RCAH320-02 Topics in Art and Public Life  
*Music of the Fourth World*

Spring 2011  
Professor: Chris Scales

M/W 3:00 – 4:20 pm  
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Snyder C202  
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Office Hours: T/TH 1:00 – 3:00 pm or by appointment  
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Course Description:
This course examines contemporary musical creation in a number of Indigenous communities throughout North and South America, Australia, and New Zealand in order to examine musical cultures in several colonial and post-colonial contexts, noting significant points of convergence and distinction. The course will be organized around several broad theoretical topics, including the discourses of "traditionalism" and "modernity" surrounding music making and musical evaluation, various strategic engagements with mass media communications technologies, the role of music in forging group identities, and the use of music as a public forum for the negotiation of Aboriginal/Indigenous rights.

Course Structure:
This course will be conducted in a seminar format and teaching and learning will be grounded in the Socratic method. Class time will comprise group discussion and analysis of readings and musical examples. Reading assignments for the week will generally be between 50-75 pages. Most weeks there will also be listening assignments that accompany the readings. In this way, our discussions will always be grounded in particular musical examples and case studies that allow us to apply some of the abstract or generalized theoretical concepts of our reading to real musical sounds, objects, and events. This topic requires a broad and interdisciplinary perspective and our readings will be drawn from many diverse fields, including Ethnomusicology, Anthropology, Native American Studies, and Cultural Studies.

Learning Goals:
This course will be taught from an ethnomusicological perspective – that is, we begin with the premise that music (and, one could argue, art more generally) is intimately tied to cultural production and reproduction. Music is a site wherein cultures and cultural identities are forged, defended, and contested. Thus, one of the central learning goals of the semester will be to develop an understanding of how music is dialectically tied to other social, cultural, and political processes. This is a key concept if we are to understand how music plays a role in indigenous peoples cultural and political struggles. But this course is not only about music but also about some of the broader social and political concerns of Fourth World peoples. While some of these concerns have little to do with music or musical performance, our understanding of music as a cultural practice can only be realized if we are familiar with the social and political contexts within which much of this music is produced. Thus, there are three broad learning goals for this course. At the end of this course students will:

1) have the ability to speak knowledgably about many of the central issues facing Fourth World communities on local and global levels;

2) have theoretical tools for understanding the myriad ways in which music, and the arts more generally, are intimately connected to politics and the political nature of cultural production;
3) gain a greater understanding of their own social positions in relation to local, national, and global indigenous communities.

Required Reading and Listening:
A collection of course readings will be available on the Angel site for the class. Please print out these readings as necessary and bring copies to each class, alternately, if you want to save on paper, you can simply download the file to your laptop and bring the laptop to class in order to reference the document. Either way, the point is that you need to have the article in front of you so we can discuss it in detail and reference specific passages and page numbers during the course of our discussions. There will also be a number of recorded musical examples that will be posted to the Angel site, and, if requested, copies of these recordings burned to CD compilations that will be available in the LMC.

Fieldtrip:
Students will be required to participate in an out-of-class fieldtrip during the semester. Saturday, February 12, 2011 the class will spend the afternoon (approximately 12-5pm) at the Annual MSU “Pow-wow of Love,” a Traditional pow-wow sponsored by the MSU Native American and Indigenous Student Organization (NAISO). The pow-wow will be held at the Jenison Field House on MSU’s campus. Please reserve these dates in your calendars. This trip is an integral part of the course and will have graded writing assignment associated with it.

Evaluation:
This class is intended to activate student interest and motivate students to commit themselves to learning more about the post-colonial world and the unique position of indigenous communities around the globe. How we go about evaluating this progress is a somewhat open question. Therefore I propose that we, as a class, collectively negotiate the terms of evaluation, in keeping with the spirit of the open negotiation, compromise, mutual respect and the value of consensus decision making that are hallmarks of many successful Fourth World political organizations. As a way of opening up this discussion I have proposed my own set of assignments designed to achieve the goals of the course set out above:

- **Independent Research Project**, worth 25% of the final grade. Students will choose a topic within the first six weeks of class; all projects must be approved by your professor (i.e. ME!). Projects will allow students to investigate an indigenous musical tradition of their own choosing.
- **Bibliography Project**, worth 5% of your final grade. This project is designed with the express purpose of creating a useful list of links and sources for the webpage.
- **Bi-weekly blog entries, responses, and discussions posted to the Blog site**, worth 50% of the final grade. Throughout the semester each student will be constructing and adding to a webpage (using Wordpress online blog software as a platform) that will function as public a repository for your collective research, writing, and thinking in the class. Students can post writing, responses, and discussions, their final projects, as well as interesting links, music/video clips, and any other items of interest to their own blog pages. A good deal of the content of these individual pages will then be fed into a central class webpage that will function both as place where the class can read and comment on each others work as well as a “resource tool” for those interested in the music of the Fourth World and will live on in cyberspace long after the semester is over.
These blogging assignments (typically between 2-4 pages) will ask students to evaluate and synthesize course readings, discussion, and fieldtrip data. Blog entries and/or responses must be posted to the blog site they are due. Because these blog entries will often be part of the beginning of our collective discussion of a topic or idea, late posts will not be accepted.

- **Attendance and Participation**, worth 10% of the final grade. Regular class attendance and participation is essential to your success in this course. You are expected to be at class on time and fully prepared, i.e. having already completed that day’s listening and reading assignments. Classroom discussion should be civilized and respectful to everyone and relevant to the topic we are discussing. Everyone is entitled to his/her opinion. Classroom discussion is intended to allow us to hear and learn from a variety of viewpoints. This can only be achieved if we respect one another and our differences.

**Grade Breakdown:**
- Independent (final) project: 25%
- Project proposal and bibliography: 5%
- Blog entries and responses: 50%
- Work on blog site: 10%
- Attendance and participation: 10%

**GPA Grade scale**
- 93-100% = 4.0
- 87-93% = 3.5
- 81-86% = 3.0
- 76-80% = 2.5
- 71-75% = 2.0
- 66-70% = 1.5
- 60-65% = 1.0

**Academic Honesty and Integrity**
The principles of truth and honesty are fundamental to the educational process and the academic integrity of the University; therefore, no student shall:

1. claim or submit the academic work of another as one’s own;
2. procure, provide, accept or use any materials containing questions or answers to any examination or assignment without proper authorization;
3. complete or attempt to complete any assignment or examination for another individual without proper authorization;
4. allow any examination or assignment to be completed for oneself, in part or in total, by another without proper authorization;
5. alter, tamper with, appropriate, destroy or otherwise interfere with the research, resources, or other academic work of another person;
6. fabricate or falsify data or results.

**Resource Center for Persons with Disabilities**
If you need course adaptations or accommodations because of disability, please contact a staff member at the Resource Center for Persons with Disabilities by visiting their office, located at
120 Bessey Hall or by phone at (517) 884-7273 (TTY: 517-3371293). For more information visit the website: http://www.rcpd.msu.edu/

Religious Observance Policy
It has always been the policy of the University to permit students and faculty to observe those holidays set aside by their chosen religious faith. It is the responsibility of those students who wish to be absent to make arrangements in advance with their professor.
Music of the Fourth World Course Schedule
Spring 2011

The Idea of a “Fourth World”

WEEK 1
Jan 10  The Question: What is Fourth World Music?

Jan 12  Who are Indigenous People?

WEEK 2
Jan 17  Martin Luther King Day (No Class)

Jan 19  Theoretical and Conceptual Foundations


WEEK 3
Jan 24  1st Blog Posted
History of Indigeneity


Jan 26  1st Blog Response Posted
Music, Culture, Identity

WEEK 4
Jan 31  Media, Representation, and Globalization


Feb 2  Webpage/Blog Design Workshop with Sam Merciers!!

Music, Representation, and Cultural Preservation/Transformation

WEEK 5
Feb 7 Powwows, “Pan-Indianism,” and Intertribalism

Feb 9 Powwows, “Pan-Indianism,” and Intertribalism

SATURDAY, FEBRUARY 12 NAISO “POWWOW OF LOVE” (12-5 PM)

WEEK 6
Feb 14 Powwow Dancing

Feb 16 2nd Blog Posted
Powwow Songs

WEEK 7
Feb 21 2nd Response Posted
Competitions in Hula music and dance

Feb 23 Project proposal and bibliography due
Festivals and Folklorization

WEEK 8
Feb 28 Music and Cultural Preservation among the Suyá
March 2 *State interest in Indigenous Music*

**WEEK 9**

March 7 **SPRING BREAK!!**
March 9 **SPRING BREAK!!**

**Music, Politics, and Activism**

**WEEK 10**

March 14 *1960s Activism: USA case study*


March 16 *Identity Politics: Australian case study*

**WEEK 11**

March 21 3rd **Blog Posted**

*Media and Indigenous Identity: Indigenous Australians*


March 23 3rd **Blog Response Posted**

*Media and Indigenous Identity: Maoris of New Zealand*

Appropriation and the Global Music Industry

WEEK 12
March 28

Film Screening: “Guarding the Family Silver (or Ripping Off the Natives)” (2005) Director: Toby Mills (Ngati Raukawa/Ngai te Rangi) and Moana Maniapoto (Te Arawa/Ngati Tuwharetoa)

March 30

WEEK 13
April 4th Blog Posted
Schizophonia

April 6th Blog Response Posted
Producing “Indigenous” Music

Reverse Appropriation?: Trans-Indigenous Musical Connections
WEEK 14
April 11 The Use of Reggae Music: Comparative perspectives

April 13 The Use of Hip Hop: Comparative perspectives


**WEEK 15**
April 18 The Use of Country Music: Comparative perspectives


April 20 The Return of The Question: What is Fourth World Music?

**WEEK 16**
April 25 Research Project Presentations

April 27 Research Project Presentations

**FINAL EXAM DATE (Final Research Projects Due):** TUESDAY MAY 3, 3-5 pm.