

Liberal Arts D (Japanese Identity and Music Abroad)

**MODULE HANDBOOK**

**Dr Colleen C. Schmuckal**

Term: Fall Semester

Numbering SLA204

Credits 2

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This handbook provides information about the module and its operation. Please study it carefully.

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### **1. Introduction / welcome**

This module is designed to introduce students to a range of theory and studies within ethnomusicology through analyzing foreign musical cultures, identities, and practices abroad. The focus is to give solid understanding of different topics involved with the study of music and culture through a musical source that potentially has closer ties to the students within the course due to location. Key topics in the module will focus on the discussion of identity and hybridity through the practice of foreign musics. Prior knowledge of Japanese traditional music, ethnomusicology or music in general isn't required for

students to take this course, though a little experience with Japanese traditional music in some sort of capacity is helpful. This module is designed for all students of various backgrounds to use their own specialized knowledge and majors to deepen their understanding of how Japanese traditional music is used today within education, mass media, communities, and among performers abroad. By examine how different places approach the learning of Japanese music, students will gain the core knowledge and understanding to be able to approach both familiar and foreign musics from the point of view of its role within a location instead of just analyzing the actual sound. The conclusion of this class will challenge all students to reexamine a musical form they participate in, looking both at how it represents their own sense of identity and culture as well as possible hybridity within the musical practice due to the various locations it is consumed in.

## **2.0. Module Description**

### **2.1 Overall Module aims:**

How do we define a “Japanese Identity” abroad? How is this mixing and rearranging of musical practices abroad connected to individual or cultural identity? This module aims to answer the questions above while reflecting on larger themes, from ethnomusicological studies, of cultural identity, hybridity, and intertextuality in music. Alongside lectures, students will gain first-hand experience of each topic through diverse case studies and musical examples while being asked to critically debate Japanese traditional music’s roles as it relates to history, place, culture, and people.

### **2.2 Subject Specific Module aims:**

This course is designed to give students various tools to study, examine, understand and relate to multiple musical practices, including popular and high arts, using different methodology outside of typical Western music analysis practices. This course will work on introducing vocabulary used in ethnomusicology and learning how to use case studies and ethnography for first-hand experiences to deepen the understanding of a topic. The subject matters studied in this course should be of use for both students hoping to work in various music scenes, as well as those who want a diverse understanding of world music and how music is used to within society.

## **2.3 Skills and abilities**

This module approaches the study of music from the point of view of anthropology, using a wide range of musical examples and case studies to explore a possibly familiar or known music in a new light. Each class is separated into themed topics, all under the umbrella of Japanese identity and music abroad, to examine, experience, and learn how music and identity are intermixed. Through this course students will not only better understand the “outsider gaze” and how Japanese music and culture is being consumed and viewed abroad, but will also be able to turn this gaze back on themselves as they reevaluate their own personal identity, and how this is reflected in the music they themselves are consuming, participating in and enjoying everyday.

## **2.4 Applied learning**

Students will be introduced to a range of topics and problems relating to the study of identity and hybridity through the study of Japanese music abroad. Covering various ethnomusicological approaches and issues, this course will reveal the interrelationship between music education, personal and cultural identity, and politics that inform, influence and decide the types of music consumed within a location. Critical issues within the topic of identity and music abroad will be a focus of conversation and debate throughout the course. These issues include, but aren't limited to: “cultural appropriation”, “westernization vs colonization”, “east meets west”, and “creating a national music”.

## **3.0. Learning outcomes**

### **3.1. Learning outcomes – overall**

On completion of this module, students should be able to:

- demonstrate and apply appropriate critical skills and knowledge to the discussion of how and why music is consumed in relation to culture, identity, politics, and location
- comprehend, apply and critique key concepts in a range of different ethnomusicological perspectives and case studies outside Japan
- draw connections between each case study of the module with concurrent and previous studies

### **3.2. Learning Outcomes - Specific**

On completion of this module, students should be able to:

- listen to, comprehend, and examine a range of hybrid musics and music in relation to location
- formulate and structure convincing arguments about music and identity in written and oral form
- independently research, discuss and present on topics covered in class

## **4.0 The module team**

The address for the Department within which your module is situated is:

Tokyo College of Music

1-9-1 Kami-meguro,  
Meguro-ku, Tokyo

Staff involved in the organisation and delivery of this module are as follows:

<i>Dr Colleen C. Schmuckal</i>	<i>Module Leader</i>	<i>colleen_christina_schmuckal@tokyo-ondai.ac.jp</i>
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**Module Leader**

The Module tutor has overall responsibility for organizing, delivering and assessing a module. It is the Module Leader who you should see with any queries or problems related to a specific module, if the Course administrative officer cannot help.

Music Liberal Arts	Course administrator	<i>m1a@tokyo-ondai.ac.jp</i>
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**Course administrator**

The Course Assistant has responsibility for providing a full and responsive administrative service in support of the processes and procedures associated with student and course administration.

## 5.0 Indicative Syllabus

This course is an open discussion to not only learn more about Japanese music abroad, but how all musics, foreign or not, can be related to a sense of identity and culture to those who partake in it. Each class uses various case studies to discuss the larger themes of the module and help inspire students to think of the “study of music” in new, diverse ways. Each class will introduce important key vocabulary being used today within the field of ethnomusicology, as well as vocabulary important for the discussion of Japanese traditional genres and instruments. Students will also be asked to actively participate in both in-class and assigned discussions, which will be connected to a few short paper reports. Lastly, students will be asked to reflect on their own musical identities, identifying hybrid musical practices they participate in as a part of their localized culture, and create a short presentation and paper report in reflection to this and the topics covered in class.

## 6.0. Delivery Information:

<b>Week</b>	<b>Title</b>	<b>Synopsis</b>
1	Course orientation, goal setting and introduction	An outline of the course will be explained with a brief introduction to the study of identity and hybridity through music
2	Academic Teaching of Japanese Music Abroad part 1	Introduction to the role of the music education and identity among a community of people while questioning the practice of teaching Japanese traditional music abroad. Case Study #1: Teaching Japanese traditional music in American Internment Camps
3	Academic Teaching of Japanese Music Abroad part 2	Continuation of the discussion of music education and identity and its relationship with Japanese traditional music aboard. Case Study #2: Higher education and the teaching of Asian musics: where does Japanese music exists?
4	Academic Teaching of Japanese Abroad Music part 3	Continuation of the discussion of music education and identity and its relationship with Japanese traditional music aboard. Case Study #3: Taiko clubs and gagaku community music
5	Foriegn Performers/Teachers part 1	Introduction to the role of foreign performers and teachers of Japanese traditional instruments and new developments of these instruments and their genres. Case Studies #1: Kyle Abbott and Bachido (shamisen)
6	Foriegn Performers/Teachers part 2	Continuation of the discussion of role of foreign performers and teachers of Japanese traditional instruments within the bigger context of "World Music". Case Study #2: R. Carlos Nakai and creating hybridity between Native American and Japanese traditional music.
7	Foriegn Performer/Composers	Continuation of the discussion of role of foreign performers and composers of Japanese traditional instruments in creating new traditions: is this hybridity, nationalistic,

		or something new? Case Study: John Kaizan Neptune's shakuhachi jazz and cross-cultural music. Paper 1 due
8	Westerners Composing "Eastern Music"	Introduction to the historical and modern complications with and influences of "East meets West" and "Westernization vs Colonization". Case Study: Marty Regan (composing "Japanese")
9	Japanese Theater Abroad part 1	Introduction to the issue of "Authenticity vs Appropriation" through Japanese musical theater abroad. Case Study: Theater Nohgaku and English Noh
10	Japanese Theater Abroad part 2	Continued discussion on the issue of "Authenticity vs Appropriation" through the translation of Japanese stories abroad. Case Study: Jeremy Herrin and "After Life"
11	Hollywood and Movies	Introduction to the creation of a Japanese identity through visuals and a "Japanese" soundscape. Case Study: "Memoirs of a Geisha"
12	Foreign Animations	Continued discussion on the creation of a Japanese identity through visuals and a "Japanese" soundscape. Case Study #2: "Kubo and the Two Strings"
13	Mass Media	The role of Popular Music, Commercialism, and a "Japanese Image" abroad
14	In-class Presentation:	Watch each other's video presentations and discuss
15	Course Recap and Discussion	Reflections on their studies. How they can be applied to their future professionalism. Case Study: A Personal Ethnography

## 7.0 Independent study – Preparation for lecture

Students are expected to spend about an hour each week prior to and after all classes. Listening

examples, reading materials, and other important sources will be given at the end of each class. Students' active participation and honest experiences are key module skills is monitored throughout the course. The module leader will provide students with formative feedback on all short reports and the final video presentation.

## 8.0 Assessment and practical tasks:

### **Assignment:**

Final evaluation will be based on completion of the following: Attendance and Participation (40%) , Report (paper x 2)(20%) , Presentation(40%)

Module Grading Bands		
S	90% +	<p>Excellent demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> <li>• well structured assignments that address the learning outcomes and specific criteria for the module</li> <li>• critical application of learned knowledge from the content of the module within assignments and in-class discussions</li> <li>• clearly communicated in a style appropriate to the assessment brief</li> <li>• accurate and predominately consistent use of a recognised referencing system</li> <li>• wide range of appropriate sources used for class assignments, reports, and presentation.</li> </ul>
A	80-89%	<p>Very good demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> <li>• well structured assignments that address the learning outcomes and specific criteria for the module</li> <li>• critical understanding/application is generally evident in the coverage of content within assignments and in-class discussions</li> <li>• clearly communicated in a style appropriate to the assessment brief</li> <li>• predominantly consistent and generally accurate use of a recognised referencing system</li> <li>• good range of appropriate sources used for class assignments, reports, and presentation</li> </ul>



B	70-79%	<p>Good demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> <li>• generally well-structured assignments that address the learning outcomes and specific criteria for the module</li> <li>• some critical understanding/application is evident through coverage of content within assignments and in-class discussions</li> <li>• good communication in a style appropriate to the assessment brief</li> <li>• predominantly consistent and generally accurate use of a recognised referencing system</li> <li>• a range of appropriate sources used for class assignments, reports, and presentation</li> </ul>
C	60-69%	<p>Adequate demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> <li>• adequately structured assignments that address the learning outcomes and specific criteria for the module</li> <li>• largely descriptive with some critical understanding/application evident through coverage of content within assignments and in-class discussions</li> <li>• communicates in a style appropriate to the assessment brief</li> <li>• attempts to use a recognised referencing system but may have occasional systematic errors</li> <li>• a limited selection of appropriate sources used for class assignments, reports, and presentation</li> </ul>
D+ Fail	40-59%	<p>Limited demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> <li>• poorly structured assignments that do not completely address the module learning outcomes and specific criteria</li> <li>• work is descriptive in its coverage of the content within assignments and in-class discussions</li> <li>• poor communication that does not use a style appropriate to the assessment brief</li> <li>• use of recognised referencing system is systematically inaccurate throughout the document</li> <li>• an insufficient range of appropriate sources used for class assignments, reports, and presentation</li> </ul>
D Fail	10-39%	<p>Poor demonstration of scholarly application / critical understanding of subject area knowledge</p> <ul style="list-style-type: none"> <li>• poorly structured assignments that do not address the learning outcomes and specific criteria for the module</li> </ul>

		<ul style="list-style-type: none"> <li>• coverage of the content is inadequate or incomplete within assignments and in-class discussions</li> <li>• poor communication that does not use a style appropriate to the assessment brief</li> <li>• recognised referencing system is not used</li> <li>• sources are very limited or absent, or over reliance on one or two sources used for class assignments, reports, and presentation</li> </ul>
D-Fail	0-9%	Very poorly structured assignments that do not address any of the learning outcomes or the specific criteria for the module

## 9.0 Further Reading Sources

Stone, Ruth M., "Theory for Ethnomusicology" (Pearson Prentice Hall, 2008)

Bhabha, Homi K., "The Location of Culture" (Routledge, 2012)