can be found within the Course Registration Packet, as posted to the Courses and Field Classes page no later than one month prior to registration.

**STUDENT CONDUCT CODE**

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one’s own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: “I have not given, received, or used any unauthorized assistance on this exam/assignment.”
RESERVE BOOKS FOR THE LIBRARY

None

FILMS

TITLE OF FILM: Sonic Magic: The Wonder and Science of Sound
DISTRIBUTOR: Scorpion TV

TITLE OF FILM: Elements of Soundscape In Film Title: The Color of Sound
DISTRIBUTOR: Electric Sky

TITLE OF FILM: The Drums of Dagbon (Repercussions: A Celebration of African-Influenced Music)
DISTRIBUTOR: Digital Classics Distribution

DISTRIBUTOR: Digital Classics Distribution

TITLE OF FILM: Prophets of the City (African Wave: South African Music and Its Influences)
DISTRIBUTOR: LONDON FILMS

DISTRIBUTOR: LONDON FILMS

TITLE OF FILM: Yvonne Chaka Chaka
DISTRIBUTOR: LONDON FILMS

TITLE OF FILM: Ladysmith Black Mambazo
DISTRIBUTOR: LONDON FILMS

TITLE OF FILM: Saints and Spirits in Morocco: Disappearing World (Disappearing World)
DISTRIBUTOR: ITV Global Entertainment Limit

TITLE OF FILM: Morocco: ‘The Heart of Morocco’—The Middle
DISTRIBUTOR: The Television Syndication Com

TITLE OF FILM: Fine Rain: Politics and Folk Songs in China
DISTRIBUTOR: Meera Jaffrey

TITLE OF FILM: Transmission: Learning Music—Exploring the World of Music
DISTRIBUTOR: Annenberg Learner
TITLE OF FILM: Sufi Soul: The mystical music of Islam
DISTRIBUTOR: DCD Media (Firm) Films Media Group, film distributor.

TITLE OF FILM: Discovering the music of Africa [videorecording]

TITLE OF FILM: World music from India with the ancient poets of Rājasthān [videorecording]
DISTRIBUTOR: Polygone Onze

TITLE OF FILM: Sama [videorecording]: Muslim mystic music of India / The Open Frame
DISTRIBUTOR: Shazia Khan; Rajiv Mehrotra; a Public Service Broadcasting Trust production

TITLE OF FILM: The History of the Sons of Hawaii
DISTRIBUTOR: Hawaiian Legacy Foundation

TITLE OF FILM: Hanoi eclipse [electronic resource]: the music of Dai Lam Linh / directed, filmed and produced by Barley Norton
DISTRIBUTOR: Norton, Barley, 1971- Documentary Educational Resources (Firm)

ELECTRONIC COURSE MATERIALS

AUTHOR: Revell, James
ARTICLE/CHAPTER TITLE: Introduction, Chapter 4 and Chapter 5
JOURNAL/BOOK TITLE: Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels
VOLUME:
DATE: 2014
PAGES: 1-17; 126-158; 159-188

AUTHOR: Erlmann, Viet
JOURNAL/BOOK TITLE: Hearing Cultures: Essays on Sound, Listening, and Modernity
VOLUME:
DATE: 2004
PAGES: 1-20

AUTHOR: Bohlman, Philip
ARTICLE/CHAPTER TITLE: Introduction
JOURNAL/BOOK TITLE: The Cambridge History of World Music
VOLUME:
DATE: 2015
PAGES: 1-20.
AUTHOR: Murray, Schaefer R  
ARTICLE/CHAPTER TITLE: First Soundscapes; Post-Industrial Soundscapes  
VOLUME:  
DATE: 1993  
PAGES:  

AUTHOR: Agnew, Vanessa  
ARTICLE/CHAPTER TITLE: Encounter Music in Oceania: Cross-Cultural Musical Exchange in the 18th and 19th century voyage accounts  
JOURNAL/BOOK TITLE: The Cambridge History of World  
VOLUME:  
DATE: 2015  
PAGES: 183-205  

AUTHOR: Ferranti, Hugh de; Tokita, Alison  
ARTICLE/CHAPTER TITLE: Locating the Musics of Modern Osaka  
JOURNAL/BOOK TITLE: Music, Modernity and Locality in Prewar Japan: Osaka and Beyond.  
VOLUME:  
DATE: 2016  
PAGES: 3-26  

AUTHOR: Hanes, Jeffrey E.  
ARTICLE/CHAPTER TITLE: Aural Osaka: Listening to the Modern City  
JOURNAL/BOOK TITLE: Music, Modernity and Locality in  
VOLUME:  
DATE:  
PAGES: 27-52  

AUTHOR: Jonathan Sterne  
ARTICLE/CHAPTER TITLE: Soundscape, Landscape, Escape  
JOURNAL/BOOK TITLE: Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage  
VOLUME:  
DATE:  
PAGES:  

AUTHOR: Shin’ya, Kuriyama  
ARTICLE/CHAPTER TITLE: Music and Performing Arts of the Okinawans in Interwar Osaka  
JOURNAL/BOOK TITLE: Music, Modernity and Locality in  
VOLUME:  
DATE:  
PAGES: 229-254
AUTHOR: Junko, Iguchi
ARTICLE/CHAPTER TITLE: Osaka and Shanghai: Revisiting
JOURNAL/BOOK TITLE: *Music, Modernity and Locality in*
VOLUME:
DATE:
PAGES: 283-301

AUTHOR: Hon-Lun, Yang
JOURNAL/BOOK TITLE: *China and the West: Music, Representation, and Reception*
VOLUME:
DATE: 2017
PAGES:

AUTHOR: Hon-Lun, Yang
ARTICLE/CHAPTER TITLE: From Colonial Modernity to Global Identity: The Shanghai Municipal Orchestra.
JOURNAL/BOOK TITLE: *China and the West: Music, Representation, and Reception*
VOLUME:
DATE:
PAGES:

AUTHOR: Cai, Jindong; Melvin, Sheila
ARTICLE/CHAPTER TITLE: The Cultural Revolution; *Rhapsody in Red: How Western Classical Music became Chinese.*
VOLUME:
DATE: 2004
PAGES: 225-256; 299-321

AUTHOR: Muller, Carol Ann
ARTICLE/CHAPTER TITLE: Capetown Jazz
VOLUME: 1
DATE: 2004
PAGES: 60-117

AUTHOR: Erlmann, Viet
ARTICLE/CHAPTER TITLE: Symbols of Inclusion and Exclusion: Nationalism, Colonial Consciousness and the Great Hymn.
JOURNAL/BOOK TITLE: *Music, Modernity and the Global Imagination*
VOLUME:
DATE: 1999
PAGES: 111-132
AUTHOR: Nate Plageman
ARTICLE/CHAPTER TITLE: The Highlife was born in Ghana: 1950-1965; Readings: “Introduction: The Historical Significance of Urban Ghana’s Saturday Nights” and “The Making of a Middle class.”
VOLUME: 
DATE: 2013
PAGES: 1-30; 67-99; 147-182

AUTHOR: Amoah-Ramey, Nana Abena
ARTICLE/CHAPTER TITLE: Her-Storical Legacy; Female Musical Compositions...
JOURNAL/BOOK TITLE: Female Highlife Performers in Ghana: Expression, Resistance, and Advocacy
VOLUME: 
DATE: 2018
PAGES: 23-40; 69-86

AUTHOR: Almeida, Cristina Moreno
ARTICLE/CHAPTER TITLE: Introduction: The Straightjacket of Resistance; Rap and Revival of Patriotism
JOURNAL/BOOK TITLE: Rap Beyond Resistance: Staging Power in Contemporary Morocco
VOLUME: 
DATE: 2017
PAGES: 1-20

AUTHOR: Lhoussain Simour
ARTICLE/CHAPTER TITLE: Narrating Marginality” and “Euphonious Voice
VOLUME: 
DATE: 2016
PAGES: 35-176

AUTHOR: Witulski, Christopher.
ARTICLE/CHAPTER TITLE: One Minute in Meknes” and “New Opportunities.”
VOLUME: 
DATE: 2018
PAGES: 1-19; 76-93

AUTHOR: Kartomi, Margaret
ARTICLE/CHAPTER TITLE: On the history of the musical arts in Southeast Asia
VOLUME: 
DATE: 2015
PAGES: 416-440
AUTHOR: Matusky, Patricia; Beng, Tan Sooi.
ARTICLE/CHAPTER TITLE: “Introduction”
VOLUME: 
DATE: 
PAGES: 1-13

AUTHOR: Qureshi, Regula B
ARTICLE/CHAPTER TITLE: Sina ba Sina or “From Father to Son”: Writing the Culture of Discipleship.
JOURNAL/BOOK TITLE: Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond.
VOLUME: 
DATE: 2009 
PAGES: 165-184

AUTHOR: Gregory Booth
ARTICLE/CHAPTER TITLE: “Orchestras and Orchestral Procedures…”
JOURNAL/BOOK TITLE: Behind the Curtain: Making Music in Mumbai’s Film Studios. Oxford University Press.
VOLUME: 
DATE: 2008 
PAGES: 225-254

AUTHOR: Weidman, Amanda.
ARTICLE/CHAPTER TITLE: “Gone Native? Travels of Violin in South India.”
JOURNAL/BOOK TITLE: Singing the Classical, Voicing the Modern: The Postcolonial Politics of Music in South
VOLUME: 
DATE: 2006 
PAGES: 25-58

AUTHOR: Eisenlohr, Patrick.
JOURNAL/BOOK TITLE: Sounding Islam: Voice, Media, and Sonic Atmospheres in an Indian Ocean World
VOLUME: 
DATE: 2018 
PAGES: 1-20; 79-108; 129-134

ADDITIONAL RESOURCES

Recording devices: I am expecting the students to use smart phones to record and no special equipment is necessary.
Editing software: The students can download a free program Audacity from Internet to edit the sounds.

Appendix I

**Assessment**

A detailed description of all the assignments will be posted on eclass.

Grading:
3 Short Critical Reviews (2-3 pages): 30%
3 Independent Sound Walks (15%) Reflective Essays (30%): 45%
Field Class: 25%
  - Soundscape Compositions/Podcast based on Sonic Markers we experience (10%)
  - Critical Reflections (15%)

**Critical Review and Responses Assignment**

**Weight: 30 %**

Based on class readings and films shown, you will prepare three critical reviews during the semester from three distinct modules of the course and be prepared to discuss it in class.

For this assignment, you will closely read the assigned article, chapter from a book or an ethnographic film and write a review based on your understanding of the author’s ethnomusicological approach to the study of the given musical culture.

Each student is required to write ONLY THREE 500-750 word critical reviews of assigned readings during the semester. Each review is worth 10% of your final grade.

Additionally, all students should read the reviews submitted of the readings and prepare a response for in-class discussion.

**Learning Objectives**

- Discuss shifts in soundscapes of cities historically as a result of colonialism, musical exchanges, and globalization
- Cultivate critical tools to address the following questions and raise new questions:
  - What are the different musical genres and cultures in the west that impacted the soundscapes of the region? How lasting was this impact?
  - What is the author’s position on the question: How are senses of place and/or spatially defined subcultural identities in music experienced and created through music?
  - In what ways does modernity bring ruptures/disjunctures in the soundscapes of a place?
  - How does one city’s experience of modernity may differ from another within the country and region; how do sonic markers insinuate that difference?
Deadline for Submission:
The first draft of the review must be uploaded on the “Writing Forum” by 5:00 p.m. the day before the class for an in-class discussion. The final draft is due on the last day of the Module. You will sign up on eClass for the reading that you want to review before the Class A3/B3.

The reviews will be due on the last day of the module. The final draft due at the end of the module should incorporate an additional page of in-class discussion of your review and your reflections on peer-feedback.

Reviews of Readings from Module 1 are due on January 10th
Reviews of Readings from Module 2 are due on February 16th
Reviews of Readings from Module 3 are due on March 9
Reviews of Readings from Module 4 are due on April 9

Requirements: Your critical review should consider the following questions:

• What is the main area/issue and question that the author invokes in the article?
  o An example of defining area and issue could be music and religion, music and migration, musical transmission, musical change, musical function and meaning, music and politics and so forth.
  o An example of the questions that ethnomusicologists raise could include: How does music function? What does it mean (accomplish) for the communities who produce it? How does music illuminate or complicate race, ethnicity, gender and sexuality? What are the spiritual implications of the performance? In what ways do history and geography contribute to musical creativity? What can we learn about ourselves in the process of learning about music of the world?

• How does the author approach the musical style under discussion? What was their “musical encounter” with the style?
  o Refer to the class discussion on musical encounter in Lecture 1. We discussed that musical encounter involves not only fascination with the sound in performance but also building relationships and observing reciprocity with the musicians and the community.

• What do you find interesting in the article and why? Pinpoint one key moment in the article that you find engaging.

• In what ways does the author’s discussion enrich your understanding of the cultural region you are studying?

• Based on the readings, raise two to three questions that will generate discussion amongst your colleagues.

Your review MUST read like a short essay and therefore a cohesive piece of writing that includes paragraph breaks and connecting words where necessary. It MUST NOT read like a list or short answers to the above questions. For more details, see the two sample reviews quoted in:
http://www.utsc.utoronto.ca/twc/types-writing (Download the Critical Review PDF.)

This review will be visible to all the other students, who will then respond to your review by asking a question or making a comment in class. Your review should generate questions for
discussion for your colleagues, drawing them towards the main issues discussed in the readings and evoking a response from them.

Responses to the Review
When you write your responses to the review for the week, consider the following:

- Agree or disagree with the review
- Point towards any information or issue that you found interesting in the reading
- Respond to the reviewer’s questions about the reading.
- Connect the issues mentioned in the article with on-going class discussions about music.

Evaluative Criteria:
Your review will be graded for the quality and clarity defined under the following rubric:

Evidence of close reading and critical engagement with the content  5
Clarity and logic of presentation  3
Style and grammar  2
Critical engagement with the review  2

Independent Field-Project: Sound Walks
Weight: 30%

Description: Based on our discussions on soundscapes, you will take THREE independent soundwalks at different ports on the voyage. The soundwalks can be of different kinds: ecological (garden, park), urban/rural (village, station), a religious site (such as temple, mosques) or a site of heritage. Each soundwalk should be at least 10 minutes long. The recording of the soundwalk and description of sound markers as they appear on the recording should be clearly labeled. Each recording of a soundwalk should be submitted with a critical reflection of the experience.

Learning Objectives:

- Facilitate ethnographic listening through participant observation
- Assist students in developing a creative expression to describe soundscapes they encounter on the voyage

Evaluative Criteria

Sound Log:  5
Sound Markers: 3
Creative Sound Editing:  2

2 A detailed version of this assignment will be available on eclass prior to the start of the voyage.
*Make a detailed log of the sounds that you heard on the walk and how deep listening shifted your understanding of the place and its culture. Write a description of at least 4-5 sound markers. Submit the sound log with your reflective essay and creative composition.

**Edit your sound recordings to ensure that the sound markers are audible

*** Edit your sound recordings to give a sense of this sound walk to a listener who has not experienced this sound walk. You may include your voice and notes from your sound log.

Reflective Essay about the Sound Walk

Description:
The Reflection Paper is an assignment that invites you to draw on your own experience. For this assignment, you will reflect in detail on the independent soundwalks on your voyage. The review will analyze the sound and the context incorporating key concepts and issues learnt during the course. The review must reflect an understanding of the specific context of the place and its history

Your review (550–600 words in length) should:
- Briefly summarize or describe the setting and context of the performance or lecture-demonstration that you have chosen;
- Discuss or explain the different characteristics of the concert: the audience response to music, the musicians’ engagement with the audience, the attire for the concert or any cultural indicators that you have studied during your course.
- Your analysis of the sound based on concepts that you have learnt throughout the course

IN THE REFLECTION PAPER, YOU...

- bridge comprehension of course readings with your knowledge and experience in order to grasp the readings with greater depth
- integrate your knowledge and experience with course readings and concepts by drawing on concrete examples
- question your assumptions about a course reading or service placement opportunity; it also invites you to step back from your own prior beliefs and arrive at a more complex, or new understanding of a reading, issue, or life experience

Learning Outcomes
- Cultivate critical tools to address the following questions and raise new questions
- Facilitate ethnographic sensibility with critical reflection
- Analyze the role of music in modern formations of locality within cities on the voyage

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3 A detailed version of this assignment with an evaluative criteria will be available on eclass prior to the start of the voyage.
Reflection Paper: Structure

<table>
<thead>
<tr>
<th>FEATURE</th>
<th>REFLECTION PAPER</th>
<th>RESEARCH ESSAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>STRUCTURE</td>
<td>Can have an open structure that connects, explores and integrates course content</td>
<td>Formal: each paragraph provides supporting evidence to prove a thesis statement</td>
</tr>
<tr>
<td></td>
<td>with life experience</td>
<td></td>
</tr>
<tr>
<td>THESIS</td>
<td>Generally, does not require a controlling idea, however is often exploratory and/or</td>
<td>Organized around a central claim, or principle argument</td>
</tr>
<tr>
<td>STATEMENT</td>
<td>argumentative</td>
<td></td>
</tr>
<tr>
<td>POINT OF</td>
<td>First person (“I”)</td>
<td>Generally third person</td>
</tr>
<tr>
<td>VIEW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>Does not need to be conclusive, but can identify questions and gaps in knowledge,</td>
<td>Concludes by summarizing evidence presented; may also suggest questions for future research</td>
</tr>
<tr>
<td></td>
<td>make connections, or challenge prior assumptions</td>
<td></td>
</tr>
</tbody>
</table>

A STRONG REFLECTION PAPER...

- makes insightful and unexpected connections using examples
- reevaluates prior assumptions
- develops narrative voice and a unique writing style
- incorporates brief quotes from the course material

COMMON ERRORS IN REFLECTION PAPERS

- disengaged from course content and/or experience
- unfocused stream-of-consciousness writing or brainstorming
- an uninformed, unstructured, or disorganized response

Guided Field Class

Guided Soundwalk

Description: Based on the guided experience of soundwalk that covers many different soundmarks within the city, create a soundscape composition, a podcast or a radio documentary that orally describes recorded sounds of the places visited and your reflections. Submit this podcast/composition/documentary with a written critical reflection. The critical reflection must log in detail soundmarks visited, and your own reflections of it. See Appendix II for a sample critical reflection.

Learning Outcomes:
- Facilitate ethnographic sensibility with critical reflection and deep listening with soundwalks
- Analyze the role of music in modern formations of locality within cities on the voyage
- Facilitate ethnographic listening

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A detailed version of this assignment will be available on eclass prior to the start of the voyage.
• Assist students in developing a creative expression to describe soundscapes they encounter on the voyage with what they have discussed in class
Appendix II

Critical Reflection Assignment for Guided SoundWalks

Describe the experience (objectively and in some detail)

Ø When did this experience take place? Where did it take place?

Ø Who else was there? Who wasn’t there?

Ø What did I do? What did others do? What actions did I / we take? What did I / we communicate?

Ø Who didn’t speak or act? Did I / others laugh, cry, make a face, etc.?

Ø Etc

Examine the experience [Learning goal]:

______________________________________________________________________________

Articulate Learning

“I learned that” ... Express an important learning, not a statement of fact and not only in the context of the experience

“I learned this when” .... Connect the learning to specific activities and critical reflection that gave rise to it

“This learning matters because” ... Consider how the learning has value, in this situation and in broader terms

“In light of this learning I will ” ... Set specific, assessable goals; consider benefits and challenges involve
### Rubric for the Critical Reflection Paper

<table>
<thead>
<tr>
<th>Critical Thinking Standard</th>
<th>Description</th>
<th>Associated questions to ask to check your thinking</th>
</tr>
</thead>
</table>
| Clarity                    | Expands on ideas, express ideas in another way, provides examples or illustrations where appropriate. | - Did I give an example?  
- Is it clear what I mean by this?  
- Could I elaborate further? |
| Accuracy                   | All statements are factually correct and/or supported with evidence.          | - How do I know this?  
- Is this true?  
- How could I check on this or verify it? |
| Precision                  | Statements contain specific information                                      | - Can I be more specific?  
- Have I provided sufficient detail? |
| Relevance                  | All statements are relevant to the question at hand; all statements connect to the central point. | - How does this relate to the issue being discussed?  
- How does this help us/me deal with the issue being discussed? |
| Depth                      | Explains the reasons behind conclusions and anticipates and answers the questions that the reasoning raises and/or acknowledges the complexity of the issue. | - Why is this so?  
- What are some of the complexities here?  
- What would it take for this to happen?  
- Would this be easy to do? |
| Breadth                    | Considers alternative points of view or how someone else might have interpreted the situation. | - Would this look the same from the perspective of…?  
- Is there another way to interpret what this means? |
| Logic                      | The line of reasoning makes sense and follows from the facts and/or what has been said. | - Does what I said at the beginning fit with what I concluded at the end?  
- Do my conclusions match the evidence that I have presented? |
| Significance               | The conclusions or goals represent a (the) major issue raised by the reflection on experience. | - Is this the most important issue to focus on?  
- Is this most significant problem to consider? |
| Fairness                   | Other points of view are represented with integrity (without bias or distortion) | - Have I represented this viewpoint in such a way that the person who holds it would agree with my characterization? |