SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage: Spring 2018
Discipline: Music
Course Number and Title: MU 333 History of Rock and Roll
Division: Upper
Faculty Name: David Harnish
Semester Credit Hours: 3

Prerequisites: None

COURSE DESCRIPTION:
Introduction to the development of rock and roll with emphases on listening skills, musical analysis, cultural analysis, the artists, and the industry, then exploring the rock and popular music scenes on the countries on the itinerary. Contact with live music and dance is encouraged through our field class, other field excursions and independent experiences. Students critically examine rock/popular music making in cultural context and the value systems and identities of the peoples engaged with these musics. Students consider their role as ethnographic observers and gain the vocabulary and listening skills necessary to identify and connect with rock musics and audiences locally and globally.

COURSE LEARNING OBJECTIVES:
By the end of the term, successful students will be able to:

- Demonstrate active listening skills using an appropriate music vocabulary
- Articulate characteristics that differentiate particular cultural identities
- Examine critically the cultural value systems and identities of diverse peoples and communities
- Awareness of diversity and the importance of inclusivity in rock/popular musics
- Understand the characteristics of cultural identities and dynamics of cultural interactions
- Utilize culture studies issues of mass media, globalization, gender, politics, scene formation
- Comprehend the ways people identify themselves, their cultures and their cultural heritage
- Define cultural identities in global contexts through course materials and interactions with musicians in ports of call
- Articulate an awareness and appreciation of the diversity of world cultures and specifically be able to speak to its presence in musical traditions
- Synthesize historical, cultural, and musical research in an independent project

Textbooks and Course Materials:
Various PDF readings and audio examples

TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico – January 5

B1—January 8: Introduction to Rock & Roll and world popular music

**B2—January 10:** Elements of Rock; Issues in Hawaii
   Reading: 1) Stone, “Gender, Identity, and Ethnicity Issues”; 2) Haukkala, “The Role of Loud Popular Music in Revolutionary Social and Political Processes”

**Honolulu, Hawaii — January 12**

**B3—January 13:** Music production and rap in Hawaii
   Reading: 1) Imada “Head Rush: Hip Hop and a Hawaiian Nation on the Rise”; 2) Buck, “A Brief History of Music Production in Hawaii”

**B4—January 15:** Japanese pop and rock scenes

January 16—International Date Line crossing (Lost Day)

**B5—January 18:** Japanese underground music
   Reading: 1) Matsue, “Ethnography of a Scene”

**No Class — January 19**

**B6—January 21:** Japanese rap and pop

**B7—January 23:** Chinese rock, metal and popular music

**Kobe, Japan — January 24-28**

**B8—January 30:** Chinese pop and global exports; Review for Test 1
   Reading: 1) Moskowitz, “Mandopop under Siege”; 2) Yang and Saffle, “12-Girls Band: Traditions, Gender, Globalization and (Inter)national Identity”

**Shanghai, China — January 31 - February 1**

**In-Transit — February 2-3**

**Hong Kong, SAR — February 4-5**

**B9—February 7:** TEST 1; Rock in Vietnam and Cambodia

**Ho Chi Minh City, Vietnam — February 8-13**

**B10—February 15:** Myanmar – developments of popular music

No Class —February 16

B11—February 18: Burmese globalizing music
Reading: 1) Dluzak, “PopMusic and Politics in Myanmar” and 2) “Hip Hop in Myanmar”

Yangon, Myanmar — February 19-23

B12—February 25: Indipop and film music
Reading: 1) Kvetko, “Can the Indian Tune Go Global”; 2) Booth and Shope, “Popular Music in India”

B13—February 27: Bollywood and rock

Cochin, India — February 28 – March 5

A14—March 6: Popular Music of Mauritius & Sega dance; Review for Midterm

No Class — March 7

B15—March 10: Midterm

Port Louis, Mauritius — March 11

B16—March 13: South Africa; Rhythms of Resistance

B17—March 15: Africa, Zimbabwe & South Africa; liberation/contemporary issues

B18—March 17: Discussion of S. African styles (Isicathamiya, Mbube, Jive, Kwaito) & Zimbabwe; Introduction to Indonesia – Dangdut music
Reading: 1) Weintraub, “Morality and its (Dis)contents: Dangdut and Islam in Indonesia”

Cape Town, South Africa — March 18-23

B19—March 25: Indonesia, Punk
Reading: 1) Wallach, “Living the Punk Lifestyle in Jakarta”; 2) Billet, “Punk is Not a Crime (and Neither is Islam)”

B20—March 27: Indonesia, Rock and Jazz Hybridity
Reading: 1) Harnish, “The Hybrid Music and Cosmopolitan Scene of Balinese Guitarist I Wayan Balawan”; 2) Harnish & Wallach, “‘Dance to Your Roots’: Genre Fusions in the Music of Indonesia’s Krakatau”

B21—March 29: East/West African Popular Music
Reading: 1) Shipley, “Aesthetic of the Entrepreneur: Afro-Cosmopolitan Rap and Moral Circulation in Accra,” (pp. 631-51 only); 2) Plageman, “The Historical Significance of Urban Ghana’s Saturday Nights”

Tema, Ghana — March 30 - April 1

Takoradi, Ghana — April 2-3

B22—April 5: North African Popular & Metal Musics
Reading: 1) Boum “Festivalizing Dissent in Morocco”; 2) Cremades et al., “Rai Music as a Generator of Cultural Identity among Young Maghrebies”; 3) Barone “Metal Identities in Tunisia”

B23—April 7: Sacred festivals and Egyptian nightingales

Study Day — April 8

B24—April 10: Review for Final

Casablanca, Morocco — April 11-14

B25—April 16: Final Exam

Arrive Bremerhaven, Germany — April 19

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
[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.

Rock Music Clubs in Japan. This field class will take place on Wednesday, 24 January, in Kobe, Japan.

We will tour rock clubs in Kobe, particularly the famous Chicken George, and attend performances at one or more live houses to directly experience a clubbing scene that is explicitly Japanese. The scenes at these clubs are both underground and mainstream, and they serve as communities for marginalized, working class, and white collar clients. We will meet and interact with club owners, music fans and perhaps with musicians.
Learning Outcomes:
- Understand and experience the history of rock music in Japan
- Discover the place, meanings and purpose of rock in Japan
- Witness rock scenes firsthand, and reflect on issues of class, gender and identity in contemporary Japan

**Field Class Reflection** (3-5 pages). This paper should include analyses of the music performances (elements, instruments, bands, histories, etc.), of performers (gender, dress, behavior), of club fans, and of the scenes - involving class, youth, gender, sexuality and identity in modern Japan. Include personal experiences of attending the clubs and reflections about the role of popular musics in Japan.

**Field Assignments:** These three descriptive papers should be conducted when attending any popular musical event in ports and include analyses of the musical event, its performance context (when, where, why), the instruments, audience, musicians, and scene development as well as your personal responses to the music and performance.

**METHODS OF EVALUATION / GRADING SCALE**

**GRADING SCALE**

<table>
<thead>
<tr>
<th>Grading</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>15</td>
</tr>
<tr>
<td>Field Summary/Report</td>
<td>10</td>
</tr>
<tr>
<td>Test</td>
<td>15</td>
</tr>
<tr>
<td>Field Assignments (3)</td>
<td>15</td>
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<tr>
<td>Midterm</td>
<td>20</td>
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<tr>
<td>Final</td>
<td>25</td>
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</tbody>
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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>
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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 the student’s home institution verifying the accommodations received on their home campus (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit this verification of accommodations to academic@isevoyages.org as soon as possible, but no later than two months prior to the voyage.

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

ELECTRONIC COURSE MATERIALS

Intro:
Wikipedia and David Harnish, “Intro to Rock & Roll”


Hawaii:

Japan:


China:


Vietnam and Cambodia:


Myanmar:


India:


Africa/South Africa:


Indonesia:


Harnish, David and Jeremy Wallach (2013). “’Dance to Your Roots’: Genre Fusions in the Music of Indonesia’s Krakatau, Asian Music Vol. 44 (2)

Ghana/West Africa:

Morocco/North Africa:


ADDITIONAL RESOURCES


Global Metal 2-disc DVD, co-directors Scot McFadyen and Sam Dunn. 2007. ISBN: 1-4198-8282-1