Re: Class Syllabus (reply)

1 message

Christopher Lornell <klornell@gwu.edu>  Wed, Jun 11, 2014 at 8:00 AM
Reply-To: klornell@gwu.edu
To: GW Department of Anthropology <anth@email.gwu.edu>

Music 2105 - "Introduction to Ethnomusicology: Music As Culture"

Spring 2014 (Version 3/31/14)

Professor: Kip Lornell

Time: Tuesday & Thursday 11:10AM -12:25PM

How to Contact Me: 301-920-0991 (H) & klornell@gwu.edu [I am easily reached via e-mail]

Office Hours: This semester I’m usually on campus after 10:30AM on Tuesday and Thursday. Be aware that I am teaching another class at 12:45PM on Tuesday and Thursday, so its best to check with me, either via e-mail or just before class, to determine an agreeable time to talk in person. My office is in Phillips B-142, across the hall from the Music Department office.

ACADEMIC INTEGRITY

The GW Code of Academic Integrity states:: “Academic dishonesty is defined as cheating of any kind, including misrepresenting one’s own work, taking credit for the work of others without crediting them and without appropriate authorization, and the fabrication of information.” For the remainder of the code, see: http://www.gwu.edu/~ntegrity/code.html

SUPPORT FOR STUDENTS OUTSIDE THE CLASSROOM

DISABILITY SUPPORT SERVICES (DSS)

Any student who may need an accommodation based on the potential impact of a disability should contact the Disability Support Services office at 202-994-8250 in the Marvin Center, Suite 242, to establish eligibility and to coordinate reasonable accommodations. For additional information please refer to: http://gwired.gwu.edu/dss/

UNIVERSITY COUNSELING CENTER (UCC) 202-994-5300
The University Counseling Center (UCC) offers 24/7 assistance and referral to address students' personal, social, career, and study skills problems. Services for students include: crisis and emergency mental health consultations, confidential assessment, counseling services (individual and small group), and referrals.

http://gwired.gwu.edu/counsel/CounselingServices/AcademicSupportServices

For university policies on teaching, please consult http://www.gwu.edu/~academic/Teaching/main.htm

SECURITY

In the case of an emergency, if at all possible, the class should shelter in place. If the building that the class is in is affected, follow the evacuation procedures for the building. After evacuation, seek shelter at a predetermined rendezvous location.

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ATTENDANCE: Class attendance is absolutely critical because a significant amount of the course material will be covered only in the classroom. Although I will not do so on a regular basis, I reserve the right to take attendance and to consider attendance and class participation as a factor in the final grading, ie “Engagement” (under Assignments & Grading)

LEARNING OUTCOMES:

The purposes of the course are to understand principles underlying the study a wide range of music and develop skills in judging when and how to use them to use these principles in independent research. To learn about and explore music as a cultural endeavor. As a result of completing this course, students will be able to:

1. Understand the various definitions for music and the approaches to the study of music.
2. Define ethnomusicology and apply its approaches to their musical lives.
3. Use the principals of ethnomusicology and see how they can be applied to a wide range of music.
4. Understand the importance of field work in the study of musical culture.
5. Apply these skills to independent research and their future scholarly work in music.

The Course Schedule and the allied listening, viewing, and reading will be updated week-by-week as a Blackboard “Announcement” and/or via email. This flexibility is necessary because we may spend more time on one topic over another and to accommodate guest speakers around whose schedule I need to work. Here, however, is a general outline for the course as it will unfold this semester:

*) Defining music
*) Describing the history and development of ethnomusicology as an academic discipline.
*) Discussing what ethnomusicologists do.
*) Examining music in various cultural settings and exploring concepts such as "sustainable music:" http://sustainablemusic.blogspot.com/
*) Exploring musical communities & soundscapes in the United States and beyond..
*) Accomplishing fieldwork.
Required Books


Specific Dates for Guests:

South African Students/aka Bokamoso  [February 4]
Tara Boyle -- WAMU "Metro Connection"  [March 4]
Julie McCullough -- Independent Scholar and Oral Histories [March 18]
Anne Kogan -- Programming Manager, Lisner Auditorium  [March 20]
Heather Maxwell -- African Music Programmer, Voice of America [April 3]
Atesh Sonneborn -- Associate Director, Smithsonian Folkways  [April 10]
Stephen Wade -- Author and Performer [January 28 & 30 and February 18 & 25]
Steve Schapiro -- Calypso Scholar [TBD]
Jeff Werbock -- Azeri Music Scholar and Performer [April 17th]
Sudeshna Basu -- Indian Music Talk & Performance [April 24]

Assignments & Grading

Audiobiography (January 28, 2014) 10%

Book/Film Review essay (March 6, 2013) 25%  [WID students must submit a draft by 2/27/14]
Live Musical Event (April 17, 2014) 15%

Group or Individual fieldwork project or Research Paper (End of Semester) 25%

What Do Ethnomusicologists Do? Or the Composition and Performance of a Class Theme Song (Due on date of the Final Exam) 10%

Response to one of the guest speakers (Various Dates) 10%

Engagement (attendance, preparation, participation, quizzes) 5%

Late Assignments/Papers: Unless you have a clear, legitimate excuse--such as illness, family emergency, serious weather issues--that you have discussed with me, I will deduct 1/2 a grade for every 24 hour period that the assignment is handed to me after the due date.

Your Audio-Biography

Due Date: January 28th

Length: 2-3 Pages (double-spaced typed pages)

The Assignment:

I am asking you to write an autobiography through the lens of music. Some of the questions or issues that you might consider include: Who has influenced the music I listen to today? How did I consume music and has this changed over the years? When did I begin listening to music? Why do I like the music that I regularly consume? How have my musical interests shifted over the years? Don't forget to think about the importance of your family and friends & where you grew-up when writing this assignment.

Concert/Event Report

You must attend one “live” performances during the semester and write a concert report for this performance. A concert report is a concise writing assignment of between two & three double-spaced type written pages (approximately 600-900 words) that allows you to discuss any interesting or noteworthy aspect of the performance. Your personal perspective is important, as are any technical or analytical observations. Think of this as writing about a (mini-ethnographic) music event, which means that you should discuss not only the music itself, but the context. Remember a couple of things:

1) Its no more than 3 pages, so every word counts (pun intended)

2) I'm also interested in what you've picked-up from this class please be sure to connect your report with "things" that we have learned/discussed/viewed/read about in this class.

3) This assignment is a balancing act between discussing the music and the context. It doesn't need to be a 50/50 proposition, so don't go hog wild in either direction (so to speak) and you'll be ok.

Grading: [A] will be assigned to a particularly well-written, imaginative, or otherwise exceptional reports. [B] will be assigned to all reports turned in on time, meeting the above criteria, and clearly written. [C] will be assigned to reports that are unfocused, sloppily presented, poorly-written, or otherwise deficient, but acceptable. [D] will be assigned to a paper with even more "issues." [F] will be assigned to a paper never received or with profound problems.
REVIEW ESSAY GUIDELINES

Due Date: March 6th

Length: 6 pages

The Assignment:

You will submit a review essay of approximately 1,400 words (about 6 double-spaced typed pages) of Stephen Wade's book and two of the documentary films from the list below, all of which you can watch via Folkstreams.net. Please choose one from Column A and one from Column B (so to speak). . .

Column A:

"Amazing Grace"  http://www.folkstreams.net/pub/FilmPage.php?title=266
"Appalachian Journey"  http://www.folkstreams.net/pub/FilmPage.php?title=128
"Dreams and Songs of the Noble Old"  http://www.folkstreams.net/pub/FilmPage.php?title=127
"Free Show Tonight"  http://www.folkstreams.net/pub/FilmPage.php?title=68
"From Shore to Shore"  http://www.folkstreams.net/pub/FilmPage.php?title=191
"From Shore to Shore: Retrospective Reels"  http://www.folkstreams.net/pub/FilmPage.php?title=271
"Jazz Parades: Feets Don't Fail Me Now"  http://www.folkstreams.net/pub/FilmPage.php?title=126
"A Jumpin' Night At the Garden of Eden"  http://www.folkstreams.net/pub/FilmPage.php?title=63
"The Language You Can Cry In"  http://www.folkstreams.net/pub/FilmPage.php?title=270
"Medicine Fiddle"  http://www.folkstreams.net/pub/FilmPage.php?title=178
"Music Masters and Rhythm Kings"  http://www.folkstreams.net/pub/FilmPage.php?title=185
"Style Wars"  http://www.folkstreams.net/pub/FilmPage.php?title=161
"Toot Blues"  http://www.folkstreams.net/pub/FilmPage.php?title=231
"Why the Cowboys Sing"  http://www.folkstreams.net/pub/FilmPage.php?title=190
"Zydeco: Creole Music and Culture in Rural Louisiana"  http://www.folkstreams.net/pub/FilmPage.php?title=181

Column B:

The George Washington University Mail - Re: Class Syllabus (reply) https://mail.google.com/mail/u/0/?ui=2&ik=9ed6e4ad2f&view=pt&as_f...

"Born for Hard Luck: Peg Leg Sam Jackson" http://www.folkstreams.net/pub/FilmPage.php?title=1


"Gimble's Swing" http://www.folkstreams.net/pub/FilmPage.php?title=241

"Give the World a Smile" http://www.folkstreams.net/pub/FilmPage.php?title=221


"The Popovich Brothers of South Chicago" http://www.folkstreams.net/pub/FilmPage.php?title=40


"Remembering the High Lonesome" http://www.folkstreams.net/pub/FilmPage.php?title=42


"Sweet is the Day: A Sacred Harp Family Portrait" http://www.folkstreams.net/pub/FilmPage.php?title=44

"Tough, Pretty or Smart: A Portrait of the Patoka Valley Boys" http://www.folkstreams.net/pub/FilmPage.php?title=231

I will discuss this review in class, but please be aware that the writing is as important as what you have to say! I am also looking for your opinions—this is not meant to be a “dry” and utterly objective review. Be sure to include a title for your paper and fully cite any quotes or information from these sources that informs your work. Don’t forget to include full citations for the book and films at the close of your review-essay. I have examples of excellent review essays on file, which can be found by following this link: http://widstudents.wordpress.com/disipline-specific-resources/examples-of-music-papers/

For this assignment WID students must submit a draft of the paper no later than 2/27/14 (one week before the due date) for review by me and/or your peers.

GROUP RESEARCH/FIELDWORK PROJECTS

This semester we are focusing on three specific topics for this aspect of the course with at least two outcomes: material for the "DC Vernacular Music Archive" @ Gelman Libary, which debuts in 2014 & background material for a program to air on 88.5 WAMU-FM’s "Metro Connection" (http://wamu.org/programs/metro_connection)

1) Stephen Wade

Stephen Wade (Independent Scholar and Performer)

Stephen Wade. The Beautiful Music All Around Us: Field Recordings and the American Experience (the book)
http://www.folkstreams.net/filmmaker,147 (Stephen Wade biography)
http://www.folkways.si.edu/stephen-wade/banjo-diary-lessons-from-tradition/american-folk-old-time-bluegrass/music/album/smithsonian

2) The 50th Anniversary of the Folklore Society of Greater Washington
http://fsgw.org/

3) GWU’s Banghra Blowout.

Hey everyone!

Bhangra Blowout XXI will be taking place on April 5th, 2014 at Lisner Auditorium at The George Washington University.

Get pumped for one of the biggest, baddest, LEGAL Blowout yet.
https://www.facebook.com/bhangrablowout

Due date: The Last Week of Class

Length: TBD

The Assignment: This project asks you to explore a soundscape through study of an individual or small group making
music at GW, including one or more music-making events. After reading them I will ask a few of you to briefly “present” your research to the class.

Based on participant observation, the project will include description of the music being made, the people making it, and the context—in short, what makes the soundscape unique. The project will include an interpretative or metaphorical framework drawn from one or more of these sources: chapters in Soundscapes and your chosen book for your review essay. And finally, it will include a thesis: it will introduce a main point about the music making and support it in the body of the paper.

Your individual paper will include an introduction to the soundscape, a statement of your thesis, supporting details, and, if at all possible, performance or recording of a musical excerpt. It should be clear enough in its presentation to stand as part of the course material.

Study a person or group of people making music. Research their activities, ideas, setting, etc., as appropriate to them and your interests. In the paper, include information on the “music itself,” that is, what you hear.

The paper must have an argument, that is, a main point you are making about your topic. The argument must be clear to the reader and the paper should be oriented around it. (No description for its own sake.) It needs to interpret the topic in such a way that your people and music come across as interesting and complex. It should use (as you see fit) part of one of the concepts we’ve thought about in class, e.g. identity or memory. It needs to be summarized neatly at the end of the paper.
Note: You won’t know what your thesis is until you’ve done much of your research. But you can start with an idea of what concept interests you, which should help you devise research questions.

Writing style is important. Give me your best!

Other considerations:

Prior information may be helpful, maybe even essential, so do careful research in quality secondary sources. This “information” may include essays on concepts, rather than musical settings or sounds. This research is less important than your own primary research; it shouldn’t determine your main idea or approach to the topic.

You must cite every fact, thought, or idea you get from a source beyond yourself. Exception: common knowledge facts about the topic. Citing direct quotations only is inadequate.

Correct bibliographic form is required, that is, foot- or endnotes and an alphabetized bibliography. Include every source, including interviews, recorded music, websites, etc. For form questions, consult a reference source and/or us.

Title the paper. The title should tell the reader who or what you’re studying and something about the main idea. Think soundbyte. Be sure to distinguish between your own thoughts or ideas and those of the people you’re studying. That is, don’t take their information as fact. What’s fact is that they told it to you. This distinction is important but not always honored, so it may take some thought to make sure you honor it.

With the paper, turn in a signed form from each person you interview or whose recorded music you use, which gives you that permission. See the attached release form, which is found at the beginning of the syllabus.

Guidelines for developing an ethnomusicological fieldwork project

(with acknowledgments to Jeff Titon’s Worlds of Music)

Generating ideas/where to look

- Family and family contexts: home, church, travel, life-cycle events
- Generation groups and organization’s w/ generation-specific profile
- Avocation: amateur music-making contexts
- Religion: music in worship contexts and music in religion-specific communities
- Ethnicity
- Regionalism
- Nationalism/national identity
- Commercial contexts

Musical ethnography: “a written representation and description of a music-culture, organized from the standpoint of a particular topic.”

May be accompanied by documentation in various different media.

Goal: to understand a music-culture or some part of it from a native’s or insider’s point of view.

Begin with developing a model of the music culture in question, perhaps:

Music > Performers > Audience > Time and Space
Modes of interacting with research subjects

Issues of documentation: notes, recordings (A/V), participant observation, other

Develop a bibliography of relative previous studies, especially of area-specific ethnographies and/or journal literature.

Breadth of focus: individual? Family group? Social group? Ethnicity?


Repeatedly refine focus.

Move toward thesis statement.

In observation situation, maintain awareness of necessary variant perspectives.

Ethics of collecting and observer behavior

Write up field notes regularly!

Topics for observation:

- Teaching/learning situations
- Terminology
- Aesthetics
- Rehearsals
- Composition
- "Business" of music
- Variant social contexts for performances
- Feedback from participants
- Patterns and structures of behavior

Think about interview technique and its pitfalls

Think about questionnaire design and its pitfalls

Post-fieldwork:

- Confidentiality issues
- Followup with participants
- Recompense of participants

Shape of final report: thesis, evidence, argument, conclusion

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What Do Ethnomusicologists Do?

or

Class Theme Song
Due: No later than the announced exam date; email it to me (klornell@gwu.edu) upon its completion.

Length 2-3 pages (double-spaced typed pages or approximately 900 words) or a downloadable file

The Assignment: Your mother just asked you "What's up with this ethnomusicology thing on Tuesdays and Thursdays?" After about a month of exploration I am curious to find how you would answer this question by defining the field and explaining what ethnomusicologists "do." You should support your answer with specific examples drawn from our listening, reading, viewing, and class discussions.

or

Compose an original song that could be used as a theme song for this class. The length is up to you.

On Tue, Jun 10, 2014 at 2:53 PM, GW Department of Anthropology <anth@email.gwu.edu> wrote:

Hello Dr. Lornell,

The Anthropology Department is contacting department faculty members in order to update our collection of class syllabi at the Anthropology Department Website. At your convenience, would you please send us a copy of the syllabus for your class Ethnomusicology-ANTH 2505?

Thank you,

Jacob Pine
Department Assistant

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Jonathan Higman, Office Supervisor
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