

REL 3398 Rhythms of the Sacred

In-Class Session: Wednesdays 10:00-11:15am

Contact Information

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Office Hours: By appointment only

DM 164

This is a Discipline-Specific course that counts toward your global learning graduation requirement.

Course Description

This course introduces students to the interrelatedness between music and religion from a global perspective. It explores how music has been a powerful and essential part of mystical experience in a selection of the world's religious traditions. Music has been, and is a means to teach, express, reinforce, and sometimes change religious doctrine, cultural belief systems, and identities. It is also a means to resist, conse

Course Goals

Music will be the primary investigatory lens in this course through which students will engage religious concepts, rituals, and cultural performances from both a static and evolutionary perspective, including the hybridization of religious and musical traditions.

At the completion of this course:

- Students will be able to recognize major analytical paradigms from the academic study of religion and music, especially those useful for interpreting religious belief and cultural praxis.
- Students will self-assess personal experiences and filters forming their worldviews.
- Students will identify ways other cultures and faiths construct knowledge about worldview.
- Students will be able to assess the interrelatedness of music and religious experience as expressions of reverence for, and connection with the divine.
- Students will experience learning through auditory and visual means.

Course Learning Outcomes

- Students will discover that music and chant are tied to religion on a basic level of practice (ritual and liturgical) and experience.
- Students will associate sacred music as lying at the heart of a faith tradition by investigating select world religious traditions.
- Students will identify the connection between sacred music, and ritual and myth in cultic life.
- Students will exhibit a willingness to assess and discuss the use of music as an “International Language.”
- Students will engage in a creative process to research, assess, and inform on a sacred music tradition that exhibit syncretic or hybridized elements.
- Through team-based synthesis activities, students will: develop ways to critically reflect on another’s perspective, suspend personal preconceptions, and provide peer feedback.
- Students will differentiate ways of learning; auditory, visual, tactile.

Global Learning Outcomes

- *Global Awareness:* Students will be able to assess how global issues and trends are interrelated and expressed through the hybridization of culture, music and religious traditions.
- *Global Perspective:* Students will be able to analyze topics in religious music from multiple perspectives: local, global, international, intercultural.
- *Global Engagement:* Students will be able to demonstrate willingness to think critically about religious music as a means for combating extremism and fostering acceptance and tolerance in the contemporary world.

Required Texts

All readings and content are indicated below as assigned in the Class Calendar and are available on Canvas.

Course Requirements

Classroom Etiquette

- Respectful discourse includes but is not limited to the following: one person speaking at a time, refraining from interrupting or carrying on a conversation with those around you.
- **Laptop use is only permitted for note taking purposes.** Laptop use for any other reason will result in loss of the privilege. Laptop use is only permitted in the first few rows. All other electronic devices must be put away during class.

Attendance and Class Participation: 5%

- Class participation means active participation. Merely showing up for attendance does not constitute an A. It includes oral participation and adherence to attendance and classroom etiquette.

- Attendance: You are allowed to miss 2 classes, no questions asked.
Afterwards, you will lose one percentage point per unexcused absence.
- Being prepared for and participating in class discussions

Synthesis Activities 20%

During the semester there will be several out of class and in-class activities intended to synthesize and assess students understanding of course readings and concepts. Some will be individual and some team-based. Synthesis activities will be a single, weighted grade at the end of the semester – the lowest one will be dropped. (Global Awareness Assessment)

Reflection Activities – 25%

You will engage in 3 short reflection activities during the semester.

Reflection 1 will be on personal Perspective Consciousness in the format of an Infographic, “How Do I Know What I Know?” This activity is intended for you to think about how you filter knowledge. What factors influence how you understand the world and information you receive by reflecting on and making connections between your opinions, behaviors, ideas, labels and the unexamined assumptions you have that underlie them. Organize thoughts by listing/drawing how you see the world. You can divide in many ways or make connections in many ways. For example, you can think about how you see yourself verses how the world sees you. **5%**

Reflection 2 will be both an in-class discussion on and out-of-class individual written reflection centered on the film, *Sita Sings the Blues*. As you watch the movie, think about the use of the different animation styles, the narrators. What do you think the intended affect is, or what is the point? Why is this movie offensive to some Hindus? Think about what cultural appropriation means. Finally, do you think this movie is a form of cultural appropriation? What are your thoughts on adapting an ancient sacred story to a modern, primarily non-Hindu society? 2 - 3 pages, double spaced. Images welcome (if you use images - 3 - 4 pages). (Global Perspective Assessment) **10%**

Reflection 3 will be an in-class team based active learning activity centered on religious music as a means of combating extremism and promote a dialogue of tolerance between faiths using Islamic Sufi Qawwali music performed as a hybridization between Muslim and Jewish musicians for the focus study. Questions will be handed out on the day of the activity (Global Engagement Assessment) **10%**

Graded Assessments (30%) Throughout the semester there will be a variety of assessments (quizzes, short responses, discussion questions, prep for synthesis activities and the creative engagement project) online to assess comprehension of the readings, videos and course content. Due dates posted on Canvas. This is a weighted grade category and the lowest one will be dropped.

Creative Engagement Semester Project: 20% The project is intended for students to devote special attention to a case study in world music with the question, *What message does this piece or genre convey?* Topics must focus on syncretism and hybridization of musical traditions/religions/cultures. Examples are posted on Canvas and your text *Christian Music* additionally provides numerous examples throughout. You are not limited to these examples. You will present your project at the end of the semester and/or Final Exam class period. Projects must have the following:

- **Proposal:** A paragraph description of your project. A bibliography of at least 3 academic sources. This portion will be included under the weighted Graded Assessment category.
- **Bibliography:** This must be in MLA or Chicago Style. Minimum 7 sources.
- **Issues to address:** style, religion, time period, setting, usage. What type of music is it? Is the piece reinforcing a doctrine or belief? Does it evoke a sense of the numinous or a mystical experience to either/both the performer and listener? Does it have an ethical, social or political message? How is it a hybridization of musical and/or cultural traditions?
- **Presentation:** Your presentation time should be 10 – 15 minutes. You may present in as a Powerpoint, or as a video. You must include listening examples. All videos must convey religious expression and analysis.

Additional Responsibilities

- Complete readings and listening selections before class.
- Checking email before each class.
- Understanding your course progress which includes checking that grades are recorded accurately in the grade-book. Notification of any such discrepancies must be emailed to me by the last week of class.
- Any questions or disagreements with grades must be sent via email and discussed before the end of the semester.

Incentive Points

There are no make ups for in class graded activities. There is no extra credit in this class. However, you will begin the semester with 5 “incentive” points; basically free points. They are a gift, but a gift you can lose. Incentive points are not the same as attendance and class participation points – which you can also lose (see above). The following are ways you can lose an incentive point.

- Emailing the professor with a question you can find in the syllabus or on Canvas.
- Use of electronic devices for anything other than taking notes or an approved class room activity.
- Doing work for another class during this class.

- Unexcused tardy.
- Unexcused late work.

Course Work and Your Grade

Attendance and Class Participation	5%
Synthesis Activities	20%
Reflection Activities	25%
Graded Assessments	30%
Semester Project	20%

Grading Scale: Grades are based on accumulated points, 100 in total

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Letter Grade	Range (%)	Letter Grade	Range (%)	Letter Grade	Range (%)
A	95 or above	B	83 - 86	C	70 - 76
A-	90 - 94	B-	80 - 82	D	60 - 69
B+	87 - 89	C+	77 - 79	F	59 or less

University Scale and Your GPA

Grade	Points Per Credit Hour
A	4.00
A-	3.67
B+	3.33
B	3.00
B-	2.67
C+	2.33
C	2.00
D	1.00
F	0.00

Academic Conduct

- **Plagiarism** is 1) copying any written material without using proper citation – this includes material from the internet; 2) incorporating another person’s ideas without giving proper credit/citation (literary theft). 3) cutting and pasting sections of text from the internet, even if it does not have a listed author, into your own work, 4) using another student’s work as your own.
- Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas, and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook. FIU Code of Academic Integrity – <http://www.fiu.edu/~dwyere/academicintegrity.html>.

Guidelines for Written Work

All written work must consistently adhere to the MLA Formatting Guide <https://owl.english.purdue.edu/owl/resource/747/1/> Students are advised to carefully proofread *all* papers before submitting them. All students are encouraged to take advantage of the University resources for writing to be found in the Center for Excellence in Writing, a full-service writing center providing writing assistance and feedback to university students, from first year students to PhD candidates. The Center is particularly helpful to those seeking to polish their writing skills. Center offices are located in GL 120 (MMC), Glen Hubert Library, First Floor (BBC), and EC 2780 at the Engineering Center. For more information, go to <http://writingcenter.fiu.edu/>.

Religious Observances

Every effort will be made, where feasible and practical, to accommodate students whose religious practices coincide with class requirements or scheduling. Please make sure to notify your instructor *at the beginning of the semester* of which dates you will be absent or any anticipated problems with completing course work.

Physical, Mental and Sensory Challenges

Every effort will be made, where feasible and practical, to accommodate students who are so challenged. Should you require accommodations, contact the Disability Resource Center, if you have not done so already.

Class Calendar

Reading and Listening Sections: Subject to updates and changes

All links for readings other than the required textbooks, videos and web sites listed below will be posted on Canvas.

All Due Dates will be listed on Canvas

Your Suggestions Are Welcome Additions!!!!

Module 1: Introduction to Music and Religion

This Module introduces you to the intersection of music and religion. You will begin by defining the concept of a worldview and the components that go into it as well as define and reflect on your own individual worldview. Through in-class lectures and out of class readings, and video excerpts, you will be able to define some of the major definitions used to describe how people experience and define the Sacred, as well as the basic terminology that defines music. Finally, you will explore the relationship between music and human emotion; that music affects human emotion.

8/24 In Class: Introduction

- Go over syllabus
- Discuss Worldview
- Introduce Infographic Assignment

Out of Class

Read/Watch/Engage

- Graziano, Michael. "Why is Music a Religious Experience?" *Huffington Post*. 15 June, 2011
- Fitzpatrick, Frank, "Why Music? Music and Spirituality" *Awaken* 2013
- Brown, Frank Burch. "Musical Ways of Being Religious," *Oxford Handbook of Religion and the Arts*. 2014
- TEDx, Frank Fitzpatrick, *The Technology of Emotion, Music, Mind and Transformation*
- Look at examples of Infographics

8/31 Last Day to Drop/Add

In Class: Foundational Paradigms in Music and Religious Studies:

- Numinous and Mystical Orientations
- Watch Video: "My Church"
- Discuss Readings/Video
- Worldviews and Problems of Ethnocentrism
- Choose Teams for Team Based Synthesis Activities

- Discussion and pre-activity for Reflection 1 Infographic: How Do I Know What I Know? “My two Halves”
 - *Draw 2 Halves of Yourself – How I see myself and how I think the world sees me. Then, present to your team members.*

Module 2: In The Beginning.....

In Module 2, you will differentiate and discuss current theories regarding the connection between music, communication, and human evolution. Through the readings and videos, you will compare and construct an argument based on the connections between music and number in the physical world.

Out of Class

- Till, Rupert. “Sound Archaeology: Terminology, Palaeolithic Cave Art and the Soundscape.” *World Archaeology*, vol. 46, no. 3, 2014, pp. 292–304.
- “Human Evolution: Why Music,” *The Economist* 18 December, 2008
- “How Old is Music?” *The Musician’s Brain*, June 20, 2018
- “Music and Prehistoric Cave Art,” *The Musician’s Brain*, June 20, 2018
- Watch *Donald Duck in Mathmagic Land*
- Watch Intro *How Music Works*

Recommended

- Documentary, *The Music Instinct: Science and Song*
- “Acoustics of Stonehenge,” *Salford Innovation Research Center*

Graded Activity: Write one paragraph reflection answering, “What connection or significance do you see between the two videos and the number 5?” **Due 9/9**

9/7 In Class: Music and Evolution

- Music, Communication and Human Evolution
- Rhythm, Scales and Notation
- Pythagoras: Math, Music and the Divine
- Caves, Stones, and Bones
- Listen: Neanderthal Bone Flute Music
- “Acoustics of Stonehenge,” *Salford Innovation Research Center*
- Archaeoacoustics: The Archaeology of Sound

Synthesis Activity: Evolution, Music, and Religion

Discuss the following questions in small groups. Write assessment as a group (include everyone’s name). 1 paragraph for each question is sufficient. Hand in at the end of class.

- 1) Darwin understood both music and emotion to be human core capabilities. What evidence from our course content supports this?
- 2) How does geography or architecture use sound for ritual/sacred space?

- 3) What evidence do we have that music was part of early humans' religious expression?

Reflection 1: Infographic "How Do I Know What I Know?" Due 9/12

Module 3: The Ancient Near East and Judaism

During Module 3, you will investigate and differentiate the periods of Jewish history and belief-sets from the Ancient Near East (Mesopotamia, Egypt, Greece), and the ancient Israelites in biblical times to the major branches of Judaism that exist today. You will explore the varied types of music that have resulted over the past three millennia of Jewish Diaspora (dispersion) as the peoples adapted to the cultures of their new environs. You will begin describing the impact gender has had on music and musical instruments, what is deemed sacred and profane. Lastly, after watching the documentary, *Defiant Requiem*, you will examine and discuss the impact music had on concentration camp prisoners during WWII.

Out of Class

- "Music of the Ancient Near East."
- "The Musical Instruments from Ur and Ancient Mesopotamian Music." *Expedition UPENN* Vol 40.
- "Musical Instruments in the Ancient World"
- Video: *The History of Panpipes*
- "Chapter 1, "Before the Church" in *Christian Music: A Global History* pp. 11 – 24
- "Music in the Ancient World of the Bible"
- "Song of Deborah" Judges 5

Graded Assessment: Quiz on Readings

9/14 In Class: Music in Ancient Societies

- The Divine Origins of Instruments
- Listening Selections: ANE Lyre music
- Music in the Hebrew Bible
- Forms of Biblical Music
- Gender and Music
- Music as a form of Religious Instruction
- Listening Selections: Michael Levy, "Music of the Bible Revealed"
- Introduce Creative Semester Project teams meet and discuss

Synthesis Activity: Interrelatedness in the Ancient Near East

The evolution of the Lyre: what evidence is there that the Lyre/harp is integrally related with a belief in the Divine? With "religion?" Do you see an evolution of an idea in this? If so, how? Is the connection plausible or do you think it is just coincidence and projection? Drawing or inserting images would be awesome! No more than a page. Writing, images, flow chart, however you want to design and answer. Discuss as a team. Hand in individually. Due 9/19

Out of Class

- “What is Jewish Music?” *Jewishvirtuallibrary*
- Denburg, Moshe. “Jewish Music: An Overview” *Jewishvirtuallibrary*
 - Listen to selections
- “Cantillation.” *Encyclopedia Judaica*
- *The History of Klezmer Music*
- Explore: *Jewish Music Review* and *Timeline of Jewish History*

Graded Assessment – Quiz on Readings

9/21 Judaism

- Introduce Creative Semester Project – teams meet and discuss
- Beliefs, vocabulary and primary sources
- Origins and Worship: Temple(s) and Synagogues
- Chant and Instruments
- Ritual Context: Public and Private
- Medieval Music: Sephardic and Ashkenazi
- Listening Selections: Music of Israel, *World Music Network*

Out of Class

- *Defiant Requiem* – Documentary
 - **Graded Assessment:** Write one discussion question to share and discuss in class.
- English Text for Requiem
- Begin Exploring Possibilities for Creative Semester Project – Worldmusic.net
 - **Graded Assessment:** Progress report on exploration.

9/28 In Class

- Judaism in the Modern World
- Discussion for *Synthesis Activity on Defiant Requiem*
 - *Using examples from the Film, Did Music set them free? – 2 pages*
- American Judaism: Borrowing of traditions, Hymns
- Current Trends in Jewish Music

Module 4: Hinduism

In this Module, you will investigate the history, major concepts, deities, and movements in Hinduism. You will listen to and label types of Indian instruments and their connection to specific deities. You will experience and reflect on a non-Western epistemological view of sound and music. Epistemology means the study of “truth,” or how we find meaning; in relation to music it means music’s ability to be part of a culture and acquire meaning in relation to other activities. Lastly, you will watch a modern, Western adaptation of the Hindu epic, the *Ramayana* in the format of an animated movie, *Sita Sings the Blues* analyzing its use of visuals, and examining the work through the lens of cultural appropriation.

Out of Class

- <http://sacredmusicradio.org/hindu-sacred-music/> Hindu sacred music
- Robert, Simon. India, Subcontinent of – VI Religious Music: 1. Hindu.” *Oxford Music Online* 2001.
<http://www.oxfordmusiconline.com.ezproxy.fiu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043272?result=16&rskey=csajZp&mediaType=Article>
- Rao, Ankita, “The Spirit of Tabla,” *Huffington Post*, 2 June, 2012
- Watch, Hindu Music Series Selections
- Review list of vocabulary for Hinduism
- Narrow idea for Creative Semester Project

Graded Assessment: Quiz on Readings and Videos

10/5 Hinduism

- Cycle of Samsara (reincarnation): Dharma, Karma, Atman
- OM, Music, and Moksha
- Divine origins of Music and Instruments
- Chant and music in ancient India
- Bhakti Movements and Music
- Musical Instruments

Out of Class

- Watch: *Sita Sings the Blues*
- Basu, Saurav. “Sins against Sita,” *Vijayvani*. Aug. 2009

Graded Assessment: Choose topic for Creative Semester Project: Part 1 Proposal

Reflection 2 *Sita Sings the Blues* – Global Perspective

As you watch the movie, think about the use of the different animation styles, the narrators. What do you think the intended affect is, or what is the point? Why is this movie offensive to some Hindus? Think about what cultural appropriation means. Finally, do you think this movie is a form of cultural appropriation? What are your thoughts on adapting an ancient sacred story to a modern, primarily non-Hindu society? 2 - 3 pages, double spaced. Images welcome (if you use images - 3 - 4 pages). Due 10/17

10/12 Hinduism

- Current Trends in Hindu music
- Western appropriation of Hindu music
- Listen: George Harrison: *Samsara Davanala – Prayers to the The Spiritual Mater; My Sweet Lord*
- Team Based discussion on cultural appropriation and *Sita Sings the Blues*

Module 5: Islam

In Module 5, you will investigate and differentiate the history, and major divisions of Islam. You will categorize and define Suni, Shia, and Sufi as well as the major tenants of Islamic faith. You will identify non-Western ontological (pertaining to identity – music’s properties of being a part of a lived-in world) elements of Islam and music: the role of chant, recitation gender, the distinction of sacred/profane, accepted/prohibited. Finally, you will examine and reflect on the practice of Qawaali as a form of hybridization and means of actively engaging in cross-cultural tolerance.

Out of Class

- List of terms/vocabulary you will need to know
- Neubauer, Eckhard, and Veronica Doubleday. "Islamic religious music." Grove Music Online. 2001. Oxford University Press. Date of access 3 Sep. 2019, <<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052787>>
- Shubel, Vernon J. "From the Dutar to the Electric Guitar: Exposing Students to the Music of the Muslim World." *Religious Studies News: Spotlight on Teaching*, Spring, 2001.
- Work on preliminary Bibliography for Creative Semester Project

Graded Assessment: Quiz on readings and videos.

10/19 In Class: Islam

- Beliefs, practices, and primary sources
- Oral Transmission and Chant
- Muezzin and the Adhān (The Call to Prayer)
- Quf’ān Recitation
- Sufism and Devotional Music
- Introduce Reflection 2 on Qawaali Music
- Teams meet to work on Creative Semester Project

Out of Class

- Watch, *Rumi in the Land of Khusrau*
- Groot, De Rokus. "Music, Religion, and Power: Qawwali as Empowering Disempowerment," in *Powers: Religion as a Social and Spiritual Force*. 2010.
- Watch *Sufism*, PBS Religion and Ethics
- "The Jew who writes Islamic spiritual music in Hebrew," *The Times of Israel* 30 January 2016.

Graded Assessment: Submit Proposal for Creative Semester Project

10/26 In Class: Islam

- Sufism and Samā’ Mystical Musical Poetry
- Hymns: Praising the Prophet, Commemorating Martyrdom to Saints

- Music as a Source of Spiritual Discipline
- Gender and Music
- Pakistan/North India: Sufi Music *World Music Network*
- Listening Selections on Canvas

Reflection 2 – Qawwali Music in Judaism - Directions will be given during class.

Short Answers

- *Who are Rumi and Amir Kusrau?*
- *What type of music is Qawwali?*
- *What is the intent of Qawwali chanting?*
- *What does the Whirling Dervish dance supposed to do?*
- *Who is Qawwali musician Ben-Tzur? Why is he significant?*

Not so Short Answers – no more than a page each

- *How does Qawwali embody a mixing of cultures and religion, both in the past and today? Give specific examples from the readings/videos. Do you think this fosters acceptance between differing groups of people?*
- *Why is Sufism (Qawwali in particular) considered heresy to orthodox Muslims? Give specific examples from readings/videos. What aspects do they find offensive?*

Module 6: Christianity – Beginnings Through the Middle Ages

In Modules 6 and 7 we move to the West and traditions and sounds that are likely to be more familiar. In Module 6 you will observe and listen to Western, Christian music from its Greco-Roman roots through the Middle Ages and sequence the development of its musical properties and system of notation. You will investigate medieval mystic music and compare it to previous forms of music generated from religious mysticism.

Out of Class

- Chapter 2, “Psalms and Hymns and Spiritual Songs: Music and the Early Church,” Chapter 3, “The Church Goes Public: Christian Music After Constantine,” Chapter 4, “Christian Chant: The Core of Medieval Worship,” and Chapter 5, “Medieval Polyphony: The Church Discovers Harmony,” in *Christian Music: A Global History* pp. 26 – 71
- “Sybil of the Rhine: Hildegard of Bingen” in *Christian Music: A Global History* pp. 62 – 63
- Watch *The Story of Music: Part 1* – through min 16
- Watch Movie, *Vision* or, Documentary, *Hildegard of Bingen*

Graded Assessment: Quiz on Readings and Videos

11/2 Christianity

- Christianity: Beliefs, practices, vocabulary and primary sources
- Origins and Worship
- Oral Transmission and Chant

- Listening Selections: Roman and Gregorian Chant
- Medieval Music
- Hildegard of Bingen and Mysticism
- Gender and Music
- Missa, Development of the Mass
- Listening Selections: *A Feather on the Breath of God*, Hildegard of Bingen and *Petron Ke Pavlon*, Kassia

Synthesis Activity on Mysticism and Music

Work together in groups and submit with everyone's name. You will have around 20/25 min in class to do this activity.

- 1) What elements from the movie *Vision* demonstrated Hildegard's mystical orientation?
- 2) Look at some of her illuminations and choose one that you think depicts the idea of "union" with the Divine. Explain.
- 3) What element(s) of Hildegard's music/outlook do you find in common with other forms of music and mysticism? e.g. Sufi, Qawaali, Hindu Bakhti (you only need to comment on one).

Module 7: Division, Adaptation, and Evolution of Music

In Module 7, you will observe the transformation of music and musical trends from the Renaissance to the present. You will assess the reasons for musical change in the areas of the Protestant Reformation and its subsequent development into a variety of genres in America. You will observe and then diagram the origins and evolution of African American Spirituals into the music trends of the 20th and 21st centuries.

Out of Class

- Chapter 6, "The Music of the Renaissance: The Peaks of Polyphony," in *Christian Music: A Global History*, and Chapter 7, "A Safe Stronghold: The Music of the Lutheran Reformation," in *Christian Music: A Global History* pp. 72 – 95
- Chapter 9, "Psalms, Canticles, and Hymns: The Genesis of Christian Hymns," in *Christian Music: A Global History* pp. 112 – 123
- "In the Deep Midwinter: The Story of Carols," in *Christian Music: A Global History* pp. 175 – 177
- "The Legendary Story of Silent Night," in *Christian Music: A Global History* pp. 178

11/9 In-Class: The Protestant Reformation

- Renaissance
- The Waffling Church of England
- Ritual Context: Cantatas, Oratorios, Chorales, Hymns, Passions, Carols
- Anglican Church Music

- Listening Selections: Protestant Hymns and Carols, Oratorios, Chorales, Passions
- Teams Work on Semester Project

Out of Class

- “Robbing the Devil of his Choicest Tunes: Music and The Salvation Army,” in *Christian Music: A Global History* pp.173-174
- Chapter 15, “Camp Meetings and Revivals: The Making of the American Gospel Tradition,” in *Christian Music: A Global History* pp. 180 – 185
- Chapter 16, “I Got a Home in Dat Rock: Spirituals and the Blues,” in *Christian Music: A Global History* pp. 190 – 194
- Chapter 19, “(Give Me That) Old Time Religion: Gospel Music in the Twentieth Century, in *Christian Music: A Global History* pp. 222 – 229

11/16 In Class: Spirituals and their Evolution in America

- Carnal association: Rhyme and Meter
- The Music of the Shakers
- From Spirituals to Gospels
- From Gospels to Country, Folk, Jazz and Rock N Roll
- Watch and Discuss: *Slave Song Book*, PBS
- Listening Selections: African American Artists

In-Class Synthesis Activity

Discuss the evolution and development of Spirituals. What, if any musical forms preceded? What musical forms evolved out of them? Work together in groups discussing and submit in your choice of format: flow-chart, infographic, story-web.

Out of Class

- Chapter 21, “Ain’t Nobody Nowhere Nothin’ Without God: Christians do Country, Folk, and Jazz” pp. 240 – 244 in *Christian Music: A Global History*
- Elvis Presley, “How Great Thou Art” in *Christian Music: A Global History* p. 218
- “The Evolution of Rock and Roll: Its Religious and Ecological Themes,” *Journal of Religion and Popular Culture*, Vol. 2 Fall 2001
- “Singing and Religious Wrath,” *Religion News Service*
- Vandervoort, Oliver, “Five Music Videos with Religious Imagery” 2015

Graded Assessment: Quiz on Readings

11/23 In Class: From Gospels to Country and Rock N Roll

- Development of Country and Rock Music
- Christian Rock and the Stage (e.g. *Jesus Christ Super Star*)

- Contemporary Music with Religious Messages
- Rock, Pop, and Rap
- Religious Imagery in Music Videos
- Sacred or Sacreligious?
- Listening Selections: Varied selections from well known classic Country and Rock artists. **Feel free to submit suggestions!!**

Synthesis Activity: Bring in a Video to analyze in class

Out of Class

- “Christian Music in Latin America: 1500 – 1800,” in *Christian Music: A Global History* pp. 132 – 133
- “Christian Music in Latin America since 1800,” in *Christian Music: A Global History* pp. 206 – 209
- “Christian Music in Africa,” in *Christian Music: A Global History* pp. 186 – 189
- “Nkosi Silelele’ iAfrika,” *Christian Music: A Global History* p. 194
- “Music Among Christians in South-East Asia” in *Christian Music: A Global History* pp 219 – 220
- “Music Among Christians in the Indian Subcontinent,” in *Christian Music: A Global History* p. 230
- “Christian Music in China” in *Christian Music: A Global History* p. 245
- “Christian Music of the Pacific Islands,” in *Christian Music: A Global History* p. 246

11/30 In Class: Globalization and Syncretism

- Syncretism and Hybridization of Indigenous Music and Rhythms
- Proselytized Groups: Missionaries and Local Music
- Begin Student Creative Semester Presentations

Final Exam 12/7: Time will be used to complete Student Creative Semester Projects