

## SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

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

**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

Reading: 1) Wikipedia and Harnish, "Intro to Rock 'n Roll"; 2) Menand, "The Elvic Oracle"

**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

Reading: 1) Yano, "The Marketing of Tears: Consuming Emotions in Japanese Popular Song"; 2) Chuiwa, "Power and Intertextuality in the Discourse of Visual Rock"

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

Reading: 1) Condry, "A History of Japanese Hip-Hop: Street Dance, Club Scene, Pop Market"; 2) Kitagawa, "Some Aspects of Japanese Popular Music"

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

Reading: 1) Wang, "Formations, Industries, and Identities: Observations on Extreme Metal in Mainland China 2000-2013"; 2) Campbell, "The Rocker's Paradise"

**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

Reading: 1) Gibbs, "How Does Hanoi Rock? The Way to Rock and Roll in Vietnam"; 2) Mamula, "Starting from Nowhere? Popular Music in Cambodia After the Khmer Rouge"

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

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

Reading: 1) Douglas, "Burmese Music and the World Market"; 2) MacLachlan, "The Creators of Burmese Pop 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

Reading: 1) Morcom, "Tapping the Mass Market: The Commercial Life of Hindi Film Songs"; 2) Booth, "The Beat Comes to India: The Incorporation of Rock Music into the Indian Soundscape"

**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

Reading: 1) Coplan, "Sounds of the 'Third Way': Identity and the African Renaissance in Contemporary South African Popular Music"; 2) Watkins, "A Genre Coming of Age: Transformation, Difference and Authenticity in the Rap Music and Hip Hop Culture of South Africa"

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

Reading: 1) Hammond, "The Gendered Sound of South Africa: Karen Zoid and the Performance of Nationalism in the New South Africa"; 2) Steingo, "The Politicization of 'Kwaito': From the 'Party Politic' to Party Politics"

**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**

Reading: 1) Kapchan, "The Promise of Sonic Translation"; 2) Danielson, "New Nightingales of the Nile"

**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

##### GRADING

Participation:	15 points
Field Summary/Report	10 points
Test	15 points
Field Assignments (3)	15 points
Midterm	20 points
Final	25 points

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%: I
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.

#### 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 BOOKS FOR THE LIBRARY**

None

## **ELECTRONIC COURSE MATERIALS**

### **Intro:**

Wikipedia and David Harnish, "Intro to Rock & Roll"

Menand, Louis (2015). "The Elvish Oracle," *The New Yorker*, Nov. 16, 2015 issue.

Haukkala, Hiski (2015). "The Role of Loud Popular Music in Revolutionary Social and Political Processes: Some Initial Conceptual Ideas," conference paper, "Modern Heavy Metal: Markets, Practices, and Cultures," international academic conference.

Stone, Ruth (2008). "Gender, Identity and Ethnicity Issues," In *World Popular Musics and Identity*, ed. B. Sandstrom. USA: Kendall/Hunt Publishing Company.

### **Hawaii:**

Buck, Elizabeth B. (1997). "A Brief History of Music Production in Hawaii," In *Whose Master's Voice? The Development of Popular Music in Thirteen Cultures*, ed. Alison J. Ewband, Fouli Papageorgiou. Westport: Greenwood Publishing Group.

Imada, Adria (2006). "Head Rush: Hip Hop and a Hawaiian Nation on the Rise," In *The Vinyl Ain't Final*, ed. D. Basu and S. Lemelle: Pluto Press.

**Japan:**

Condry, Ian (2008). "A History of Japanese Hip Hop: Street Dance, Club Scene, Pop Market," In *World Popular Musics and Identity*, ed. B. Sandstrom. USA: Kendall/Hunt Publishing Company.

Yano, Christine (2000). "The Marketing of Tears: Consuming Emotions in Japanese Popular Song," In *Japan Pop! Inside the World of Japanese Popular Culture*, ed. T. Craig, New York: M.E. Sharpe.

Chuiwa, Ho (2014). "Power and Intertextuality in the Discourse of Visual Rock," conference paper, Society for Ethnomusicology.

Matsue, Jennifer (2009). "Introduction: Ethnography of a Scene," In *Making Music in Japan's Underground: The Tokyo Hardcore Scene*, New York: Routledge.

Kitagawa, Junko (1991). "Some Aspects of Japanese Popular Music," *Popular Music* vol. 10(3)

**China:**

Campbell, Jonathan. (2011). "The Rocker's Paradise," In *Red Rock: The Long, Strange March of Chinese Rock & Roll*. Hong Kong: Earnshaw Books, Ltd.

Yang, Hon-Lun and Michael Saffle, (2010). "12 Girls Band: Traditions, Gender, Globalization and (Inter)national Identity," *Asian Music* 41 (2)

Moskowitz, Marc (2009). "Mandopop under Siege: Culturally Bound Criticisms of Taiwan's Pop Music," *Popular Music*, Vol. 28 (1)

Wang, Yuan (2015). "Formation, Industries, and Identities: Observations on Extreme Metal in Mainland China 2000-20013," conference paper, "Modern Heavy Metal: Markets, Practices, and Cultures," international academic conference.

**Vietnam and Cambodia:**

Gibbs, Jason (2008). "How Does Hanoi Rock? The Way to Rock and Roll in Vietnam," *Asian Music* Vol. 39 (1)

Mamula, Stephen (2008). "Starting from Nowhere? Popular Music in Cambodia after the Khmer Rouge," *Asian Music*, Vol. 39 (1)

**Myanmar:**

Douglas, Gavin (2005). "Burmese Music and the World Market," *Anthropology Today*, Vol. 21 (6)

MacLachlan, Heather (2011). "The Creators of Burmese Pop Music." In *Burma's Pop Music Industry*. Rochester: University of Rochester Press.

Dluzak, Alexander (2013). "PopMusic and Politics in Myanmar: In the Shadow of Censorship" (pp. 20-42 only) and "Hip Hop in Myanmar: Battle for Freedom" (pp. 56-65 only). In *Yangon Calling: Music, Subcultural and Politics in Myanmar* (in German and English). George Lindt: fly-fast records.com. (don't have PDF) <https://vimeo.com/user14896789> (for just the film) & <https://www.on-parole.com/shop/view/yangon-calling-music-subculture-and-politics-in-myanmar-book-dvd> (for film and DVD; alert about DVD formats, Playback Region 2)

**India:**

Morcom, Anna (2008). "Tapping the Mass Market: The Commercial Life of Hindi Film Songs." In *Global Bollywood: Travels of Hindi Song and Dance*, eds. S. Gopal & S. Moorti. Minneapolis: University of Minneapolis Press.

Booth, Gregory & Bradley Shope (2014). "Popular Music in India." In *More than Bollywood: Studies in Indian Popular Music*. New York: Oxford University Press.

Booth, Gregory (2014). "The Beat Comes to India: The Incorporation of Rock Music into the Indian Soundscape." In *More than Bollywood: Studies in Indian Popular Music*. New York: Oxford University Press.

Kvetko, Peter. (2004). "Can the Indian Tune Go Global?" *TDR*, Vol. 48 (4) (MIT publisher)

**Africa/South Africa:**

Coplan, David (2001). "Sounds of the 'Third Way': Identity and the African Renaissance in Contemporary South African Popular Music," *Black Music Research Journal*, Vol. 21 (1)

Watkins, Lee (2012). "A Genre Coming of Age: Transformation, Difference and Authenticity in the Rap Music and Hip Hop Culture of South Africa." In *Hip Hop Africa*, ed. E. Charry. Bloomington: Indiana University Press.

Hammond, Nicole (2010). "The Gendered Sound of South Africa: Karen Zoid and the Performance of Nationalism in the New South Africa," *Yearbook for Traditional Music*, Vol. 42.

Steingo, Gavin (2007). "The Politicization of 'Kwaito': From the 'Party Politic' to Party Politics," *Black Music Research Journal*, Vol. 27 (1)

**Indonesia:**

Weintraub, Andrew (2011). "Morality and its (Dis)contents: Dangdut and Islam in Indonesia." In *Divine Inspirations: Music and Islam in Indonesia*, eds. D. Harnish and A. Rasmussen. New York: Oxford University Press.

Wallach, Jeremy (2008). "Living the Punk Lifestyle in Jakarta," *Ethnomusicology*, Vol. 52 (1)

Billet, Alexander (2011). "Punk is Not a Crime (and Neither is Islam)," *Dissident Voice*, December 21<sup>st</sup>.

Harnish, David (2013). "The Hybrid Music and Cosmopolitan Scene of Balinese Guitarist I Wayan Balawan," *Ethnomusicology Forum* Vol. 22 (2)

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:**

Shiple, Jesse (2009). "Aesthetic of the Entrepreneur: Afro-Cosmopolitan Rap and Moral Circulation in Accra," *Anthropological Quarterly*, Vol. 82 (3)

Plageman, Nathan (2012). "Introduction: The Historical Significance of Urban Ghana's Saturday Nights." In *Highlife Saturday Night*, ed. N. Plageman. Bloomington: Indiana University Press.



**Morocco/North Africa:**

Boum, Aomar (Summer 2012). "Festivalizing Dissent in Morocco," *Middle East Report*, No. 263, 'The Art and Culture of the Arab Revolts'

Cremades, R., Oswaldo Lorenzo and Ioana Turcu (June 2015). "Rai Music as a Generator of Cultural Identity among Young Maghrebies," *International Review of Aesthetics and Sociology of Music*, Vol. 46 (1)

Barone, Stephano (2015). "Metal Identities in Tunisia: Locality, Islam, Revolution," conference paper, "Modern Heavy Metal: Markets, Practices, and Cultures," international academic conference.

Danielson, Virginia (1996). "New Nightingales of the Nile: Popular Music in Egypt Since the 1970s," *Popular Music*, Vol. 15, no. 3, October 1996

Kapchan, Deborah A. (2008). "The Promise of Sonic Translation: Performing the Festive Sacred in Morocco," *American Anthropologist*, Vol. 110, no. 4, Dec. 2008

**ADDITIONAL RESOURCES**

DVD to accompany book, *Yangon Calling*, by Alexander Dluzak (2013) (NOTE, might only be available as DVD Playback Region 2); in German with English subtitles; <https://www.on-parole.com/shop/view/yangon-calling-music-subculture-and-politics-in-myanmar-book-dvd>

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