

Indigenous Musics of North America

ETHM/ANTH/MIKM 255

Cape Breton University

Fall 2009

Instructor:	Janice Esther Tulk	Class Location:	CE 261
Office:	L-148A (Research Commons)	Class Time:	Mon & Wed 2:30 – 3:45pm
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COURSE DESCRIPTION:

This course will introduce students to a range of musical traditions from North American Indigenous communities, including nation-specific (especially Mi'kmaq), intertribal, and popular musics. The course focusses on the significance of music to various Indigenous peoples, examining its role in, for example, ritual, healing, spiritual expression, relationships, and dance. Students will also explore the relationship between music and identity, examining gender roles and nation-specific musical expressions. Students will learn basic music vocabulary in order to analyse and describe the characteristics of the music encountered.

REQUIRED TEXT:

Browner, Tara, ed. 2009. *Music of the First Nations: Tradition and Innovation in Native North America*. Urbana: University of Illinois Press.

SUPPLEMENTARY READINGS (ALL ON RESERVE, UNLESS OTHERWISE NOTED):

Diamond, Beverley. 2002. "Native American Contemporary Music: The Women." *The World of Music* 44.1: 11-39.

—, Sam Cronk, and Franziska von Rosen. 1994. *Visions of Sound*. Chicago: U Chicago P.

Keillor, Elaine. 2006. *Music in Canada: Capturing Landscape and Diversity*. Montreal: McGill-Queen's UP. 15-46.

Koskoff, Ellen, ed. 2001. *The Garland Encyclopedia of World Music: The United States and Canada*. New York: Garland Publishing. [in reference section]

Lassiter, Luke E, Clyde Ellis and Ralph Kotay. 2002. *The Jesus Road: Kiowas, Christianity, and Indian Hymns*. Lincoln: U Nebraska Press. 71-84.

Piercey, Mary. 2005. "Gender in Inuit Drum Dancing." *Canadian Folk Music* 39.3: 1-8.

Smith, Gordon. 1990. Interview with Lee Cremona. *Sound of the Drum*. Brantford: Woodland Cultural Centre. 59-64.

Tulk, Janice Esther. 2007. "Cultural Revitalization and the Language of Tradition: Mi'kmaq Music in Miawpukek, Newfoundland." *Folk Music, Traditional Music, Ethnomusicology: Canadian Perspectives, Past and Present*. Ed. Anna Hoefnagels and Gordon Smith. Newcastle Upon Tyne: Cambridge Scholars Press. 201-11.

Watchman, Renae. 2005. "Powwow Overseas: The German Experience." *Powwow*. Ed. Clyde Ellis, Luke Eric Lassiter, and Gary H. Dunham. Lincoln: U Nebraska Press. 241-57.

TOPICS:

1. Introduction and Overview

- **Terminology, Regional Style Areas, General Characteristics of Music, Instruments**
Read: Keillor, 2006
Supplement: Diamond et al, 1994

2. Nation-specific Music

- **Drum Dance Songs** (Inuit, Arctic)
Read: Text: Introduction & Chapter One
- **Love and Land Songs** (Dene, Western Subarctic)
Read: Text: Chapter Two

3. Ceremony & Ritual

- **Medicine Society** (Anishnaabe, Eastern Nomadic)
Read: Garland Encyclopedia, US & Canada: 451-59

4. New Religious Movements

- **Ghost Dance** (Northern Paiute, Great Basin)
Read: Text: Chapter Seven
Read: Garland Encyclopedia, US & Canada: 421-27
- **Christian Hymnody** (Kiowa, Southwest)
Read: Lassiter et al, 2002

5. Intertribal Repertoires & Styles

- **Powwow** (Northern and Southern Plains)
Read: Text: Chapter Eight

6. Contemporary Genres

- **Country** (Apache, Southwest)
Read: Text: Chapter Nine
- **Native American Flute, Fiddle Traditions, and Other Popular Musics** (electronica, rock, hip hop, etc)

7. Music and Gender

Read: Diamond, 2002 and Piercey, 2005

8. Indigenous Music in a Globalized World

- **German Powwows**
Read: Watchman, 2005
- **Film Representations**

9. Tradition & Change: Focus on the Mi'kmaq

Read: Text: Chapter Four (Mi'kmaq/Maliseet, Maritime)
Read: Tulk, 2007 and Smith, 1990

EVALUATION:

Item	Date	Value
Class Participation & Reading Responses	throughout term	15%
Listening Impressions	30 September 2009, at the start of class	15%
Test No. 1	14 October 2009	15%
DVD Assignment	28 October 2009, at the start of class	15%
Test No. 2	18 November 2009	15%
Term Assignment	4 December 2009 at 4pm	25%

Please note: In the case of *documented* medical emergency or family distress, students unable to complete course requirements as outlined will not be penalized. Alternative arrangements will be made in consultation with the student. Appropriate documentation must be presented in a timely manner – **before the due date or examination date**. Notes dated the day after a test will not be accepted. In the case of illness, documentation should be written on letterhead and signed by the physician. It must indicate dates on which the student was seen by the physician, as well as the length of time and degree to which the illness would affect the student's ability to complete course requirements.

Late submission of assignments without prior approval for an extension will result in a **penalty** of 5% per day.

Class Participation & In-Class Reading Responses:

15% of your final grade will be based on your participation in class and completion of brief reading responses throughout term. Participation includes: commenting on assigned readings, engaging in class discussions, and asking relevant questions. Brief reading responses will be solicited periodically and will be written (not oral).

Tests:

30% of your final grade will be based on your performance in two tests. The test format may include fill-ins, multiple choice, short answer questions, and essay questions. (Sample questions will be discussed in class in advance of each exam.) Tests will focus on material covered in class, during any guest lectures, and in reading assignments. Students are strongly encouraged to attend every class to ensure success in tests. If you do miss a class, you are responsible to obtain missed material from your fellow students. Lecture notes will **not** be posted to the internet or placed on reserve in the library. Make a missed class/study buddy today!

Written Assignments:

55% of your final grade will be based on your performance in three written assignments, outlined below.

Materials drawn from other sources and ideas that are not the student's own **must** be appropriately cited via in-text citations and a bibliography. Failure to do so constitutes plagiarism.

“Plagiarism is the act of representing the intellectual work of others as one's own. Such misrepresentation is

treated as a serious violation of academic standards and principles. When a student submits work for a course, it is assumed that the work is original except where the student properly acknowledges the use of other sources. Of course, good scholarship often requires drawing on the work of others, but any borrowed material - including words, ideas, data, statistics, graphics and other intellectual matter, whether drawn from print, electronic, or other non-print sources - must be fully acknowledged according to the accepted practices of the relevant discipline.”

See “Plagiarism” under the heading “Academic Regulations: Ethical Behaviour in Academic Matters” online at: <http://www.cbu.ca/cbu/calendar/calendar2009-2011/calendar2009-2011.htm>
(CBU 2009-2011 Academic Calendar)

Please note that in MLA style, there is no distinction made between an idea and a fact – any information taken from another source must be documented accordingly. Thus, even so-called “historical facts” must be attributed to the source from which the student obtains the information.

All assignments must follow these guidelines:

- hard copy only (no email submission)
- double-spaced
- 1" margins
- 12-pt Times New Roman font
- follow MLA format (see *MLA Style Manual and Guide to Scholarly Publishing*, available in the reference section of the library – call number PN 147 G444 2008)

Assignments will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style. 25% of the grade for assignments will be based on writing style and 75% for content.

LISTENING IMPRESSIONS (15%)

Due: Wednesday, 30 September 2009 at the start of class

Note: Read through the entire set of instructions before beginning this assignment.

1. Select one track from the 3-CD collection titled *Soundtrack of a People: A Companion to the Encyclopedia of Native Music* (2005), available at CBU's library [CD-329]. Read the description of this track and the artist in the liner notes, as well as the 1-page overview for the particular CD you chose (either "Traditional and Folk Roots," "Powwow Roots and Flute," or "Contemporary Music").
2. Listen to your chosen track. Take notes about your first impressions of the music.
3. Find the corresponding entry for this artist in Brian Wright-McLeod's *The Encyclopedia of Native Music*, available in the reference section of the CBU library [ML 156.4 I5 W75 2005]. Read this entry and make notes as appropriate.
4. Reflecting on the track you listened to and what you have read about the artist, answer the following questions:
 - a) Provide a brief summary about the artist, his/her music, and the particular track you chose. Who is he/she? What is his/her Indigenous heritage? Where did this Indigenous group traditionally reside? Into which of the "regional style areas" would the music of this Indigenous group fall?
 - b) Why did you choose this particular track? What caught your eye (or ear)? Did the subheadings ("Traditional and Folk Roots," "Powwow Roots and Flute," and "Contemporary Music") influence your decision? How?
 - c) Based on the title of the track and/or its location under one of three subheadings (see 3b above), describe your expectations for what you would hear. Was there a difference between what you expected to hear and what you actually did hear? Did anything surprise you when you listened to this track? Explain.
 - d) How would you describe this music to a friend or family member? What does it sound like? Does it remind you of anything you've heard before? How does it make you feel?
 - e) How do the musical features of this track compare with the style characteristics expected for music from this region? What conclusions does this comparison lead you to draw?
 - f) Why do you think Brian Wright-McLeod chose to include this track in the 3-CD set?

Note: You may choose to either respond in a question-answer format or in a well-organized essay, according to your own preference.

Assignments will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style. 25% of the grade for assignments will be based on writing style and 75% for content.

Late assignments will be accepted, but are subject to a penalty of 5% per day.

POW WOW TRAIL (DVD) ASSIGNMENT (15%)

Due: Wednesday, 28 October 2009 at the start of class

1. Sign up for ***ONE*** of the eleven episodes of the *Pow Wow Trail* DVD series. This sign-up sheet will be posted outside my office door on 28 September 2009.
2. Obtain the appropriate worksheet for your episode from me, either in class or at an office hour.
3. Borrow a copy of the episode of *Pow Wow Trail* you selected from the CBU library (ask at the circulation desk). The loan period for DVDs is generally 7 days, so plan your time accordingly.
4. Watch the episode (multiple times if necessary).
5. Clearly answer the questions in complete sentences.

Assignments will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style. 25% of the grade for assignments will be based on writing style and 75% for content.

Late assignments will be accepted, but are subject to a penalty of 5% per day.

TERM ASSIGNMENT (25%)

Due: Friday, 4 December 2009 at 4pm

Students may choose **ONE** of the following three options for the term assignment.

1. Write an essay of 8-10 pages on **one** of the following topics:
 - a) the relationship between Indigenous music and gender
 - b) the relationship between Indigenous music and ritual
 - c) the relationship between Indigenous music and identityInclude specific examples to illustrate your points and reference in-class lectures, discussions, and readings. Students are encouraged to supplement in-class materials with additional resources, including books, articles, and audio and video recordings. Web resources are to be used sparingly and with caution. Wikipedia is **NOT** permitted. All sources must be cited according to MLA guidelines.
2. Choose a particular style/genre of Indigenous music or the music of one particular Indigenous group in North America. Plan and record a 30-40 minute radio program suitable for play on CBC radio. Give your program a title and create your own radio personality. Your 30-40 minute program should be a combination of thoughtfully selected musical tracks and informational commentary that draws upon in-class lectures, discussions, and readings. Submit an annotated bibliography in MLA format that details the sources of your information.
3. Select a film or television show that presents some aspect of Indigenous culture. Write a well-organized essay, 8-10 pages in length, on the musical representation of Indigenous culture in film. Clearly identify the culture that is being represented. Consider the following: How does this music relate to the plot presented in the film? Is the music diegetic or non-diegetic? Describe the relationship between what you hear and what you see. What is the aural effect of using this music in this film? Is the presentation of this music culturally sensitive? Or has the music been taken out of its normal context? Is this problematic? Students are encouraged to supplement their own observations with references to in-class lectures, discussions, and readings, as well as other literature on Indigenous representation in film. Wikipedia is **NOT** permitted. All sources must be cited according to MLA guidelines.

Reminder: Assignments must follow **MLA** style guidelines for formatting (page numbers, title, etc), be double-spaced, and use 12-pt Times New Roman font. All sources must be appropriately acknowledged via MLA format. Late assignments will be subject to a penalty of 5% per day and will not be accepted after the start of exams.

Assignments will be graded on both content and writing style. Writing style includes proper spelling, grammar, and punctuation, as well as adherence to the MLA documentation style. 25% of the grade for assignments will be based on writing style and 75% for content.