University of Pennsylvania
Music 52-301
Sounding the Postcolonial: Music and Resistance from Contredanse to Hip-hop
A Communication within the Curriculum Seminar
Fall 2015
Monday, Wednesday—2:00-3:30PM
Fisher Bennett Rm. 25

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Course Description
Rapid decolonization in the mid-twentieth century drastically changed the global political landscape and has resulted in “postcolonial” interactions and relationships. The postcolonial manifests itself in music through the creation of “postcolonial music,” or, music that emerged or was directly and profoundly altered from the postcolonial condition, and “the postcolonial in music,” or expressions of postcolonial sentiments in music, whether it be through lyrics or other musical factors. Through readings, musical recordings, class discussion, and oral communication assignments and presentations, this course aims to examine and explore the multiple registers (political, economic, social, historical among others) in which the postcolonial is mediated through sound. Topics will include hip-hop as resistance in Paris, bhangra in the United Kingdom, and raï in Algeria, among others.

Course Objectives
This course will introduce postcolonial theory coupled with in-class discussion, debates, and presentations, to critically inform the students’ understanding of the relationship between the postcolonial and music. As a Communication within the Curriculum course (CWiC), class assignments and activities will aim to help students evaluate and improve their oral communication skills. This semester we will interrogate different iterations of “postcolonial” and how this condition can change according to perspective and place. In addition to examining what the implications of “postcolonial” are in several geographic regions and music’s inherent ties to this identification, the course will look at specific case studies of postcolonial musical life in the Caribbean, Africa, Europe, and Asia to allow the student to broaden their world view.

Required Texts and Purchases
All reading materials will be posted to the class canvas site: courseweb.library.upenn.edu
To log in, you need your PennNet username and password.
Music will be distributed through shared Spotify playlists. I will include links to these playlists on the canvas site for the course.
I also recommend that students consider investing in an inexpensive wireless presenter remote (I will offer some suggestions on the canvas website).

Academic Integrity
Please review Penn’s policies regarding academic integrity:
http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html You are to abide by these principles in this class. It is particularly important that you cite all sources used, that you present your researched work IN YOUR OWN WORDS, and still cite the sources of your materials (we will discuss how to do this in class). Please do not record a classmate without their permission or publish any class presentations on the internet.

Participation, Attendance, and Class Conduct
Participation is essential in any course, but especially in one that emphasizes oral communication and expression. Class discussions and presentations are the foundation of this course and thus students must participate in order to fully grasp the materials and achieve the objectives of this course. Further, if you are not in class, you cannot participate. Thus, attendance is mandatory. Please let me know in advance if you will be missing class due to religious holidays.

Eating and Drinking in Class: as these behaviors can be distracting for other students, eating and drinking are forbidden during students’ presentations. Otherwise, please exercise common sense (not eating a bag of potato chips or carrot sticks during a class discussion). If I find that eating in class is becoming disruptive, I reserve the right to ask students to put food away for the remainder of the class.

Laptops, Phones, and Other technology: All phones must be stowed away during class. Similarly, laptops, iPads, and other technology must be put away during student presentations. When appropriate for note-taking, laptops and tablets are permitted, but must be used only for purposes relevant to class. If technology abuse is suspected, I will ban laptops and tablets from class.

CWiC Critical Speaking Seminar
As a CWiC (Communication within the Curriculum) Critical Speaking Seminar, Music 52 aims to use oral communication assignments to enhance the students’ understanding of postcolonial theory and postcolonial music from around the world. Like many of the cultures we will be studying in this class, Music 52 emphasizes orality and oral expression in understanding. Through oral communication assignments, class discussion, and peer assessment, students will enhance their understanding of course materials, while presenting how well they understand the material.

Oral Presentation Assignments
For each class, students will be responsible for readings and listening assignments which they can then incorporate into class discussions and short speech assignments. Because of time constraints, only a few students will be able to present the small speech assignments per class; students’ participation in these activities will be assigned ahead of time to insure equal participation. The non-presenting students will be expected to give productive feedback. In addition to these in-class assignments, students will be responsible for other large-scale oral projects, which will make up a substantial amount of their final grade.
Class discussions
Each week students will engage in discussions based on the required reading and lead by the instructor. Through student participation, the instructor will compile notes to be posted on the course website on canvas so that students can access concepts brought up by their fellow classmates.

Theoretical Reflection and Group Engagement
Just before the mid-semester, students will be expected to write a reflection based on one of the concepts covered in class. This should not be a review of notes on the subject, but rather, an engagement with the main political, economic, social, or historical concerns that the material raises. They will bring their 3-4 page reflection to class, meet in groups, and present their reflections in groups, based on the topic they chose. Each student is then responsible for evaluating their co-presenters and giving feedback on their presentation.

CWiC Critical Speaking Seminar Conditions
Aside from these more day-to-day assignments, you will also be responsible for two heavily-weighted assignments. As a critical speaking seminar, this course must comply with the following requirements:
1. At least half of the course grade is based on 2 prepared oral presentations.
   a. Individual presentation at least 15 minutes
   b. Group presentation at least/about 5 minutes speaking time per group member
2. Students will meet with an undergraduate speaking advisor outside of class at least 2 times—at least 1 rehearsal for each of the 2 required presentations.
3. Students’ graded presentations will be video-recorded, and they will watch the recording of the first graded presentation with the instructor.
These requirements are explained in greater detail below.

CWiC Advising Requirement
For the class debate and final presentation, you are required to meet with an assigned CWiC advisor. CWiC advisors are trained and paid undergraduate students who can assist you with your presentations. Although they are fully capable of helping you with your oral communication skills, they cannot help with the course content nor will they give you a grade for your work. They are simply there to help you cultivate and strengthen the efficacy of your oral presentations.

You are required to meet with a CWiC advisor outside of class a minimum of one rehearsal for each of the two presentations, totaling in a minimum of two advising sessions for the semester. If you do not meet with a CWiC advisor for one of the required assignments, your grade for the assignment will drop a letter grade.

Once again, these advising sessions are required. You will be assigned an advisor and are responsible for scheduling these sessions yourself. Attending the speaking center’s walk-in hours will not satisfy this course requirement.

Class debate (Group Presentation)
The class will be divided into two groups and required to argue in a debate according to a pre-determined topic based on the post-colonial and music. The prompt will be announced several weeks in advance to allow the students to research and prepare. During the debate the students are expected to present a position, ask the opposing side questions, and support their point. Each student will be responsible for presenting one element of their side’s position, speaking for at least five minutes. Each student is required to meet with a CWiC advisor at least once to rehearse their debate presentation (See above for more information on advising requirements). One example of a topic is: Is Paul Simon’s appropriation of South African music in *Graceland* acceptable because of the exposure musicians received from participating in it? Another example topic is: do you agree with Scotland’s referendum to remain part of the United Kingdom?

Note: The debate will be video recorded, after which each student will meet with me to watch their part of the presentation and receive feedback on how to improve their oral communication for the final presentation.

Final Project Presentation (Individual Presentation) and Prospectus

The final project provides each student a chance to investigate more closely a topic of personal interest and present it to the class in a conference-style fifteen minute presentation and eight minute question and answer session. The students will be encouraged to explore their interests in relation to the course, and should think of this presentation as an opportunity to exercise creativity. Some possibilities for projects include: 1. A fieldwork or ethnographic project. 2. An analytical or theoretical project. 3. An historical or area study. Each student is required to meet with a CWiC advisor at least once to rehearse their final project presentation. Within the first month and a half of the semester, a (written) prospectus outlining the final project is due, as well as an annotated bibliography of sources (six to eight scholarly sources). Each student is expected to meet with the instructor to discuss the prospectus in order to get final project approval.

Grading

Each individual assignment’s parameters will be outlined in class and posted on the canvas website several weeks in advance. Please keep in mind that for oral communication assignments I understand that students will be coming from a variety of comfort levels and that effort and improvement are greatly valued. The final grade’s breakdown is as follows:

- General Assignments: 20%
- Theoretical Reflection: 10%
- Class debate: 25%
- Final Project Prospectus: 10%
- Final Presentation: 25%
- Participation: 10%

NO late assignments will be accepted (as most of them are presented IN class). If you have a problem with a date for assignments, you need to notify me within the first two meetings of the semester (this includes conflicts for religious reasons). The grading scale is as follows: 100-98, A+; 97-94, A; 93-90, A-; 89-87, B+; 86-84, B; 83-80, B-; 79-77, C+; 76-74, C; 73-70, C-; etc...

General Resources
Weingarten Learning Resource Center (statement on disabilities) [www.vpul.upenn.edu/lrc](http://www.vpul.upenn.edu/lrc)
Writing Center [http://writing.upenn.edu/critical/help/](http://writing.upenn.edu/critical/help/)
Semester Schedule

Week 1: Sounding the Postcolonial, and Introduction
8/26: Introduction to materials

*Listening: Various postcolonial music*
“Zouk la se sel medikaman nou ni” – Kassav’ (zouk)
“Colonial Mentality” – Fela Kuti (afrobeat)
“Independence” – Youssou N’Dour (mbalax)
“Akh Tikjai” – Aman Hayer (bhangra)

Week 2: Colonial Beginnings and Transitions
8/31: Colonialism’s Beginnings and Impact

*Listening: postcolonial African music*
“Colonial Mentality” – Fela Kuti (afrobeat)
“Independence” – Youssou N’Dour (mbalax)

9/2: Musical Outcomes of Colonialism

*Listening: contradance styles*
“Ti Zwazo” – Ensemble L’Avenir (méringue)
“Las Alturas de Simpson” – La Orquesta Folklórica Nacional Cubana
“Paris Biguine I” – Alexandre Stellio (biguine)

Week 3: Anti-Colonial Manifestos
9/7: NO CLASS, LABOR DAY

9/9: Resistance in Music and Literature

*Listening: anti-colonial music*
“Se Kreyol Nou Ye” – Boukman Eksperyans
“Duppy Conqueror” - Bob Marley
“Rehabilitation” - Patrick Saint-Eloi

Week 4: Defining the Post-Colonial
9/14 & 9/16
Readings: TBA (Introduction to Postcolonial Ideas / Theories)

*Listening: No listening (focus on readings).*

Week 5: Re-imagining the Atlantic and Caribbean
9/21: The Black Atlantic

9/23: Calypso and Dougla Music

*Listening: Dougla calypsos*
“Split me in Two” - Mightily Dougla
“Lick down me nani” - Drupatee Ramgoonai
Week 6: Theoretical Reflection Presentations  
9/28: Presentations - Theoretical Reflection Due  
9/30: Presentations - Theoretical Reflection Due  

Week 7: Institutionalizing Music, Governing Culture  
10/5: Governing Sound in Trinidad’s Carnival  
10/7: Bahamian Junkanoo  
  *Listening: Chutney vs. Chutney soca; modern (pop) junkanoo*  
  “Junk Junkanoo” - The Baha Men (pop junkanoo)  
  “Funky Nassau” – The Baha Men (pop junkanoo)  
  “Hamareh Galeeyah” - Rikki Jai (chutney version)  
  “Hamareh Galeeyah” - Rikki Jai (chutney soca version)  

Week 8: Postcolonial India and Great Britain  
10/12: Intro to India / Desi  
10/14: Bhangra and Desi Music  
  *Listening: Bhangra*  
  “Tunak Tunak Tun” - Daler Mehndi (bhangra)  

Week 9: Raï as Postcolonial Music  
10/19: Algeria and Independence  
10/21: The Evolution of Raï Music as Resistance  
  *Listening: Raï (old and new)*  
  “Shab El Baroud” - Cheb Khaled  
  “Moula Nanse Houbi Laouel” - Cheb Mami  
  “Yaben Sidi” - Cheikh Hamada (pre-revolution)  

Week 10: In-Class Debate  
10/26: DEBATE  
10/28: DEBATE  

Week 11: Hip-hop and Postcolonial France  
11/2: French Republicanism and Immigration  
11/4: Hip-hop and the Banlieues  
  *Listening: French hip-hop*  
  “Rouleurs à l’heure” - Saï Saï  
  “Les Mains en l’air” - Diams and Admiral T  

Week 12: Caribbean Music in Postcolonial France  
11/9: Musical Transnations
11/11: Haitian Music in Paris
   *Listening: Konpa*
   
   “Sans Papiers” - Original H
   “Evolution” - Carimi

**Week 13: Sounding the Neocolonial**
11/16: Neocolonial Relations: Puerto Ricans in New York

11/18: Nuyorican Music
   *Listening: Neo-colonial songs*
   
   “Bang Bang” – Joe Cuba Sextet (latino boogaloo)
   “El Barrio” - Latin Empire (Nuyorican)
   “Exil” - Ralph Thamar (French Antillean in Paris)

**Week 14: Conclusions: Representing Postcolonialism**
11/23: Museums and Postcolonial Representation

11/25: Activity at the Penn Museum

**Week 15: Final Presentations 1**
11/30: Final Presentations

12/2: Final Presentations

**Week 16: Presentations 2**
12/7: Last day of class, Final Presentations

**Final Exam Scheduled Time**
   Friday, December 11th, 6 p.m. to 8 p.m.
   Please reserve this time.