<p>| Required Print Materials (Some Digital Materials available on course page): |</p>
<table>
<thead>
<tr>
<th>Dudley, Shannon. <em>Music from behind the Bridge: Steelband Spirit and Politics in</em></th>
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HECUA
Higher Education Consortium for Urban Affairs (HECUA)

Panyard Politics: Music, Culture, and Community in Trinidad
Trinidad and Tobago, West Indies
(6 Credits)

May 25 - June 14, 2020

<table>
<thead>
<tr>
<th>Professor:</th>
<th>Dr. Andrew R. Martin</th>
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</thead>
<tbody>
<tr>
<td>Office Hours:</td>
<td>Before Class and by appointment</td>
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<tr>
<td>Phone</td>
<td>(612)-532-6967</td>
</tr>
<tr>
<td>E-mail</td>
<td><a href="mailto:amartin@inverhills.edu">amartin@inverhills.edu</a></td>
</tr>
</tbody>
</table>
Trinidad and Tobago (London: Oxford University Press 2008).


*Because this is a hybrid face-to-face/online course, there will be significant amounts of online reading from sources such as source journal/text readings and online periodicals including but not limited to slate.com, nytimes.com, and others. Links can be found on the weekly/daily schedule for the course.

Course Description:
In the past century, many strains of Caribbean music have ridden waves of popularity in the United States, including those that have African-Caribbean origins/sources such as calypso, soca, reggae, and many other Cuban and Puerto Rican music styles. However, no single musical instrument or music has captured the imagination of the United States over the last seventy years as much as the steelpan. The steelpan is a tuned idiophone created out of recycled 55-gallon oil barrels; it was invented in Trinidad and Tobago sometime in the late 1930s and further developed in the decades that followed. Steelpans are grouped into sets and are conceived of in families called “steelbands,” which feature a mix of variations spanning high-pitch single steelpans to low-pitched multi-drums sets of instruments. Culturally and musically, steelbands descend from West African drumming and bamboo-stomping ensembles called “Tamboo Bamboo,” which historically provided parade music for Afro-Trinidadians during Carnival. The music of steelband further intersects with Western Classical music, East Indian Tassa drumming and musical traditions, and most importantly, American popular music.

What began as a vernacular folk instrument is now a legitimate instrument of commercial/classical music and the story of the steelpan is a rich and vibrant reflection of the colonial and post-colonial experience. This course will explore the vast body of music from the Caribbean with a focus on steelband music of Trinidad and Tobago. Through fieldwork, lectures, discussions, group work, assigned listening, steelband rehearsal, and live performances our attention will be focused on how selected regional musical genres and instruments (steelband) serve to construct and dictate issues such as race identity,
gender identity, community, heritage, and other social formations. Considering the United States’ position as a dominating cultural force globally, this course will also explore the influence and intersections it has with the music of the Caribbean. Unlike other courses in American Popular or Western Music Appreciation, formal knowledge of music notation and theory/harmony—though helpful—is not required for this course. Furthermore, most Caribbean music is constructed with principles that are both connected and fundamentally different from that of western classical music, making analysis via formal notation and theory/harmony problematic. As such, the music and cultures explored in this course will require in-class participation, and an open mind to active participation will enhance the learning experience and is strongly encouraged.

Course Objectives:

- To Expose Students to the vast body of non-western music from around the globe, with a specific focus on the music of the Caribbean.

- Analyze, debate in class, and discuss the role of culture, in its many forms—as it is constructed and/or represented by music in the Caribbean.

- To introduce students to the idea of World Regional Music as a symbol of both self-representation and self-identification to the music’s home region. World Music as a signifier.

- Students will be able to analyze and describe elements of specific and obscure Caribbean music as well as discuss and formulate possible reasons for the intersection/integration.

- By gathering a better understanding of the musical devices and cultural phenomenon associated with the integration of Caribbean music into American Popular music, students will become more informed listeners and consumers of global and regional music.

Classroom Policies: Students are expected to conduct themselves in a professional manner while attending class. This includes the following behavior expectations, no cell phone use (unless directed so by the professor), no headsets, arrive on time, stay for the duration of class, no reading the newspaper, no eating, etc... Though students may drink as much coffee, water, soda, whatever, as they see fit.

Minnesota Transfer Curriculum Competencies from the Course Outline:
This meets goals # 6a and # 8 of the Minnesota Transfer Curriculum

Plagiarism and Cheating: It is unacceptable to submit the work of another person as your own. If you quote, summarize, paraphrase, or use the ideas of another, you must
accurately attribute that information. If you do not acknowledge the source, you are plagiarizing.

In this course, plagiarism/cheating will result in (here identify the consequences, e.g., failure of the course, failure of the assignment, redoing the assignment, etc.). In addition, plagiarism and cheating are covered by the HECUA Student Code of Conduct.

**Documentation Style and Paper Format:** In this course, students are expected to use MLA, APA, Chicago, documentation style.

**Four Pillars of the HECUA Pedagogy:**
Pedagogy is “the method and practice of teaching.” The “four pillars” below essentially explain how we teach and the reasoning behind the way that we teach.

First, it is interdisciplinary. The issues that we address are complex. Therefore, it is necessary to draw our materials and theories from a variety of academic disciplines.

Second, the pedagogy is integrated. We constantly make the connections between theory and practice. Students and teachers critically assess competing theories, based on our experiences out in the field and the life experiences that we bring to the class.

Third, the pedagogy is experiential. The course includes structured experiences—workshops, interactive tours and discussions with civil rights activists, visits to historical sites, visits to community meetings—that are connected to the course’s goals and key questions. These experiences are meant to be a major component of our critical reflection on the program’s themes.

Finally, the pedagogy is holistic. Students are encouraged not to simply view the program as an intellectual exercise. HECUA’s pedagogy is meant to create a space for students to view themselves as actors upon history, with values and decisions and choices to make that have an impact on the political, economic, cultural, and social systems that we are studying.

**Student Expectations:**
This is a six-credit hybrid (online face-to-face) course with the face-to-face component taught in a 21-day period. Whether it be the preliminary online component or the face-to-face component in Trinidad students should expect their days to be full and workload heavy. There are a couple of partially unscheduled days during the course but for the most part, you should expect to devote morning hours to rehearsal/lecture, afternoon hours to rehearsal/lecture and your evening hours to excursions to various panyards, calypso tents, mas camps, and other cultural events in Trinidad as well as the completion of readings and assignments (papers, presentations, quizzes, etc.) individually and with your classmates. During our field trips to Port of Spain we may participate in planned evening activities (rehearsals, concerts, community meetings, dinner with field speakers,
etc.) and student attendance at such events is considered required. As such, time management will be a key element for students. Ultimately, this course, like most in the HECUA catalog, is intense, provides space for internal exploration, and is often life-changing for those willing to embark on the work.

**Accommodations for Disabilities:**
HECUA is committed to providing equal access to learning opportunities, but this short-term, residential, and experiential program is located far from HECUA’s St. Paul headquarters. Students who have a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic) and are registered with their home campus disability office are invited to discuss the potential for accommodations with Andrew Martin prior to the first day of the program. HECUA’s Director of Programs, Sarah Pradt, supervises all HECUA programs and is available at 651-287-3307 to make connections with home campus professionals.

**Attendance:**
Attendance for this course, like all others, is mandatory. Given the frequency of class meetings while in Trinidad missing one class will severely inhibit student progress. Therefore, any absences not excused by the instructor will be considered unexcused and will affect the student’s final grade. Other courses, travel plans, and general inconvenience are NOT excusable absences. To be considered excused, absences will be considered on a case by case basis by the instructor. Every class period, some kind of written in-class activity will doubly serve as an attendance device. It is the student’s responsibility to complete and hand-in said in-class assignment to the instructor for accurate record keeping.

**Course Procedures:**

**Readings:**
For each week of this course you will be required to read from the textbook and from other internet and scholarly sources. Readings should be completed by Monday of the week assigned. If there is a listening example listed in the book that accompanies the selected readings, you are expected to listen to it! Tips for finding sound files not available on Moodle will be forthcoming.

**Listening:**
Through the course there will be selected listening assignments that are required. Listening material will be found in the text-accompanying CD, some will be posted on the course page by me, others can be found on [www.youtube.com](http://www.youtube.com) for free, or can be found readily in the IHCC library or online at any number of music downloading websites. There are plenty of options for attain such listening material and I leave it to you as to how one acquires this material—legally of course.

**Online Discussion Boards:**
Starting with week 1 of the course, every student is required to participation in the virtual classroom discussion of this course. This can be found in the “Discussions” portion of the course moodle page. I typically teach this course as a student-based discussion course and the online discussions are designed to take the place of the physical classroom environment. For each week/section of the preliminary/online component of this course I will pose questions for everyone to respond in which I am looking to test your understanding of the course reading/material. I encourage you to respond to the other student's posts as this will certainly further the discussion and bolster your understanding. **Your response should each be at least 50 words.** Students are required to submit FOUR Discussion entries per week/section. The discussion entries can be in the form of, and I certainly encourage, responses to your colleague’s entries. In all, I am looking for you to expand knowledge and am interested in open and fruitful discussions. The schedule for discussion board due dates is located in the course schedule below. It should be noted that students are allowed to make post ahead of the aforementioned schedule, though the point of this chat schedule is running dialogue in real-time and therefore **you are not allowed to make any more than 2 posts per individual week/section on any given day.**

**Quizzes:**
Starting in week/section 1, there will be a quiz (4 total) for every week/section of the online/preliminary component of the course. **The quizzes need to be completed by Sunday midnight of the date they are assigned;** though they will available Monday of each new week and you can take them early if you choose. Quizzes are time sensitive and once you begin them you may not stop or back out. Pay close attention to the time allocation for each quiz, is some will be brief!

**Ensemble Participation/Performance:**
During the Trinidad component of this course students will learn to play steelpan and participate in daily steelband rehearsals led by local Trinidadian experts and Andrew Martin. Students will be taught in the traditional rote style requisite of Trinidadian steelbands and, needless to say, participation by students is required. Learning via the rote method is often very challenging for students unaccustomed to this methodology and presents students with a very real opportunity for personal growth and experience. Musical experience, though helpful, is not required and this element of the course is graded nearly exclusively on effort and attitude. That said, however, students are expected to achieve a standard level of fluency regardless of previous musical experience. The HECUA steelband will share in a final performance with Exodus Steel Orchestra in Tuna Puna, Trinidad prior to the end of the field course in Trinidad.

**Course Grading:**

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<tr>
<th>Letter</th>
<th>Percentage</th>
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Course Assessment

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Due Date</th>
<th>Weight/Percentage</th>
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<tbody>
<tr>
<td>Ensemble Participation</td>
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<td>25%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>Weekly</td>
<td>15%</td>
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<tr>
<td>Reading Reports</td>
<td>?</td>
<td>15%</td>
</tr>
<tr>
<td>Fieldwork Journal/Report</td>
<td>?</td>
<td>15%</td>
</tr>
<tr>
<td>Film Reviews</td>
<td>?</td>
<td>15%</td>
</tr>
<tr>
<td>Final Reflection Paper</td>
<td>?</td>
<td>15%</td>
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**Course Schedule HECUA Summer 2020**

See the Moodle page for the updated course schedule as topics are subject to change!

**WEEK ONE—Online**

This week, you are responsible for:
- Composing 5 discussion board posts (topics are listed within the post links for week 1).
- Take Quiz 1
- Make Reading Reflection 1
- Film Review 1

Reading:
- Bakan Chapters 1-2, 11 (pdf)
- Starr/Waterman pgs. 1-19 (pdf)
- Titon pages 1-29 (pdf)
• http://www.slate.com/articles/health_and_science/science/2014/08/musical_nostalgia_the_psychology_and_neuroscience_for_song_preference_and.html
• http://www.slate.com/articles/arts/culturebox/2014/03/katy_perry_s_teenage_dream_explaining_the_hit_using_music_theory.html
• http://www.slate.com/articles/arts/culturebox/2014/03/daft_punk_s_get_lucky_explained_using_music_theory.html

Listening:
• Any corresponding audio tracks associated with reading.
• Daft Punk “Get Lucky”
• Katy Perry “Teenage Dream”
• Lord Kitchener “Pan in A Minor”
• Lord Kitchener “Pan in A Minor” arr. Jit Samaroo
  https://www.youtube.com/watch?v=BAQTTajk2F8

Video:
• http://www.learner.org/vod/vod_window.html?pid=1239 Chose ‘Music and Memory’
• http://www.learner.org/vod/vod_window.html?pid=1239 Chose ‘Composers and Improvisers’

WEEK TWO—Online

This week, you are responsible for:
• Composing 5 discussion board posts (topics are listed within the post links for week 2).
• Take Quiz 2
• Film Review 2
• Make Reading Reflection 2

Reading:
• Stempfle, Chapter 1-3
• Dudley, Chapter 1
• http://www.icptt.com/history-of-pan/the-steel-pan-a-short-history/ (History of Steelpan--Trinidad)

Listening:
• Any corresponding audio tracks associated with reading.

Video:
• Pan! Our Music Odyssey http://www.pan.tt/film/

See weekly schedule home page for reading assignments. Extra readings can be found in the "extra readings" folder. Accompanying PPT lectures for selected readings (Bakan, for example) can be found in "PPT Lectures" in the Course Materials section.

**WEEK THREE--Trinidad**

This week, you are responsible for:
- Composing 5 discussion board posts (these will be reflections based off that day’s events/happenings.
- Make Reading Reflection 3

**Daily Schedule**

The daily schedule of events in Trinidad will follow the same patterns Monday-Friday. Saturday will be reserved for excursions/fieldwork trips (some to South Trinidad) and will are schedule to last from 8:00am to 10:00pm. Sunday’s will be free of scheduling and are free time for students; however, events may be schedule during this day as needed.

Below is the daily schedule, all class periods will be held at Exodus Panyard in Tuna Puna.

**Morning**
- 8:30-11:30am: Rehearsal/Lecture with Professor Martin and Professor Mannette

**Lunch Break**

**Afternoon**
- 1:00pm-4pm: Rehearsal/Lecture with Professor Martin (we will also have several guest lecturers/presenters)

**Study/Free Time**
- 4:00pm-6:00pm

**Dinner Break**

**Evening**
- 7:00pm-10:00pm: Fieldwork/Excursions to various panyards, calypso tents, etc.

**WEEK Four—Trinidad**

This week, you are responsible for:
- Composing 5 discussion board posts (these will be reflections based off that day’s events/happenings.
- Make Reading Reflection 4
Daily Schedule
The daily schedule of events in Trinidad will follow the same patterns Monday-Friday. Saturday will be reserved for excursions/fieldwork trips (some to South Trinidad) and will are schedule to last from 8:00am to 10:00pm. Sunday’s will be free of scheduling and are free time for students; however, events may be schedule during this day as needed. Below is the daily schedule, all class periods will be held at Exodus Panyard in Tuna Puna.

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Lunch Break

Afternoon
• 1:00pm-4pm: Rehearsal/Lecture with Professor Martin (we will also have several guest lecturers/presenters)

Study/Free Time
• 4:00pm-6:00pm

Dinner Break

Evening
• 7:00pm-10:00pm: Fieldwork/Excursions to various panyards, calypso tents, etc.

WEEK Five—Trinidad

This week, you are responsible for:
• Composing 5 discussion board posts (these will be reflections based off that day’s events/happenings).
• Make Reading Reflection 5

Daily Schedule
The daily schedule of events in Trinidad will follow the same patterns Monday-Friday. Saturday will be reserved for excursions/fieldwork trips (some to South Trinidad) and will are schedule to last from 8:00am to 10:00pm. Sunday’s will be free of scheduling and are free time for students; however, events may be schedule during this day as needed. Below is the daily schedule, all class periods will be held at Exodus Panyard in Tuna Puna.

Morning
• 8:30-11:30am: Rehearsal/Lecture with Professor Martin and Professor Mannette
Lunch Break

Afternoon
• 1:00pm-4pm: Rehearsal/Lecture with Professor Martin (we will also have several guest lecturers/presenters)

Study/Free Time
• 4:00pm-6:00pm

Dinner Break

Evening
7:00pm-10:00pm: Fieldwork/Excursions to various panyards, calypso tents, etc.