**Fall 2020**

Anthropology 217

Music and the Environment in Northeast Asia

Provisional Syllabus

Time: M/W/F 11:20am-12:10pm

Place: Remote, via Blackboard and Zoom

Instructor:Kip Hutchins

Email:[khutchin@oberlin.edu](mailto:khutchin@oberlin.edu)

Office Hours:Tues./Thurs. 1-2pm or by appointment

**Course Description:**

This course introduces students to a survey of musical practices connected to the environment across Mongolia, Japan, Northern China, Korea, and eastern Siberia. The goals of this course are to give students a broad knowledge of musical cultures in the region as well as an understanding of the ways people engage with the environment musically. We will take a multi-media approach, combining relevant scholarly or secondary literature with critical listening examples.

**Learning Goals:**

* Explore the potential of music to express, aid, inhibit, and transform human relationships with the environment.
* Develop the ability to listen to music with a critical, analytical ear.
* Understand ecological, political, social, and economic aspects of music in and across Northeast Asia.
* Improve students' communication skills through engaged listening, reading, and discussion.
* Apply critical reasoning to circumstances difference from the students' prior cultural experience.

**Format – Remote:**

The course will involve both asynchronous and synchronous lessons. For the first week of class we will meet on Monday, Wednesday, and Friday for synchronous seminars over zoom. Starting week 2, unless otherwise noted on the syllabus, I will upload 1 asynchronous lecture a week on Monday. Then we will have a seminar over zoom to discuss them twice a week on Wednesday and Friday.

**Course Resources:**

Readings: All readings will be posted on the course Blackboard page. Students are expected to come to class having closely read the required text or texts for each course. I will also upload supplemental readings to the course that are related to the week’s topic. You are not expected to read the supplemental readings.

Audiovisual Sources: Most weeks of class will have an assigned set of audio recordings and/or documentary film related to that week's topics or assigned texts. All listening examples will either be uploaded directly to the Blackboard, or attached via a link that can be found on the Blackboard.

**Grading and Assignments:**

Participation and Attendance (25%): Students are expected to attend all classes and to regularly participate. Full participation means that you are expected to come to class having listened to the assigned recordings and done a close reading of the assigned texts, that you actively listen to lecture, and are prepared to participate in discussions.

Forum participation (25%)

We will be keeping a course discussion board on Blackboard. Starting with week 2, you are expected to contribute one post on the discussion board per week unless otherwise noted on the syllabus. Your post can be a question about the week’s reading and listening assignments, or a response to another student’s post. Your post is due **11:20am that Friday**.

Final Project (50%): You can opt to do the final project one of two ways. You can either write an 8-10 double-spaced page research paper on a topic discussed in class, or you can compose an original piece of music accompanied by a 4-5 page paper connecting the piece to the themes and content of the course. A detailed assignment document and evaluation rubric will be posted in the first week of October.

Regardless of your choice, the final project has multiple components due throughout the semester:

* A 1-2 page project proposal and outline due **October 16th by 11:59pm**
* An annotated bibliography due **November 13th by 11:59pm**
* The final, 8-10 page essay or 4-5 page essay with original composition due **December 16th at 11:59 pm**

I use the following rubric for assigning final letter grades:

A+ = 99-100%

A = 93-98%

A- = 90-92%

B+ = 87-89

B = 83-86%

B- = 80-82%

C+ = 77-79%

C = 73-76%

C- = 70-72%

D+ = 67-69%

D = 63-66%

D- = 60-62%

F = anything less than 60%

All assigned work must be completed and submitted to acquire a passing grade in the class.

**Late Work:**

Assignments turned in late will lose one full letter grade. If you need an extension on an assignment contact me via email or in office hours at least 24 hours before the due date.

**Academic Integrity:**

Students are expected to follow Oberlin College’s Honor Code by upholding a high degree of academic integrity. All work that students submit is expected to be of their own creation and give proper credit to the ideas and work of others.

At the end of each academic project, students should write in full and sign the Honor Pledge: “I have adhered to the Honor Code in this assignment.”

When citing the work of others on assignments for this course use Chicago Author-Date format (<https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-2.html>).

**Accessibility:**

If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see me during office hours as soon as you can do so comfortably and consult with Disability Resources at the Center for Academic Success so that we may arrange appropriate accommodations.

**Course Content Disclaimer:**

Some material and images in this course may be considered sensitive or interpreted as illegal outside of the United States (US). These materials are being presented and distributed for purposes of educational use in the US. They do not represent the views of Oberlin College and Conservatory.

Materials in this course, including but not limited to pdfs and images of any kind (from class or pptx), may not be downloaded, displayed, distributed, reproduced, published, transmitted, or broadcast (including and especially via any social media) outside of the educational framework of this course, without prior written permission of the faculty member. Class lectures and discussions may not be recorded or reproduced in any way (including screenshots), unless necessary to comply with approved accommodations.

**Course Schedule**

**Week 1, Introducing the Course**

Monday, August 31st: Read: Syllabus

Wednesday, September 2nd: Read: Guyette and Post, “Ecomusicology, Ethnomusicology, and Soundscape Ecology.”

Friday, September 3rd: Listen: Selected tracks from Delkhii, “Baigal.’” **No forum post due.**

**Week 2, Beyond Nature and Culture**

Monday, September 7th: Labor Day – No class

Wednesday, September 9th: Read: Anderson, “Identity and Ecology in Arctic Siberia. Ch. 6: Sentient Ecology.”

Friday, September 11th: Listen: Ayarkhaan, “Dedication to the Blacksmith’s Patron” and “Sparkling Rhythms,” **Forum post due.**

**Week 3, Soundscapes**

Monday, September 14th: Watch: Week 3 Lecture, Read: Samuels et. al, “Soundscapes: Toward a Sounded Anthropology”

Wednesday, September 16th: Read: Levin and Süzükei, “Where Rivers and Mountains Sing. Ch. 2: The World is Alive with the Music of Sound.”

Friday, September 18th: Listen: Selected tracks from Levin and Süzükei, “Where Rivers and Mountains Sing” companion recordings. **Forum post due.**

**Week 4, Cosmological Soundscapes**

Monday, September 21st: Watch: Week 4 Lecture

Wednesday, September 23rd: Read: Yoon, “What's in the Song? Urtyn duu as Sonic "Ritual" Among Mongolian Herder-singers.”

Friday, September 25th: Listen: Namjilyn Norovbanzad, “Uyakhan Zambuu Tiviin Naran,” and “Kherlengiin Barya.” **Forum post due.**

Supplemental Readings: Hesselink and Petty, “Landscape and Soundscape: Geomantic Spatial Mapping in Korean Traditional Music.”

**Week 5, Mediated Soundscapes**

Monday, September 28th: Yom Kippur – No class

Wednesday, September 30th: Read: Tan, “Megaphones Hiding in Trees: Civic Instruction

via Mediated Soundscapes in Places of Natural Beauty in China”

Friday, October 2nd: **Forum post due.**

**Week 6, Cultural and Ecological Sustainability**

Monday, October 5th: Watch: Week 6 Lecture

Wednesday, October 7th: Read: Edwards, “A Field Report from Okinawa, Japan: Applied

Ecomusicology and the 100-Year Kuruchi Forest Project.”

Friday, October 9th: Listen: The Boom, “Shima Uta.” **Forum post due.**

Supplemental Readings: Guy, “Garbage Truck Music and Sustainability in Contemporary Taiwan: From Cockroaches to Beethoven and Beyond” (Listen: Luo Dayou, “Super Citizens” and Wang Xiaofan, “Recycling Truck.”)

**Week 7, Heritage and Conservation**

Monday, October 12th: Watch: Week 7 Lecture

Wednesday, October 14th: Read: Howard, “SamulNori: Sustaining an Emerging Korean Percussion Tradition”

Friday, October 16th: Listen: Selected performances by Kim Duk-Soo, **No forum post due.**

Supplemental Readings: Rees, “Environmental Crisis, Culture Loss, and a New Musical Aesthetic: China’s “Original Ecology Folksongs” In Theory and Practice”

**Proposal Due October 16th by 11:59pm**

**Week 8, Heritage and Indigeneity**

Monday, October 19th: Watch: Week 8 Lecture

Wednesday, October 21st: Read: Hayward and Kuwahara, “Amami Shima Uta: Sustaining a Vernacular Popular Island Music in the Shadow of Mainstream Japanese Culture.”

Friday, October 23rd: Listen: Selected tracks from Mitsuyo Tohara. **Forum post due.**

Supplmental Readings: Wong, ““Original Ecology” Style of China’s Minority Performing Arts: Examples from Uyghur Music” (Listen: Weli Dawut, “Ili Boyliri”)

**Week 9, Ghost and Spirit Festivals**

Monday, October 26th: Watch: Week 9 Lecture

Wednesday, October 28th: Read: Chan, “Heritagizing the Chaozhou Hungry Ghosts Festival in Hong Kong.”

Friday, October 30th: Watch: Bin Bai, “The Hunter and the Skeleton” (short film), **No forum post due.**

Supplemental Readings: Galli, “The Tsam Mask-Making Tradition in Post-Socialist Mongolia.”

**Week 10, Extraction**

Monday, November 2nd: Watch: Week 10 Lecture

Wednesday, November 4th: Day after election – No class

Friday, November 6th: Watch: Byambaa Sakhiya, “Poets of Mongolia*.*”(documentary film). **Forum post due.**

**Week 11, Pollution**

Monday, November 9th: Watch: Week 11 Lecture

Wednesday, November 11th: Read: Guy, “Flowing Down Taiwan's Tamsui River: Towards an Ecomusicology of the Environmental Imagination”

Friday, November 13th: **No forum post due.**

**Annotated Bibliography due November 13th by 11:59pm**

**Week 12, Nuclear Waste**

Monday, November 16th: Watch: Week 12 Lecture.

Wednesday, November 18th: Read: Manabe, “Music in Japanese Antinuclear Demonstrations: The Evolution of a Contentious Performance Model”

Friday, November 20th: Listen: Novak, “The Sounds of Japan’s Antinuclear Movement” (Podcast). **Forum post due.**

**Week 13, Thanksgiving**

Monday, November 23rd: Watch: “Golden Snail Opera” and Read: “Golden Snail Opera: The More-than-Human Performance of Friendly Farming on Taiwan’s Lanyang Plain.”

Wednesday, November 25th: Thanksgiving break – No class

Friday, November 27th: Thanksgiving break – No class. **No forum post due.**

**Week 14, Musical Adaptations to Climate Change**

Monday, November 30th: Watch: Week 14 Lecture

Wednesday, December 2nd: Read: Crate, “Ohuokhai: Transmitter of Biocultural Heritage for Sakha of Northeastern Siberia.”

Friday, December 4th: Listen: Ayarkhaan, “Ohuokhai.” **No forum post due.**

**Week 15, Reading week**

Monday, December 7th: Last day of class

Week 15 Dec 7, 9, 11 – Reading week, no class after the 8th

**Final Paper Due December 16th at 11:59 pm**