

COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	Academic Session:	From 2013-14
Course Title:	Sounds and Cultures in East Asia	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU2337	Course JACS Code: (Please contact Data Management for advice)	W350
Availability: (Please state which teaching terms)	Autumn or Spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Optional (Intermediate)
Pre-requisites:	None	Co-requisites:	None
Co-ordinator:	Dr Shzr Ee Tan		
Course Staff:	Dr Shzr Ee Tan		
Aims:	<p>This course will:</p> <ul style="list-style-type: none"> • introduce students to a rich variety of music cultures found in East Asia and its diasporas (notably Japan, Korea and China), in guises from the traditional to the popular and hyper-modern • lead students to develop critical appreciation of the abovementioned musics in relation to globalisation, classical aesthetics, historical trajectories, political economy, creative industries, transnational flows and mediation. • enable students to engage critically with previously unfamiliar materials and approaches through independent research and writing. 		
Learning Outcomes:	<p>By the end of this course, students should be able to:</p> <ul style="list-style-type: none"> • obtain a general overview of traditional and popular music genres in East Asia, • recognise and describe key musico-theatrical forms, instruments, notations, sonic textures, notation and (where appropriate) artists and practitioners. • develop a critical understanding of theoretical and emerging socio-political issues, including the problematising of East Asia as an imagined musico-cultural bloc in a globalised era, and other issues regarding the relationships between music and social context, class, gender, politics, globalisation, transnational discourse and new media. 		
Course content:	<p>This course seeks to understand music-making in different East Asian communities beyond the obvious marker of ethnicity, taking into consideration political and contemporary issues such as globalisation, politics, gender, the cultural industry, new media movements and transnational flows. This course incorporates a practical component, which includes in-class listening, musical demonstrations and workshops.</p> <p>Lectures may include the following:</p> <ol style="list-style-type: none"> 1. Introduction to musical cultures of East Asia in historical, contemporary and global contexts 2. Japan I: The emblemising of instruments: the <i>shakuhachi</i> and <i>koto</i> 3. Japan II: Folksong goes global: Okinawa as a 'world music' hotspot 4. Korea I: Drums, songs and shamans 5. Korea II: Reviving court traditions 6. China I: Instrumental Music – exchanges between classical and folk worlds 7. China II: Politics and propaganda 8. Music and Theatre in East Asia: Kabuki, Noh, Beijing Opera, P'ansori 9. Transnational flows: Mandopop, J-pop, the Korean Wave and evolving cultural industries; piracy 10. New Art Music: Emigres, exiles and conservatories 11. National Treasures: Japanese, Korean and Chinese approaches to cultural preservation 		

Teaching & Learning Methods:	20 hours of lectures/seminars/ performance workshops, 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 followed by discussions).
Details of teaching resources on Moodle:	<p>The following materials or activities may be made available or organised virtually via Moodle:</p> <ul style="list-style-type: none"> • general course structure for the term, with introductory notes on each lecture • course reading list • audio clips from CD tracks of various music genres in Japan, Korea and China • selected performances found on YouTube and other community sites • articles for general reading • lesson plans • notation for selected works • links to useful resource and community sites
Key Bibliography:	<p>Malm, William. (2000). <i>Traditional Japanese Music and Musical Instruments</i>. New York, Tokyo and London: Kodansha.</p> <p>Jones, Stephen (1995). <i>Folk Music in China: Living Instrumental Traditions</i>. Oxford: Clarendon</p> <p>Provine, Robert. (1993). 'Korea' in <i>Ethnomusicology: Historical and Regional Studies</i>, ed Helen Myers. New Grove Handbooks in Music. London: Macmillan</p> <p>Provine, Robert et al (eds). 2002. <i>Garland Encyclopedia of World Music</i>, vol. 7: East Asia; entries on 'Japan'. 'Korea' and 'China'</p> <p>Sadie, Stanley et al (eds.) 2001. <i>New Grove Dictionary of Music and Musicians</i>, 2nd ed. 'Japan', 'Korea' and 'China',</p>
Formative Assessment & Feedback:	One essay or short research project (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:	<p>Exam: 2 questions from 6 in 2 hours (50%)</p> <p>Coursework: One essay of 2500-2750 words completed during the course (50%)</p> <p>Deadlines: The essay to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>

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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.