

COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	Academic Session:	2009-10 and thereafter, as offered
Course Title:	Music, Environment and Ecology	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU3411	Course JACS Code: (Please contact Data Management for advice)	350
Availability: (Please state which teaching terms)	Autumn or Spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Option (Honours)
Pre-requisites:	None	Co-requisites:	None
Co-ordinator:	Dr Henry Stobart		
Course Staff:	Dr Henry Stobart		
Aims:	<p>This course will:</p> <ul style="list-style-type: none"> • introduce students to a rich variety of often unfamiliar sonic expressions, musics and contextualised musical case studies that highlight (or question the limits of) music's relationship to particular physical environments; • help students explore alternative ways of approaching musical performance practices, meanings, aesthetics, values and discourses; • lead students to reflect critically on music specific and interdisciplinary literature relating to the environment, place, landscape, acoustic ecology and indigeneity; • enable students to engage critically with previously unfamiliar materials and approaches through independent research and writing. 		
Learning Outcomes:	<p>By the end of the course, students should be able to:</p> <ul style="list-style-type: none"> • analyse some of the ways that specific musical repertoires intersect with human experiences of particular physical or acoustic environments and ways of life; • appreciate how particular musical/sonic forms, understandings or technologies develop or transform in relation to given environments or migrations; • reflect critically on the relationship between musics and other forms of sonic expression or environmental sounds/noises • exercise skills in critical thinking, researching and writing appropriate to honours-level study 		
Course Content:	<p>The course asks a range of key musical questions: Are certain musics more at home in some environments than others? If so, why? How do musical practices relate to broader aspects of the environment and associated ways of life? How do music making and ideas about music figure in peoples' relations with, for example, the places, land, seasons, weather, machines, animals and plants with which they interact, and upon which their welfare may depend? What happens when music, music technologies or musicians travel to different environments? How do music or other sounds create environments? In considering these questions the course will explore some of the following themes:</p> <ul style="list-style-type: none"> • environmental acoustics, acoustic ecologies and noise • notions of 'dwelling', 'place', 'acoustemology', 'animism' and 'interanimation' • music's origins & evolution/ environmental determinism and its dangers • theories of landscape/soundscape; ontologies of sound and silence • zoomusicology and attitudes to the musical metaphysics of plants • musical creativity and its associations with the natural world/nature • the musical practices of shamans, hunter gatherers, herders and farmers • threatened musics/environments: music and environmentalism <p>The course will examine these issues in relation to a range of environmental sounds, including those of animals, birds, machines and urban spaces. It will also explore musical repertoires, which may include: 'long songs' and horse herding music (Mongolia), rainforest songs and instrumental musics (Amazonia, Papua New Guinea), nature spirit songs (Malaysia), agricultural and herding musics (Andes), aboriginal gathering and hunting songs (Taiwan), aboriginal dreamtime songs (Australia), shamanic songs, and examples from Western art and popular musics.</p>		

Teaching & Learning Methods:	20 hours of lectures/seminars, in conjunction with formative activity, with tutorial feedback, contributing to some 130 hours of private study, resulting in the notional total of 150 hours of study for the course. Each session will consist of a mix of exposition (typically a one-hour presentation from the course leader) and student participation (typically short presentations on specified topics).
Details of teaching resources on Moodle:	None as yet.
Key Bibliography:	De Nora, Tia (2000), <i>Music in Everyday Life</i> . Cambridge University Press. Erlmann, Veit (2004), <i>Hearing Cultures: Essays on Sound, Listening & Modernity</i> . Berg. Feld, Steven & Keith Basso (1996), <i>Senses of Place</i> . School of American Research Press Ingold, Tim (2000), <i>The Perception of the Environment</i> . Routledge. Kruth, Patricia & Henry Stobart (2000), <i>Sound</i> , Cambridge University Press. Martienelli, Dario (2009). <i>Of Birds, Whales, and Other Musicians: An Introduction to Zoomusicology (Approaches to Postmodernity)</i> . Chicago University Press.
Formative Assessment & Feedback:	One essay or short research project (possibly linked to class presentations) of 2500-2750 words to be completed during the course and contributing to the final course mark; the essay to be returned with tutorial mark and written comment, together with annotations where appropriate.
Summative Assessment:	Exam: 2 questions from 6 in 2 hours (50%) Coursework: One essay of 2500-2750 words completed during the course (50%) Deadlines: The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.