

## SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2019
Discipline:	Music
Course Number and Title:	MU 132 Exploring World Music (Section 1)
Division:	Lower
Faculty Name:	David Borgo, Ph.D.
Semester Credit Hours:	3

Prerequisites: None

### COURSE DESCRIPTION

The official catalog description of this course is: *Global aspects of music and its meaning with connections to the environment, sound, and world cultures.*

This course offers an introduction to the field of ethnomusicology and introduces various traditional and popular musics from around the world. In particular, we will explore ancient court and folk musics from China, Japan, Vietnam and Myanmar; intricate art music traditions from India and popular songs from Bollywood; dynamic dance-drumming ensembles from Ghana; popular and spiritual traditions in Morocco and South Africa; and much more!

In addition to expanding our own musical horizons, the course offers insight into the complex relationship between musical practices and cultural understandings. Music often articulates and shapes important political and social issues, and its meanings are embedded within overarching dynamics of historical, social, technological and ecological change.

Students will become familiar with basic musical and anthropological concepts, and with how mass media influences musical production and consumption on a global scale. In addition to course readings, audio-visual materials and occasional on-ship music-making opportunities, field classes will present students an intimate opportunity to interact with diverse musical culture-bearers, to experience music and dance firsthand and to consider their own role as ethnographic observers. While no previous technical knowledge of music is required, students will be expected to develop active listening skills alongside critical thinking and writing skills.

### LEARNING OBJECTIVES

1. Demonstrate active listening skills using appropriate music vocabularies.
2. Compare musical styles, traditions, and practices from different regions of the world.

3. Develop an awareness and appreciation of the diversity of world cultures and an ability to speak to its presence in musical traditions.
4. Understand the characteristics of cultural identities and the dynamics of cultural interactions.
5. Synthesize historical, cultural, and musical research in discussions and writing assignments.
6. Comprehend the ways people identify themselves and their cultural heritage, and articulate characteristics that differentiate particular cultural identities and musical practices.

## REQUIRED TEXTBOOKS AND COURSE MATERIALS

There is no required textbook for this course. All assigned readings and audio recordings will be made available through the ship's Intranet

## TOPICAL OUTLINE OF COURSE

Depart Ensenada, Mexico – January 5

### UNIT I - EAST ASIA

#### A1–January 7: Course Introduction

Reading: “The Universal Horoscope” and “The Ladder of Orpheus” by David Reck in *Music of the Whole Earth*, pp. 1-12.

Reading: “Studying Musics of the World’s Cultures” by Timothy Rommen in *Excursions World Music*, pp. 1-17.

#### A2–January 9: Why are humans musical?

Reading: “The Evolutionary Basis of Meaning in Music: Some Neurological and Neuroscientific Implications” by Ian Cross. *Neurology of Music* (2010), pp. 1-15.

#### A3–January 11: Hawaiian traditional and popular musics

Readings: 1) “Na Leo Hawai’i (Musics of Hawai’i),” *Smithsonian Folkways* (<https://folkways.si.edu/na-leo-hawaii/music/article/smithsonian>); 2) “Storm Blowing from Paradise: Social Protest and Oppositional Ideology in Popular Hawaiian Music” by George Lewis. *Popular Music*, Vol. 10 (1), pp.53-67.

Honolulu, Hawaii – January 12 [NOTE: OUR FIELD CLASS IS ON THIS DAY]

#### A4–January 14: Japan: Hogaku & theatre musics

Reading: “Japan” by Isabelle K.F. Wong in *Excursions in World Music*, pp. 196-212.

January 16–International Date Line crossing (Lost Day)

#### A5–January 17: Japan: religious and court musics

Reading: “Japan” by Isabelle K.F. Wong in *Excursions in World Music*, pp. 212-225.

### **No Class – January 19**

A6–January 20: China: introduction, folk music

Reading: “China” by Jonathan P.J. Stock in *Worlds of Music*, pp. 385-414.

A7–January 22: China: opera, instrumental, religious, and popular traditions

Reading: “China” by Jonathan P.J. Stock in *Worlds of Music*, pp. 414-440.

*Draft copy of Field Class Reflection Paper DUE*

### **Kobe, Japan – January 24-28**

---

A8–January 29: China: popular music; Review for Unit I Exam

Reading: “China” by Peter Manuel in *Popular Musics of the Non-Western World*, pp. 221-35.

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

**In-Transit – February 2-3**

**Hong Kong, SAR – February 4-5**

A9–February 6: UNIT I EXAM; Introduction to Vietnam

Reading: excerpts from *Music in Mainland Southeast Asia* by Gavin Douglas, pp. 54-68 and 112-115.

### **UNIT II SOUTHEAST and SOUTH ASIA**

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

A10–February 14: Vietnam and Myanmar

Reading: excerpts from *Music in Mainland Southeast Asia* by Gavin Douglas, pp. 39-54 and 107-111.

**No Class –February 16**

A11–February 17: Myanmar popular musics

Readings: (1) “Burmese Music and the World Market” by Gavin Douglas, *Anthropology Today* 21/6, pp. 5-9; (2) “Introduction” by Heather MacLachlan in *Burma’s Pop Music Industry*, pp. 1-13.

**Yangon, Myanmar – February 19-23**

A12–February 24: India: history, culture, and music

Reading: “India” by David Reck in *Worlds of Music*, pp. 181-190

A13– February 26: India: sound world and diaspora

---

Reading: (1) "India" by David Reck in *Worlds of Music*, pp. 191-208; (2) "South Asia" by Peter Manuel in *Popular Musics of the Non-Western World*, pp. 171-93.

**Cochin, India – February 28 – March 5**

A14–March 6: Review for Unit II Exam

**No Class – March 7**

A15–March 9: UNIT II EXAM – also first Independent Field Reflection paper DUE

**UNIT III – AFRICA**

**Port Louis, Mauritius – March 11**

A16–March 12: Africa and South Africa Introduction; Shona and Bambuti

Readings: (1) "Via Africa: Coming to South African Music" by Carol Anne Muller in *South African Music*, pp. xvii-xxxii; (2) "A Shona Mbira Performance" and "The Pygmies" by Thomas Turino in *Excursions in World Music*, pp. 260-276.

A17–March 14: South Africa: Rhythms of Resistance

Reading: "Rhythms of Resistance: The Black Music of South Africa" by Jeremy Marre, in *Beats of the Heart: Popular Music of the World*, pp. 34-50.

A18–March 16: The Lion Sleeps Tonight, Graceland, and beyond

Readings: (1) "The Graceland Album" by Carol Anne Muller in *South African Music*, pp. 37-59; "In the Jungle: Inside the Long, Hidden Genealogy of 'The Lion Sleeps Tonight'" by Rian Malan, *Rolling Stone*, May 14, 2000.

**Cape Town, South Africa – March 18-23**

A19–March 24: West Africa: Ewe

Readings: (1) "Africa/Ewe" by David Locke in *Worlds of Music*, pp. 69-87;

A20–March 26: West Africa: Mande

Reading: "Mande and Ewe" by Thomas Turino in *Excursions in World Music*, pp. 276-84

A21–March 28: Afro-Pop and the Discourse of World Music

Readings: (1) "Popular Music in Africa" by Angela Impey in *Africa: The Garland Handbook of African Music*, pp. 124-147; (2) "The Discourse of World Music" by Simon Frith in *Western Music and Its Others*, ed. by Georgina Born, pp. 305-22; (3) "Pygmy Pop: A Genealogy of Schizophonic Mimesis" by Steven Feld, in *Western Music and Its Others*, ed. by Georgina Born, pp. 254-279.

**Takoradi, Ghana – March 30 - April 1**

**Tema, Ghana – April 2-3**

A22–April 4: North Africa

Reading: “Music of the Middle East and North Africa,” by Richard Jankowsky, in *Excursions in World Music*, pp. 62-80

A23–April 6: Morocco

Reading: “Music of the Middle East and North Africa,” by Richard Jankowsky, in *Excursions in World Music*, pp.80-101

**Study Day – April 8**

A24– April 9: Review - also second Independent Field Reflection and final Field Class Reflection papers are DUE

**Casablanca, Morocco – April 11-14**

A25–April 15: UNIT III 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**

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.

The field class for this course is on **Honolulu, Hawaii – DAY 1 - Saturday, 12 January.**

The earliest approximate start time will be: 10:00

**Music, Poetics, and Stories of Hula**

Hula, an indigenous expressive art form of Hawai‘i, dramatizes the words of oli (chant) or mele (song) in visual dance, using in particular the hands to tell the story, often great chiefs and significant events. The two basic styles of hula are *kahiko* (pre-Western contact), accompanied by Hawaiian instruments such as *ipu* (gourd), and *‘auana* (post-contact), often accompanied by *‘ukulele*, guitar and double bass. Once politically marginalized and then appropriated by popular American media, the *‘auana* style of hula has become a strong expression of Hawaiian identity.

In this field class, students will observe the relationship between text, accompaniment, dress, and hand and body movement vocabulary, and understand the poetics of the form.

Students will also learn hula movements and visit cultural sites and institutes, such as the Queen Emma Summer Palace, the Bishop Museum, and/or 'Iolani Palace, to learn about the history, artists, culture, and challenges of sustaining hula (particularly *kahiko*). The teachers are the kumu hula, who often have schools or groups called hālau. Kumu hula will be our guide the day.

#### Learning Objectives:

1. Appreciate the art form and learn to embody Hawaiian “talk story” in hula
2. Experience the meanings, distinctions, and poetics of chant
3. Understand the relationship of story/chant and hand and body movement vocabulary
4. Explore the history and political marginalization of Hawaiians and hula, and the later resurgence and renaissance of hula and Hawaiian identity

Your **Field Class Reflection Paper** will take the form of an original essay of approximately 1,000 words, typed and double-spaced. Before the due date you will submit a draft copy of your writing, and we will facilitate peer and/or instructor feedback to help improve your final version. This paper should include a “thick” description of the location, the educational activity (commenting on musical elements, instruments, performance context, history, etc.) and the various participants (gender, dress, behavior, etc.), including both detailed ethnographic observations and critical reflection. In particular, your paper should include some analysis of the music, chant, and song, the dance, the instruments, and the overall poetics of hula. You should reference at least once the assigned readings in order to establish the historic and cultural context of hula, its embodiment of gender, and its meanings in early and modern Hawai'i. Personal reflections on the class experience, site visit, dancing, Hawaiian culture, and performance should be included.

To be judged excellent, your paper should contain error-free articulate prose, varied sentence construction, and be organized into sections and paragraphs that effectively enhance the development of ideas. Your writing should demonstrate a familiarity and ease with new ethnomusicological vocabulary introduced in the course, and it should make connections between the music you encounter and its cultural and social context. Try to go beyond “reporting” what you did and how you felt by integrating and synthesizing your experiences with ideas from the discussions, readings, and other course content.

#### **Independent Field Assignments**

Paying attention to music you encounter in each of the ports we visit is an important aspect of this course. Whenever possible, try to seek out opportunities in the ports that involve music and try speaking with participants, listeners, and musicians. In addition to live musical events, pay attention to where and how recorded music is utilized in daily activities. How does the music you are hearing seem to relate to the people, the place, and/or the other activities going on? How is music marketed and consumed? Can you connect your experience to themes or discussions from the course?

Each student is required to write two **Independent Field Reflection papers** of less than 500 words, typed and double-spaced. Each paper should describe a musical event or experience that you had in a given port, with no duplication, and include some discussion of the

performance context (when, where, why), the instruments, the audience and musicians, as well as a personal response to the event and the music.

Students are also expected to give at least one brief oral presentation to the class about one of these events/experiences. We will set aside time during the class session immediately following our time in each port to allow students to present to one another.

You are welcome to make “field recordings” of small portions of the music you encounter, if this seems appropriate. Do your best, however, to make certain that making a recording is acceptable. If you have any lingering concerns, then don’t record. The most important part of the assignment is that you observe carefully and reflect critically on the experience.

## METHODS OF EVALUATION

- **Participation (including at least one oral presentation) - 10%**
- **Unit I, II, and III Exams - 20% ea.; 60% total** (Exams involve listening identification, written reflection, and short answer responses to prompts. The exams are NOT cumulative.)
- **Field Class Participation and Reflection Paper - 20%**
- **Two Independent Field Reflection Papers - 5% ea.; 10% total**

## 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:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

## 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.

Contributions to class discussions and **Active Participation** in small group work are essential to both the momentum of the course and the development of your knowledge about the subject. This requires that you come to class prepared (having completed all assigned reading and listening) and ready to participate in class activities. On demand writing and/or “pop” quizzes may be used—at your professor’s discretion— to gauge student preparation and comprehension.

## 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](mailto: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 FILMS FOR THE LIBRARY

- *Rhythms of Resistance: The Black Music of South Africa*. Distributor: Shanachie Record Corp.

[Note: For all of the films I can provide a digital copy]

## RESERVE BOOKS FOR THE LIBRARY

- *Experiencing Music, Expressing Culture* Series:



- *Thinking Musically* by Bonnie C. Wade
- *Music in China* by Frederick Lau
- *Music in Mainland and Southeast Asia* by Gavin Douglas
- *Music in West Africa* by Ruth Stone
- *Music in Japan* by Bonnie Wade
- *Music in South India* by T. Viswanathan

## **ELECTRONIC COURSE MATERIALS**

See course schedule for specific readings. The following books are excerpted:

Excursions in World Music ed. by Bruno Nettl and Timothy Rommen, 7th ed. ISBN 9781138101463

*Worlds of Music: An Introduction to the Music of the World's Peoples*, ed. by Jeff Todd Titon, Shorter Version, fourth edition. ISBN 9781337101493

Douglas, Gavin. *Music in Mainland Southeast Asia*. ISBN: 9780195367829

Born, Georgina. *Western Music and Its Others*. ISBN 9780520220843

MacLachlan, Heather. 2011. *Burma's Pop Music Industry*. ISBN 9781580463867

Manuel, Peter. *Popular Musics of the Non-Western World*. ISBN 9780195063349

Marre, Jeremy. *Beats of the Heart: Popular Music of the World*. ISBN 9780745300528

Muller, Carol Anne. *South African Music*. ISBN 9781576072769

Reck, David. *Music of the Whole Earth*. ISBN 9780306807497

Stone, Ruth M. *The Garland Handbook of African Music*. ISBN 9781135900007

Taylor, Tim. *Global Pop*. ISBN 9781135254087

## **ADDITIONAL RESOURCES**

None