

ETHN 177.....LISTENING TO THE WORLD.....

Spring 2015
5-7:50pm
Solis 111

with *Professor Roshanak Kheshti*

Description

This is a class about how the world sounds to undergraduate listeners situated in California. It is an interdisciplinary course that examines the history and physiology of hearing (sonic reception), techniques of sonic engineering (recording and playback technologies), the psychology of listening (aural perception) and how in the world all of this relates to race, gender and sexuality.

Unlike vision, visual culture and the study of an image-saturated world, the study of sound has primarily been relegated to the domains of musicology, neuro-science and acoustics. The social sciences and humanities have until very recently ignored the study of sound. This course brings recent scholarship on sound into the ethnic studies classroom in order to determine what sound has to do with the intersectional formation of racialized subjects.

This class **will not** promote music as a universal language. This class **will** explore the discourse of music as a universal language. This class **will not** teach you how to appreciate different musical traditions than those you were raised with. This class **will** explore the discourse of cross-cultural musical appreciation. This class **will not** teach you how to listen. This class **will** explore how you have been taught to listen. While this course has been taught as a freshman seminar for the last six years, that course is not a pre-requisite. Nor must students have any musical training to take this course.

Readings will consist of:

- Fred Moten *In the Break* (available at UCSD bookstore)
- All other readings available on course page on the library eReserves

e-resources:

<http://www.studio360.org/story/do-animals-have-culture/>
<http://1beat.org/echo/>
<http://ethnoacoustigraphy.blogspot.com/>
<http://www.maquah.net/Densmore/index.html>
https://www.floridamemory.com/onlineclassroom/zora_hurston/documents/audio/
<https://archive.org/details/RicBrownTheodorAdornoonPopularMusicandProtest>
<http://memory.loc.gov/cgi-bin/query/r?ammem/flwpa:@field%28DOCID+afclwpaessay1%29#essay10001>
<http://www.rebelmusic.com/#!/music/rebel-music/episode/native-america>
<http://gazzaleylab.ucsf.edu/neuroscience-projects/rhythm-brain-project/>
<https://www.pandora.com/about/mgp>

Coursework:

This course emphasizes close listening, reading, writing, peer-to-peer learning and practice-based engagement with the course's core themes. In addition to the semi-weekly **reading**

reflections, each student is responsible for **an in-class presentation**, weekly comments on the course Soundcloud page and a final paper. There is no final exam.

SoundCloud (10% of final grade)

Please sign up for your own Soundcloud membership and become a follower of the ETHN 177 soundcloud page.

<https://soundcloud.com/groups/ethn-177-listening-to-the-world>

-Each Monday I will post a sound file to this page. Each student must listen to that file before class and provide a comment. When possible, consider these sound files in your response papers. The comments should address particular points in the recordings or respond to comments by me or by classmates.

Presentations (20% of final grade)

Each student will give a presentation on one of the readings during class. Presentations **are not summaries** of the readings. Assume that your classmates have done the reading and come prepared with questions to the class, or show a video, play a song or engage some other media object that you feel helps you better understand the readings. Your objective: facilitate discussion around the reading.

Reflection Papers (25% of final grade)

Each student is responsible for submitting a total of **five** reflection papers that are no less than one page (double-spaced, 12pt. font) and no more than one and a half pages in length.

Reflection papers: should 1) begin with a brief summary of the article's main argument (no more than a few sentences) then raise questions or issues about the readings; 2) make connections between various readings or with themes from lecture; 3) incorporate one or more readings from the week of submission, making direct reference to the reading. Each reflection should have your name and the reflection number written at the top. Only one reflection paper will be accepted per class meeting. Also, reflection papers are not to be submitted in my mailbox or by email.

Submission schedule

Students with last names beginning with the letters A-K will submit reflections beginning the second meeting and every other subsequent Wednesday. Students with last names beginning with the letters L-Z will submit reflections beginning the third meeting and every other subsequent Wednesday.

Final Analytical Papers (25% of final grade)

Each student will submit one 7-8 page final paper at the end of the quarter. Students are expected to analyze and engage various authors' arguments, synthesize them and offer an original conclusion. Your analysis will be based on a paper prompt that will be distributed four weeks in advance of the final deadline. You are encouraged to work with your peers in a peer review process for extra credit.

Peer review extra credit opportunity:

You can receive up to 10 extra credit points on your final paper by engaging in a peer review process with a classmate. You will be responsible for exchanging and reading a first draft, offering critical feedback, making significant changes and submitting a second draft. Each peer-reviewer must sign and date the peer's first draft, which will be included with the final paper. You will get 1-5 points for offering substantial critical feedback and 1-5 points for completing a revision that considers your peer's comments and critique.

Attendance & Participation (20% of final grade)

Attendance, presentness, attitude and participation are factored into your overall grade. No instant messaging, texting and surfing the web permitted during class. Students engaging in this behavior will be noted and will be docked in the participation grade. Arriving late and leaving early will also be noted and will reflect negatively in the final grade.

*You may miss up to **one** class and this will not affect your ability to receive an A+. However, every class missed thereafter will result in 5 points removed from your final grade. Participation is determined by your active presence and preparedness, which are key aspects to the successful fulfillment of requirements for this course.

Class philosophy and pedagogy:

☞ The course is based around core theoretical themes and critiques, which are not opinions but rather theories that will form the basis for our analysis.

☞ This course will be challenging for those with no background in ethnic studies and/or critical gender studies. Additionally, it will be challenging for those whose study time is juggled between parenting, work, activist and other scholarly obligations. Regardless, every student invested in regularly attending class and keeping up with reading assignments can achieve high marks.

☞ Some students will need to utilize office hour time in order to get necessary background and direction on the material. ESL students are highly encouraged to consult the resources at the OASIS center (858-534-3760) in order to earn full points on assignments. It is your responsibility to seek and utilize these resources as the need arises.

WEEK 1 April 1, 2015 Course Introductions

- "Introduction" from *Sonic Experience* by Augoyard/Forgue
- Roshanak Kheshti "Touching Listening"
- Veit Erlmann Ch. 8 "Echoless" in *Reason and Resonance*

Assignment:

WEEK 2 April 8 Music Industries I

Presenters: Alexandra, Ted

Readings:

- Karl Hagstrom Miller Ch. 5 "Talking Machine World" in *Segregating Sound*
- Christopher Scales Ch. 4 "The Powwow Recording Industry in Western Canada" in *Recording Culture*
- Kirstie Dorr "The Andean Music Industry"

Assignment:

- 1) Join soundcloud group for class;
- 2) First reflection paper due last names A-Z

WEEK 3 April 15 Music Industries II

Presenters: Crystal, Eunice, Lindsay

Readings:

- Louise Meintjes Ch. 4 "Sounding Figures" in *Sound of Africa*

- John Castles “*Tjungaringanyi: Aboriginal Rock (1971-1991)*” in *Sound Alliances* Philip Hayward, ed.
- Andrew Jones Ch. 4 “Mass Music and the Politics of Phonographic Realism” in *Yellow Music*

Assignment:

Second reflection papers due last names A-L

WEEK 4 April 22 Communities of and Contestations in Sound

Presenters: Jennifer, Allison, Emily

Readings:

- Denis-Constant Martin “The Musical Heritage of Slavery” in *Music and Globalization* Bob White, ed.
- Paul Gilroy Ch. 5 “Diaspora, Utopia and the Critique of Capitalism” in *‘There Ain’t No Black in the Union Jack’*
- Dolores Ines Casillas Ch. 3 “Sounds of Surveillance” in *Sounds of Belonging*
- Gaye Theresa Johnson Ch. 5 “Space, Sound and Shared Struggles” in *Spaces of Conflict Sounds of Solidarity*

Assignment:

Second reflection papers due last names M-Z

WEEK 5 April 29 Listening I

Presenters: Elianna, Mauro, Kevin

Readings:

- Roshanak Kheshti Ch. 4 “Listen Inc.” in *Modernity’s Ear*
- Peter Szendy Ch. 4 “Listening (to Listening)” in *Listen*
- Ana Maria Ochoa Gautier Ch. 1 “On Howls and Pitches” in *Aurality*

Assignment:

Third reflection papers due last names A-L

WEEK 6 May 6 Listening II

Presenters: AJ, Vincent

Readings:

- Charles Hirschkind Ch. 3 “The Ethics of Listening” in *The Ethical Soundscape*
- Alexander Weheliye “Introduction” in *Phonographies*
- Sherrie Tucker “But this music is mine already!” in *Big Ears*, Nichole Rustin and Sherrie Tucker eds.

Assignment:

Third reflection papers due last names M-Z

WEEK 7 May 13 Racialized Gender of Sound

***Final Paper Prompt Distributed**

Presenters: Carolina, Ziba, Katherine

Readings:

- Deborah Vargas Ch. 3 “Tex Mex Conjunto Masculinity” in *Dissonant Divas in Chicana Music*
- Frances Aparicio Ch. 8 “Patriarchal Synechdoches of Women’s Butts and Feminist Rebuttals” in *Listening to Salsa*
- Francesca Royster Ch. 4 “Michael Jackson, Queer World Making, and the Trans Erotics of Voice, Gender and Age” in *Sounding Like a No-No*

Assignment:

Fourth reflection papers due last names A-L

WEEK 8 May 20 Sounding the Political

Presenters: James, Betty

Readings:

- Shana Redmond Ch. 6 "Sounds of Exile" in *Anthem*
- Barry Shank Intro & Ch. 1 "Listening to the Political" in *The Political Force of Musical Beauty*
- Roshanak Kheshti "On the Threshold of the Political" in *Radical History Review* 2015

Assignment:

Fourth reflection papers due last names M-Z

WEEK 9 May 27 Sound Bodies

Presenters: Manpreet, Melanie

Readings:

- Tejaswini Niranjana Ch. 3 "Take a Little Chutney Add a Touch of Kaiso" in *Mobilizing India*
- Kofi Agawu Ch. 3 "The Invention of 'African Rhythm'" in *Representing African Music*
- John Burdick Ch. 4 "A Voice So Full of Pain and Power" in *The Color of Sound*

Assignment:

Fifth reflection papers due last names A-L

WEEK 10 June 3 The Break

Presenters: Nick, Wilson

Readings:

Fred Moten "Intro," Ch. 2 and Conclusion *In the Break*

Assignment:

Fifth reflection papers due last names M-Z

WEEK 11

Final paper due through the course TED page by way of Turnitin by 5pm Wednesday June 10th.