

### **Sample Teaching Materials from “Sound in Sacred Spaces”**

The following pages include the “Sound in Sacred Spaces” syllabus, which I developed myself in consultation with the Thompson Writing Program, sample assignments with their rubrics (Blog Post 3, Essay 1, the Reflection Papers, and the Final Project) as well as the Interactive Cover Sheet required with each paper submission, and four sample lesson plans along with an explanation of the way they represent my preferred teaching style.

# Sound in Sacred Spaces

Writing 101-55

Wednesday/Friday 4:40 pm – 5:55 pm

Carr 135 (East Campus)

Instructor: Samantha Arten

Please don't hesitate to contact me via email ([samantha.arten@duke.edu](mailto:samantha.arten@duke.edu)) with any questions or concerns. You may expect a response within 24 hours of email delivery.

Office: Biddle Music Building 044 (in the middle hallway of the basement)

Office hours by appointment—speak to me before or after class, or send me an email. We can meet either in my office (on East Campus) or in The Perk (Perkins Library café, on West Campus)

## Course Description

How does sound shape the nature and character of the sacred space in which it is found? Sound, including many different forms of music and even silence, can play a crucial role in the creation of a communal religious identity. In this course, we will write about the function of sound in sacred spaces of all kinds and of many religious institutions, with a special focus on the multi-faith character of Duke Chapel. How do different sacred spaces use sound and music? What do these sounds communicate about the people that use the space? How does sound reflect and express their religious beliefs and theological commitments? We will think critically about our writing and writing practices in order to explore how to describe with words an essentially aural phenomenon.

In this class, we will carefully observe religious activities in sacred spaces and reflect upon a wide variety of sounds as both expressions of abstract beliefs and creations of physical bodies. Descriptions of sound in sacred spaces and explanations by those enacting the rituals will help us practice analyzing the musical aspects of worship. Our writing will evaluate sound's use and function in the religious identity of a community, and we will consider how that community represents both an individual sacred space and, where applicable, a broader tradition.

Short in-class writing exercises, regular posts for a collaborative class blog (250-300 words), and two brief essays (1000-1500 words) will give you practice in writing about the relationships between sound, physical spaces, religious beliefs, and sacred practices. This frequent, low-stakes writing will encourage your self-conscious awareness of the writing process itself. Peer-review and revision will help us all improve our writing and our knowledge of the collaborative process of academic writing. These shorter assignments will build toward the final paper (approximately 4000 words), a multi-stage project in which you go out to observe sound in a sacred space of your choosing. Your paper analyzing those sounds will incorporate your own experience from attending worship in that sacred space multiple times, as well as the insight you glean from

interviewing a person or persons involved with (and ideally in charge of) music and sound, placed in the context of the critical perspectives from our scholarly readings.

Participation in this course does not require any prior musical experience, nor any religious affiliation. Do come to the course able to write with respect and without moral judgment about religious beliefs and activities, especially those that are unfamiliar to you or which do not align with your own. The purpose of your writing in this course is not to determine whether beliefs and activities are right or wrong, but to explore the logic behind them and the experience people have of them. Come willing to think carefully and positively about your own writing and that of others.

### **Universal Writing 101 Goals**

Writing 101 introduces Duke first-year students to key goals and practices of academic writing. Students choose from among Writing 101 courses that are designed and taught by scholars trained in disciplines across the natural sciences, social sciences, and humanities. Thus, individual sections of Writing 101 often focus on different topics and readings, but all sections share an emphasis on writing as a social process and a commitment to helping students generate effective academic arguments.

*Goals:* While many features of academic writing vary across disciplines and genres, students in all sections of Writing 101 learn how to:

- Engage with the work of others
- Articulate a position
- Situate writing for specific audiences
- Transfer writing knowledge into situations beyond Writing 101

*Practices:* Achieving these goals involves several integral writing practices. Through print, in-person, and digital interactions, students in all sections of Writing 101 are offered practice in:

- Researching
- Workshopping
- Revising
- Editing

As a reflection of Duke's commitment to intellectual inquiry, Writing 101 provides a foundation for students to learn new kinds of writing, preparing them to identify relevant questions and articulate sophisticated arguments in their future work, both inside and outside the university.

### **Course Goals**

By the end of this course you will be able to:

- Engage knowledgeably with a wide variety of popular and scholarly writings about music and religion

- Describe your experience of sound in a wide variety of spaces, sacred and secular
- Employ the particular tools of the discipline of music scholarship and ethnomusicology, including sophisticated descriptive terminology in written analyses
- Effectively interview those involved in the production of sound and music for particular purposes
- Synthesize your individual experiences with scholarly readings and personal interviews to write critical accounts of sound in sacred space

## Course Materials

There are no required textbooks.

### Useful resources for writing about music (note that all citations model Chicago-style bibliography formatting):

*You may find it useful to purchase or at least consult these books throughout the semester.*

Bellman, Jonathan. *A Short Guide to Writing About Music*. New York: Longman, 2000.

Herbert, Trevor. *Music in Words: A Guide to Researching and Writing About Music*. Oxford: Oxford University Press, 2009.

Holoman, D. Kern. *Writing About Music: A Style Sheet*. 2nd ed. Berkeley: University of California Press, 2014.

Irvine, Demar. *Irvine's Writing About Music*. 3rd ed. Portland, Oregon: Amadeus Press, 1999.

Wingell, Richard J. *Writing About Music: An Introductory Guide*. 3rd ed. Upper Saddle River, New Jersey: Prentice Hall, 2002.

### Course bibliography:

*These readings will all be available on Sakai.*

Ammerman, Nancy T. "Culture and Identity in the Congregation." In *Studying Congregations: A New Handbook*, edited by Nancy T. Ammerman, Jackson W. Carroll, Carl S. Dudley, and William McKinney, 78-104. Nashville: Abingdon Press, 1998.

Burnim, Mellonee. "Culture Bearer and Tradition Bearer: An Ethnomusicologist's Research on Gospel Music." *Ethnomusicology* 29, No. 3 (Autumn 1985): 432-447.

Butler, Melvin L. "Musical Style and Experience in a Brooklyn Pentecostal Church: An 'Insider's' Perspective." *Current Musicology* 70 (Fall 2000): 33-60.

Graff, Gerald and Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Company, 2006. Excerpts.

Harris, Joseph. *Rewriting: How to Do Things With Texts*. Logan, UT: Utah State University Press, 2006. Excerpts.

Ingalls, Monique. "Singing Heaven Down to Earth: Spiritual Journeys, Eschatological Sounds, and Community Formation in Evangelical Conference Worship." *Ethnomusicology* 55, No. 2 (Spring/Summer 2011): 255-279.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1995. Excerpts.

- Nettl, Bruno. "Who Owns This Music? The Host's Perspective." In *The Study of Ethnomusicology: Thirty-Three Discussions*, 3rd ed., 211-227. Urbana: University of Illinois Press, 2015.
- Pagis, Michal. "Producing intersubjectivity in silence: An ethnographic study of meditation practice." *Ethnography* 11, No. 2 (2010): 309-328.
- Price, Percival. "The church's use of bells." In *Bells and Man*, 107-133. Oxford: Oxford University Press, 1983.
- Qureshi, Regula Burckhardt. "When Women Recite: 'Music' and Islamic Immigrant Experience." In *Music in American Religious Experience*, edited by Philip V. Bohlman, Edith Blumhofer, and Maria Chow, 23-42. New York: Oxford University Press, 2006.
- Roberts, Keith A. and David Yamane, "A Social Scientific Approach to Studying Religion." In *Religion in Sociological Perspective*, 6th ed., 25-48. Thousand Oaks, CA: SAGE Publications, 2015.
- Taylor, Sue Ann. "Ritual, Belief, and Meaning in the Production of Sacred Space." In *Transcending Architecture: Contemporary Views on Sacred Space*, edited by Julio Bermudez, 160-169. Washington, D.C.: Catholic University of America Press.
- The Pluralism Project, "Guidelines for Research." Accessed February 28, 2016.  
<http://pluralism.org/research/guidelines.php>
- Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. 7th ed. New York: Collins, 2006. Excerpts.

## Policies

**Attendance:** This course is a seminar and workshop. Your attendance and participation are crucial both to you and to your classmates—discussions, collaborative work, and feedback can only take place if you are present. Your voice is important!

You are allowed four absences, including STINF and athletic absences. Arriving more than fifteen minutes late or being unprepared to participate (for example, half-asleep, without the proper materials, or without having done the homework) will also count as an absence. Each absence after these four will result in the lowering of your final course grade by one half letter grade (e.g. an A becomes A-, A- becomes B+, etc.) After your fourth absence, I will contact your dean.

Please do not plan your absences. These four allowed absences are intended for emergencies. In the event of illness or no-win scheduling conflicts, send me a short explanatory email. You will be responsible for getting missed information and assignments from a classmate.

**Participation:** Come to class prepared to exchange ideas, help each other understand concepts, and provide feedback on others' writing. Sharing your work with others does not have to be a terrifying prospect. In order to achieve that, we must consciously work to create a safe, supportive, friendly, and collaborative environment. Each of us should feel comfortable in contributing to discussions. Because this course deals with religious faith

and practices, we must take special care to treat each other with respect at all times and avoid inflammatory statements. Anyone who neglects to remain courteous in spite of differences of opinion will be asked to leave and will be counted absent for that day.

**Technology:** Laptops and cell phones are not welcome, as they will distract from our discussions and peer-reviewing. Unless I direct you otherwise (some classes may require that we all work with laptops), leave laptops and phones at home or in your bag on silent.

**Bring:** Bring paper (lined or unlined, as you prefer) and a writing implement to class every day. It is your responsibility to have writing materials (rarely, if ever, will we use laptops for our writing). Also, bring hard copies of homework readings, annotated with your notes.

**Course websites:** This course will make extensive use of a WordPress blog, which can be accessed at [https://sites.duke.edu/writing101\\_55\\_s2017/](https://sites.duke.edu/writing101_55_s2017/). Many of your short writings will be posted there, creating a collaborative and changing space that enables the sharing of ideas. Readings and other documents will be posted on our Sakai site, and larger papers will be uploaded there.

**Submitting work:** The larger papers (those not posted on the class blog) must be turned in both digitally and in hard copy form. Upload them in Sakai (in the appropriate folder under the “Assignments” tab) before the class period in which they are due (make sure to include your last name in the document title, and of course, your full name within the document itself). Bring a single hard copy to class, unless I request in advance that you bring multiple copies for peer review and/or in-class writing exercises. Late assignments will always be accepted, but will face a penalty of 10 points for each day that they are late.

Blog posts must be posted, at latest, two hours before the start of the class period in which they are due.

**Optional one-time extension:** Once in the semester, you may take an extension of 24 hours, no questions asked, if you email me at least 24 hours in advance. This applies only to final drafts turned in to me, not rough drafts turned in to your peers (because they’ll need time to read and respond to them). You may also use this late pass for a blog post (though I might suggest that this may not be the best use of this option).

**Paper format:** It is your responsibility as a scholar to present your work in a clear and careful manner. I will ask you to resubmit any piece of writing that seems hurried or carelessly prepared, and it will thereafter be subject to late penalties. Aspects of professional-quality academic documents include: Times New Roman, 12-point font, double-spaced, 1-inch margins, with page numbers on every page. Make sure to include your full name on the first page, and your last name in the header or footer of every subsequent page to minimize the chances of individual pages accidentally going astray. Papers should be titled, proofread, and edited (for best results, try reading them aloud!)

**Academic integrity:** You are expected to abide by the Duke University honor code. Please visit <http://integrity.duke.edu/ugrad/index.html> where you can find detailed descriptions of Duke's policies on academic integrity.

Academic writing by its very nature is a contribution to an ongoing scholarly discourse. Even when your work engages with that of others, however, your writing must be your own. All writing done for this class must be new and original (not previously written in another course). Copying from a classmate, another source, or even yourself weakens your integrity as a student and writer. In this class, we will discuss citation in depth: how and when to use others' work to strengthen your own writing, and how to properly cite these sources using Chicago-style citations. Plagiarism is a serious offense, and I am obligated to report suspected cases of plagiarism to the Office of Student Conduct. Plagiarism can result in failing the assignment, failing the course, and/or suspension from Duke University. If you have questions about what exactly constitutes plagiarism, please ask me or visit: <http://library.duke.edu/research/plagiarism>

Recall the Duke Community Standard:

- I will not lie, cheat, or steal in my academic endeavors;
- I will conduct myself honorably in all my endeavors; and
- I will act if the Standard is compromised.

## Writing Support and Resources

**Course Librarian:** Our course librarians are Laura Williams (music reference librarian, [laura.williams@duke.edu](mailto:laura.williams@duke.edu)) and Cheryl Thomas (religion and philosophy, [cheryl.thomas@duke.edu](mailto:cheryl.thomas@duke.edu)). They have partnered with me to familiarize you with Duke's library system and to assist you with formulating and pursuing your research project(s). Laura has tailored a Library Guide for our course (see Sakai). Laura and Cheryl will also lead us in a large-group workshop, and is available for individual consultations.

**The Writing Studio:** The Writing Studio is a great resource for you, here in Writing 101 and beyond. It is a space for you to practice your craft as a writer, and to hone your eye as a critical reader of your own and others' texts. Staffed by trained tutors, the Writing Studio can assist you at all stages of the writing process. Visit <http://twp.duke.edu/writing-studio> to access practical handouts and resources, to schedule a face-to-face or e-tutoring appointment, and to learn more about services and locations.

**Undergraduate Writing Partners:** Writing Partners are available to assist first-year students with their writing in any course on Sundays, Mondays, and Wednesdays from 8-10pm in Carr 136 (beginning September 15.) Drop in at any stage of the writing process – from brainstorming, to drafting, to revising, to polishing the final draft. No appointment is needed.

**Students with Disabilities:** Students who may need special accommodations in this class are encouraged to contact the Student Disability Access Office (<http://www.access.duke.edu/students/index.php>) as soon as possible to ensure that such accommodations can be implemented in a timely fashion.

**Counseling and Psychological Services (CAPS):** Each of you will face some level of challenge during your time at Duke – whether an ‘everyday’ challenge like procrastination, or a more profound challenge that impairs your ability to function. The CAPS staff includes psychologists, clinical social workers, and psychiatrists experienced in working with college-age adults. Information about their services and workshops is available here: <http://studentaffairs.duke.edu/caps/about-us>

**The Academic Resource Center:** The ARC provides academic support and programming for all Duke undergraduates. Their services include one-on-one consultations and peer tutoring, and they work alongside the Student Disability Access Office to serve students with diagnosed learning disabilities. Their programs include opportunities for students to study together in structured groups ("learning communities"), as well as workshops offered throughout the semester. Further information and resources are available on their website. <http://duke.edu/arc/index.php>

**DukeWrites Enrichment Suite for International Students:** Based in Sakai, this provides an online suite of videos and quiz tutorials about U.S. classroom and academic writing practices (essay structure, verbs, citation practices, intercultural norms, etc.) designed by experts in intercultural communication. It includes a forum for students to have exchanges with peers as well; all students may be interested in visiting the forums to engage in cross-cultural exchanges about writing. To access the site, do the following:

Go to [sakai.duke.edu](http://sakai.duke.edu)

Click Workspace, then Membership

Click the “Joinable Sites” tab

Search for “DukeWrites Enrichment” in the search box

Then follow the instructions to join the site

## Assignments

Across the semester, we will engage in a variety of writing assignments, experimenting with various lengths, levels of formality, audiences, and purposes. Rubrics for all assignments can be found on the Sakai site under “Resources.”

**In-Class Writing Exercises:** In most classes, we will spend some time engaging in writing to gather our thoughts, think creatively, respond to readings, and reflect on our own writing and writing processes. Some of these in-class writing exercises will be shared in discussion while others will remain private. These will not be graded individually, but will serve as a component of your class participation.



**Blog Posts:** Eight times throughout the semester, you will be asked to write short (250-300-word or as otherwise defined) essays for the collaborative class blog. These blog posts will be an opportunity to engage with the readings, practice skills in writing and research, and reflect metacritically on your own writing process. They will be graded with a check-plus (✓+, full marks) for thoughtful work; check-minus (✓-, half credit) for hasty, sloppy, or incomplete work, or zero (0) for work not turned in.

Blog 1: Description of a sound

Blog 2: Description of a sacred space

Blog 3: Write an abstract for the reading

Blog 4: Analytical comparison of Ingalls and Burnim articles

Blog 5: Metacritical writing about Essay 1 process

Blog 6: Reflection on sound at a Duke event

Blog 7: Metacritical writing about Essay 2 process

Blog 8: Evaluate the argument and rhetorical style of the Price reading

**Reflection Papers:** Three times in the semester, you will attend a religious service at a sacred space and write a reflection paper (2-3 pages) considering an aspect of that service: the voice, instruments, and silence. You may choose a sacred space of any religion—in fact, I encourage you to seek out religious faiths both familiar and unfamiliar to you. These may be on Duke’s campus, locally within the Durham community, or even elsewhere if you travel for break. I especially encourage you to consider one of the many different religious traditions that make use of the interfaith Duke Chapel. I will also provide a list of religious spaces within easy walking distance of Duke’s campuses. **Make sure to ask in advance for permission to observe the religious event, and inquire whether there are any particular behaviors you must practice in order to be a respectful observer.**

**Essays:** Two essays (3-5 pages) will allow you to employ the skills learned in this class in preparation for the final project. Both will be staged in multiple parts (first draft, peer-review, and revised draft), allowing for practice in the multifaceted process of writing and revision. Both first draft and revised draft should be accompanied by the interactive cover sheet.

**Essay 1: Placing articles in conversation with each other.** Choose an additional ethnomusicological article discussing the use of sound in sacred space (from a list provided) and consider it alongside the four articles (Taylor, Ammerman, Ingalls, and Burnim) we have read by this point. How does it reinforce, develop, magnify, or even contradict those we’ve already read and discussed?

**Essay 2: Writing up an interview.** Select a person of your choice; decide on a fundamental question, argument, or story you wish to relate; craft interview questions; interview your chosen person; and finally, turn this oral process into a written discussion in a formal, descriptive style.

**Final Project:** The culmination of this course will be the development of an ethnographic study of a selected sacred space in Durham (7-9 pages). Your paper will incorporate your own experience from attending multiple times and the insight you glean from interviewing a person or persons involved with (and ideally in charge of) music and sound, in the context of the critical perspectives from our scholarly readings. This project will be completed in several stages:

- Proposal
- Interview Questions
- First Draft
- Peer Reviews and In-Class Workshopping
- Presentation
- Revised Draft

**Grading:**

Class Preparation and Participation .....	10%
Blog Posts .....	10%
Reflection Papers .....	10%
Essay 1 .....	15%
Essay 2 .....	15%
Peer-Reviews .....	10%
Final Project .....	30%
Proposal.....	2.5%
Interview Questions .....	2.5%
First Draft.....	2.5%
Presentation.....	2.5%
Revised Draft .....	20%

**Grading scale:** All graded work (with the exception of blog posts, which will use the 0/check-minus/check-plus system) and your final grade will be calculated out of 100:

94-100 = A  
 90-93 = A-  
 87-89 = B+  
 84-86 = B  
 80-83 = B-  
 77-79 = C+  
 74-76 = C  
 70-73 = C-  
 67-69 = D+  
 64-66 = D  
 60-63 = D-  
 below 60 = F

# Course Schedule

Date	Topic	Reading Due	Writing Due
Jan 13	Introductions		
Jan 18	Sound in sacred spaces I	Taylor, "Ritual, Belief, and Meaning in the Production of Sacred Space"	Blog 1 Also: Individual meetings
Jan 20	Sound in sacred spaces II	Ammerman, "Culture and Identity in the Congregation"	Blog 2
Jan 25	Sound in sacred spaces III	Ingalls, "Singing Heaven Down to Earth"	Blog 3
Jan 27	Library visit		
Feb 1	Sound in sacred spaces IV	Burnim, "Culture Bearer and Tradition Bearer"	Blog 4
Feb 3	Writing about music; Effective peer review		Essay 1 First Draft
Feb 8	Essay 1 workshops	Lamott, "Shitty First Drafts"	Peer-Reviews of Essay 1
Feb 10	Ethnographic research I. Guest lecture: "Best Practices for Participant Observation in Religious Communities"	Roberts and Yamane, "A Social Scientific Approach to Studying Religion"	Blog 5
Feb 15	Ethnographic research II	The Pluralism Project, "Guidelines for Research"	Essay 1 Revised Draft
Feb 17	Ethnographic research III	Nettl, "Who Owns This Music?"	Blog 6
Feb 22	Research methods	Zinsser, "Writing About People: The Interview"	Final Project Proposal
Feb 24	Beyond the five-paragraph essay		Essay 2 First Draft
March 1	Essay 2 workshops	Graff and Birkenstein, "And Yet"	Peer-Reviews of Essay 2
March 3	Beginnings and endings	Zinsser, "The Lead and the Ending"	Blog 7
March 8	Presentations on Essay 2		Essay 2 Revised Draft
March 10	Quotation, paraphrase, citation	Graff and Birkenstein, "As He Himself Puts It"	Final Project Interview Questions Due
SPRING BREAK	No class		
March 22	Voices I	Qureshi, "When Women Recite"	
March 24	Voices II		Reflection 1

March 29	Instruments I	Butler, "Musical Style and Experience in a Brooklyn Pentecostal Church"	Interview Due
March 31	Instruments II		Reflection 2
April 5	Bells I	Price, "The church's use of bells"	
April 7	Bells II		Blog 8
April 12	Silence I	Pagis, "Producing intersubjectivity in silence"	
April 14	Silence II		Reflection 3
April 19	Final Project Workshops		Final Project First Draft
April 21	Final Project Presentations	Harris, "Revising"	Peer-Reviews of Final Project Also: Individual meetings
April 26	Final Project Presentations		
May 5			Final Project Revised Draft

## Blog 3: Write an abstract

### Writing 101.55

#### Sound in Sacred Spaces

Eight times throughout the semester, you will write short (250-300-word or as otherwise defined) essays for the collaborative class blog. These blog posts will be an opportunity to engage with the readings, practice skills in writing and research, and reflect metacritically on your own writing process. Blog posts must be posted, at latest, two hours before the start of the class period in which they are due.

#### Prompt:

We've discussed the purpose of an academic abstract, how it differs from mere summary, and what components are usually included. After carefully reading (and taking notes on!) Monique Ingalls' article "Singing Heaven Down to Earth," write an abstract for this article. Preface your article with a Chicago-style citation for the article.

#### Length:

250-300 words, not including the citation

#### Who is your audience?

For this blog post, pretend that you are Monique Ingalls and that your submission of "Singing Heaven Down to Earth" to the academic journal *Ethnomusicology* (in which the article was eventually published) required an accompanying abstract. Your audience is comprised of academics, specifically the editors of this academic journal, who will begin their process of evaluating potential articles for publication by reading abstracts first. Demonstrate to them that your article is important and original enough for publication in this prestigious journal.

#### Deadline and submission details:

Blog 3 must be posted on the class blog ([https://sites.duke.edu/writing101\\_55\\_s2017/](https://sites.duke.edu/writing101_55_s2017/)) by 2:40 pm on Wednesday, January 25.

#### A note on grades:

All of your blog posts will be graded with a check-plus (√+, full marks, 100%) for thoughtful work; check-minus (√-, half credit, 50%) for hasty, sloppy, or incomplete work, or zero (0) for work not turned in. To earn that check-plus:

- make sure that your writing properly addresses the prompt (and addresses it in full, especially if the prompt includes multiple parts)
- adopt the appropriate tone and level of formality for the audience for whom this post is intended
- proof-read your writing for grammar, sentence structure, punctuation, spelling, capitalization, and other issues of grammar and style

## Interactive Cover Sheet

Things I think I have done particularly well in this paper:

Things I'm not sure I've done so successfully, and on which I'd like special feedback so I can improve my performance in the future:

If this is a revised paper, these are the changes I have made in response to feedback on my first draft:

## Self-Editing Checklist:

- I included my name and date
- I created a title that clearly informs the reader about the paper's topic and argument
- I proofread my paper, looking for mistakes in spelling, punctuation, capitalization, and grammar
- My paper is in Times New Roman, 12-point font, double-spaced, 1-inch margins
- I created a strong, clear thesis that tells my readers my paper's argument, and placed it at or near the beginning of the paper
- I wrote a strong conclusion that summarized my findings, told my readers why they should care, described the broader implications of my argument, and/or suggested further research
- I made sure to cite all of my sources – any content that came from somebody else has its own footnote. Direct quotes are in quotation marks; paraphrases of someone else's ideas still receive citations.
- All of my footnotes are properly formatted using Chicago style
- I also included a bibliography, properly formatted using Chicago style
- I made sure my sources are appropriate to this paper – I didn't use textbooks as my main sources; I made sure articles are the most recent word on a topic; websites are reliable; popular sources are used only when appropriate
- My paper is organized into paragraphs that each relate to a single idea, with good transitions between them
- My paragraphs are neither too long (in which case I should break them down into shorter ones that make my points more clearly) or too short (in which case I should expand them with more evidence or discussion)
- I have considered using subtitles to even further organize my paper internally
- I made sure to reinforce all of my arguments with specific evidence
- Where appropriate, I included music examples to help illustrate my arguments, always making sure to label them appropriately and discuss them in my text
- I always tried to use the best, most descriptive and accurate words, and I didn't throw in big words just for the sake of looking impressive
- I varied my sentence style, using short, punchy sentences periodically to really make my main points stand out
- I used passive voice as little as possible
- I used musical vocabulary correctly and effectively, defining any terms my readers might not be perfectly familiar with

# Essay 1

## First Draft due February 3, Revised Draft due February 15

From the list below, choose an ethnomusicological article discussing the use of sound in sacred space. Read it carefully, multiple times, taking notes, and (highly recommended but not required) write an abstract for it. Then consider it alongside the four articles we have read by this point (Taylor, Ammerman, Ingalls, and Burnim). How does the article you have chosen reinforce, develop, magnify, or even contradict those we have already read and discussed? Write a short paper (3-5 pages) in which you place this new article in conversation with at least one, but no more than three of them.

For example: is Taylor's concept of sacred space reflected in this new article? Does the ethnographic methodology of the author of this new article align with Ammerman's recommendations? How do the methods, central questions, and conclusions of this new ethnographic project differ from those of Ingalls and Burnim?

However, don't try to address all (or even any) of these sample questions. In this short paper, you cannot write about every possible relationship between your new article and the other four. Develop a single thesis and use your paper to defend your argument.

### Choose from:

1. Jeffers Engelhardt, "Right Singing in Estonian Orthodox Christianity: A Study of Music, Theology, and Religious Ideology," *Ethnomusicology* 53, No. 1 (Winter, 2009): 32-57.
2. Maren Haynes, "Heaven, Hell, and Hipsters: Attracting Young Adults to Megachurches Through Hybrid Symbols of Religion and Popular Culture in the Pacific Northwest, U.S.A.," *Ecclesial Practices* 1 (2014): 207-228.
3. Kay Kaufman Shelemay, "Together in the Field: Research among Syrian Jews in Brooklyn, New York," *Ethnomusicology* 32, No. 3 (Autumn, 1988): 369-384.
4. Michael Webb, "Palang Conformity and Fulset Freedom: Encountering Pentecostalism's 'Sensational' Liturgical Forms in the Postmissionary Church in Lae, Papua New Guinea," *Ethnomusicology* 55, No. 3 (Fall, 2011): 445-472.
5. Amy Catlin-Jairazbhoy, "Sacred Songs of Khoja Muslims: Sounded and Embodied Liturgy and Devotion," *Ethnomusicology* 48, No. 2 (Spring/Summer, 2004): 251-270.

**A reminder about paper format:** It is your responsibility as a scholar to present your work in a clear and careful manner. I will ask you to resubmit any piece of writing that seems hurried or carelessly prepared, and it will thereafter be subject to late penalties. Aspects of professional-quality academic documents include: Times New Roman, 12-point font, double-spaced, 1-inch margins, with page numbers on every page. Make sure to include your full name on the first



page, and your last name in the header or footer of every subsequent page to minimize the chances of individual pages accidentally going astray. Papers should be titled, proofread, and edited (for best results, try reading them aloud!)

### **First Draft**

**Submission:** Upload to Sakai in the “Essay 1” folder under the “Assignments” tab by class on Friday, February 3 (4:40 pm). Make sure to include your last name in the document title (for example, “Arten Essay 1 first draft”) and, of course, your full name within the document itself. Bring four hard copies to class on February 3 AND a single copy of the interactive cover sheet (which can be found in the “Resources” tab). As homework for February 8, you will peer-review some of your classmates’ papers, and we will spend class on February 8 workshopping. I will also return your papers with my own comments in or by class on February 8. **In summary: digital copy to Sakai, 4 copies to class, and interactive cover sheet, all due on February 3.**

**A note on grades:** Essay 1 is worth 15% of your final grade. This grade is based on effort in your first draft (make sure your first draft is not a hasty or incomplete effort) and on the content of your revised draft. Thus you may feel free to take some risks in your first draft—its content is not being judged other than with an eye toward improvement.

### **Revised Draft**

Using comments from your peers and from me, as well as ideas you may have had since writing your first draft, and perhaps even characteristics you found particularly successful in your peers’ essays, make your Essay 1 better both in terms of writing and content. Remember that you do not need to incorporate every comment or make every change, but you should thoughtfully consider each one.

Note: If you happened to peer-review a classmate’s essay which worked with the same article you chose, do NOT steal ideas—that would be plagiarism. The goal with this revision is to improve the content you already have, strengthening its argument and its presentation.

You will have the opportunity to reflect on this process of revision in Blog 5.

**Submission:** Upload to Sakai in the “Essay 1” folder under the “Assignments” tab by class on Wednesday, February 15 (4:40 pm). Make sure you have a different title, e.g., “Arten Essay 1 revised draft.” Bring one hard copy to class on February 15 and the interactive cover sheet to turn in to me. **In summary: digital copy to Sakai, 1 copy to class, and interactive cover sheet, all due on February 15.**

<b>Essay 1 Rubric</b>			
<b>Name:</b>		<b>Points Earned</b>	<b>Total Points</b>
<b>First Draft</b>	Shows careful effort, and is complete (introduction with thesis, development of argument, and conclusion)		<b>10</b>
<b>Revisions</b>	Revised draft shows substantial improvement, reflecting careful engagement with peer and instructor comments		<b>10</b>
<b>Content</b>			<b>45</b>
	Introduction and thesis: essential background details given (without superfluous details), thesis is clearly stated, structure of paper is laid out		10
	Chosen article is placed in conversation with one to three of the four class readings, with concepts, methodologies, and conclusions compared		30
	The chosen article and class readings are effectively paraphrased and, when appropriate, directly quoted (always with proper citation)		5
<b>Style and Organization</b>	Excellent word choice. Varied and interesting sentences. Correct, appropriate, and effective use of musical and religious vocabulary. Well-organized with effective transitions. Appropriate paragraph breaks for new ideas. Properly formatted in Chicago style, 12-point Times New Roman font, double-spaced, 1-inch margins.		<b>20</b>
<b>Comprehensibility and Grammar</b>	Proper use of grammar, sentence structure, punctuation, spelling, and capitalization		<b>10</b>
<b>Citation Format</b>	Footnotes and bibliography are correctly formatted in Chicago style		<b>5</b>
	<b>Grade:</b>		<b>100</b>

# Reflection Papers

**Reflection 1 (Voices) due March 24**

**Reflection 2 (Instruments) due March 31**

**Reflection 3 (Silence) due April 14**

Three times in the semester, you will attend a religious service at a sacred space and write a reflection paper (2-3 pages) considering an aspect of that service: the voice, instruments, and silence. You may choose a sacred space of any religion—in fact, I particularly encourage you to seek out religious faiths that are unfamiliar to you. These may be on Duke’s campus, locally within the Durham community, or even elsewhere if you travel for spring break. I especially encourage you to consider one of the many different religious traditions that make use of the interfaith Duke Chapel. I have provided a partial list of Duke campus religious groups and religious institutions within easy walking distance from East Campus; however, do not feel limited to these suggestions.

Your reflection papers should integrate both description and analysis of the sounds you’ve heard in this sacred space. Ask yourself not just “what did I hear?” but also “what was it for? What was its function? How did the choice of these sounds contribute to the identity of this religious group? What do these sounds reveal about the commitments of this group?” Your paper should take a position, making a clear argument about the significance and function of sound in your chosen sacred space.

**Make sure to ask in advance for permission to observe the religious event, and inquire whether there are any particular behaviors you must practice in order to be a respectful observer. Ask for permission before taking notes, and if you are allowed to do so, take notes unobtrusively and politely. Be courteous and respectful at all times, remembering that you are a guest in this sacred space.**

Some guidelines for taking notes:

- Write down the date, time, and location of the event.
- Describe the space. What does it look like? What does it contain? What particular locations or objects are a focal point of attention?
- Describe the people. Who is there? How many people are there? Do all of them appear to be students? Are there families with small children? What is the makeup of the group: approximate gender, racial/ethnic background, socioeconomic class, etc.? What are they wearing? Do you notice any other interesting characteristics about them?
- Make a brief timeline of what happens during the event
- Make note not only of the sounds you hear but the context in which you hear them. Who or what is producing the sounds? What musical styles are represented? What actions are being taken by them or others while the sounds are being produced? Are the sounds the focal point of attention, or are they serving as accompaniment to something else?

- Immediately after the event, think about what you have observed. Fill in any gaps in your fieldnotes, but also begin to analyze (not just describe) the sounds and/or music you have heard. What was the function of sound in this sacred space? What did the sounds say about the religious community? How did the sounds help craft a distinctive religious identity for this group?

**A reminder about paper format:** It is your responsibility as a scholar to present your work in a clear and careful manner. I will ask you to resubmit any piece of writing that seems hurried or carelessly prepared, and it will thereafter be subject to late penalties. Aspects of professional-quality academic documents include: Times New Roman, 12-point font, double-spaced, 1-inch margins, with page numbers on every page. Make sure to include your full name on the first page, and your last name in the header or footer of every subsequent page to minimize the chances of individual pages accidentally going astray. Papers should be titled, proofread, and edited (for best results, try reading them aloud!)

**Submission guidelines:** For each reflection paper, **upload a copy to your Dropbox in Sakai** by the start of the class in which it is due—title it something like “Arten Reflection Paper 1.” Also, bring **four hard copies to class**, as well as the interactive cover sheet.

<b>Reflection Paper Rubric</b>			
<b>Name:</b>		<b>Points Earned</b>	<b>Total Points</b>
<b>Content</b>			<b>70</b>
	Introduction and thesis: essential background details given (without superfluous details), thesis is clearly stated, structure of paper is laid out		20
	Your paper makes a specific argument about the use, function, meaning, and significance of sound in this sacred space, with detailed evidence to support this argument		40
	Both description and analysis are employed to great effect, reinforcing one another		10
<b>Style and Organization</b>	Excellent word choice. Varied and interesting sentences. Correct, appropriate, and effective use of musical and religious vocabulary. Well-organized with effective transitions. Appropriate paragraph breaks for new ideas. Properly formatted in Chicago style, 12-point Times New Roman font, double-spaced, 1-inch margins.		<b>20</b>
<b>Comprehensibility and Grammar</b>	Proper use of grammar, sentence structure, punctuation, spelling, and capitalization		<b>10</b>
	<b>Grade:</b>		<b>100</b>

# Final Project

The culmination of this course will be the development of an ethnographic study of a selected sacred space in Durham (7-9 pages). Your paper will incorporate your own experience from attending multiple times and the insight you glean from interviewing a person or persons involved with (and ideally in charge of) music and sound, in the context of the critical perspectives from our scholarly readings. You will be ethnographers, writing analytical articles according to our ethnomusicological models, for fellow scholars similarly interested in the relationship between sound and religion.

Your paper will not simply be a report of the sounds you've heard, but an analysis of them informed by your ethnographic observation, your interview with a person responsible for the soundscape, and the appropriate scholarly literature. You will want to be sure you know enough about the religious tradition and its symbols to write accurately and respectfully about them. You will further want to consult ethnomusicological sources analyzing musical practices similar to those you have observed, in order to situate such sonic practices as part of a broader tradition. Ask yourself not just "what did I hear?" but also "what was it for? What was its function? How did the choice of these sounds contribute to the identity of this religious group? What do these sounds reveal about the commitments of this group?"

Your paper should take a position, making a clear argument about the significance and function of sound in your chosen sacred space. This paper should demonstrate all of the writing skills we have been acquiring across the course of the semester, and the final draft should be substantively different than your first draft, taking into account your peer feedback and my comments as you. I also strongly recommend you workshop your paper at the Writing Studio; their help is available at all stages of the project.

## **This project will be completed in several stages:**

Proposal – due February 22

Interview – due by March 29, with interview questions due March 10

First Draft – due April 19

Peer Reviews – due April 21 for in-class workshopping.

My comments on the first draft will also be returned by April 21

Individual meetings with me to discuss your revisions in progress will take place on between  
April 19 and April 25

Presentation – on April 21 and April 26

Revised Draft – due May 5

## Proposal

The first task is to select a sacred space you wish you examine. You should attend religious services there multiple times; it's up to you whether to attend the same sort of service several times or experience different ones the sacred space offers.

Think about logistical details: Where is the sacred space? How will you get there? When are the services? Have you already contacted the music director (or person playing a similar role) and will s/he be willing to meet with you to discuss their choices regarding sound and music? Have you, for that matter, already identified who is in charge of sound and music, and if not, who have you contacted to find that out?

This proposal should lay out these important details. Where do you intend to go; what do you intend to analyze; what is your plan of action? Write a **1-2 page description** of the ethnographic project you wish to undertake and the actions you've already taken to begin it.

**The final project proposal will be due on February 22 by 4:40 pm (start of class).** Upload it to the Assignments tab on Sakai and bring a single hard copy to class. We will discuss project proposals informally in class on that day.

## Interview

Sound in sacred spaces doesn't just happen but is the result of conscious (or unconscious) choices. These sounds are part of a religious event and must be coordinated between multiple components—concerns are musical, but also deal with questions of ritual, physical space, movement of worshippers and worship leaders, religious calendars, seasons of the year, specific commemorations, etc. Your task is to consider the choices made and speak to one of the people responsible for making them. Set up an interview (or interviews) with one or more of the people responsible for the soundscape of religious services in your chosen site.

You'll want to make the best use of your interviewee's time. Therefore, carefully consider in advance what questions you'd like to ask him/her, preferably after already observing at least one service so you have an idea of the practices in this community. Draft these interview questions in advance so we can discuss them. **The interview questions will be due on March 10 by 4:40 pm (start of class).** Upload them to the Assignments tab on Sakai. We will discuss your plans for your interviews informally in class on that day.

**The interview itself should be completed by March 29.** This is not a hard deadline (you will not be penalized if you don't make it), but this deadline is very strongly recommended. Leaving the interview too late may cause serious problems as you move on to write your first draft, especially as you may find it difficult to schedule this meeting with another person. Don't leave the interview to the last minute!

### First Draft

The revised draft will eventually be 7-9 pages in length. This first draft does not need to be complete, but it must demonstrate significant effort (**at least 6 pages**). These six (or more) pages may be either continuous, or include gaps with a brief narrative statement about the material you eventually intend to insert there; it's your choice how to display your work-in-progress. A more complete first draft will result in far more useful workshopping. **The final project's first draft (with accompanying interactive cover sheet) will be due on April 19 by 4:40 (start of class).** Upload it to the Assignments tab on Sakai and **bring four hard copies to class** on April 19, to workshop in class as well as distribute to your peer reviewers for further commentary.

### Peer Reviews

**On April 21**, bring your annotated copies of three classmates' final papers, along with the peer review form.

### Presentation

To demonstrate another set of communication skills relevant to this project, everyone will give a presentation at the end of the semester to share their discoveries. You're not just developing the ability to write according to academic conventions, but also to speak in a clear and engaging way about a topic you find interesting. In addition, the experience of translating your work into spoken form will aid you as you revise your written paper. **On April 21 and April 26, each of you will deliver a spoken presentation lasting about seven minutes describing your project and summarizing its findings.** Powerpoints are optional (no Prezis) and you may use notecards if you wish. What did you find most thought-provoking about the use of sound and music in your sacred space, how did your interview offer you new insight, and how did you overcome any challenges you discovered while writing your paper?

### Revised Draft

**The revised draft (7-9 pages, with accompanying interactive cover sheet) will be due on May 5 by 11:59 pm.** Upload it to the Assignments tab on Sakai. Soon after, I will email you graded papers with my final comments.

#### A note on grades:

Rubrics explaining the expectations for each stage of this project will be distributed before each stage comes due.

#### Percentage breakdown:

Proposal	2.5%
Interview Questions	2.5%
First Draft	2.5%
Presentation	2.5%
Revised Draft	20%
<b>Total for Final Project</b>	<b>30%</b>



<b>Final Project Revised Draft Rubric</b>			
<b>Name:</b>		<b>Points Earned</b>	<b>Total Points</b>
<b>Revisions</b>	Revised draft shows substantial improvement, reflecting careful engagement with peer and instructor comments		<b>10</b>
<b>Content</b>			<b>55</b>
	Introduction and thesis: essential background details given (without superfluous details), thesis is clearly stated, structure of paper is laid out		10
	Your paper makes a specific argument about the use, function, meaning, and significance of sound in this sacred space, with evidence taken from your ethnographic observation as well as your interview		20
	Your argument is further supported by scholarly literature, possibly including theoretical articles about the nature of ethnographic studies, other case studies in ethnomusicology, and/or discussions of this particular religious tradition and its symbols		10
	Both description and analysis are employed to great effect, reinforcing one another		10
	The interview effectively paraphrased and, when appropriate, directly quoted (always with proper citation). It is always clear whose voice (yours or the interviewee's) is speaking.		5
<b>Style and Organization</b>	Excellent word choice. Varied and interesting sentences. Correct, appropriate, and effective use of musical and religious vocabulary. Well-organized with effective transitions. Appropriate paragraph breaks for new ideas. Properly formatted in Chicago style, 12-point Times New Roman font, double-spaced, 1-inch margins.		<b>20</b>
<b>Comprehensibility and Grammar</b>	Proper use of grammar, sentence structure, punctuation, spelling, and capitalization		<b>10</b>
<b>Citation Format</b>	Footnotes and bibliography are correctly formatted in Chicago style		<b>5</b>
	<b>Grade:</b>		<b>100</b>

## Sample Lesson Plans

These four lesson plans show a wide breadth of activities, including in-class writing, discussion of readings, workshopping of student writing in large and small groups (and even workshopping of my own writing from early graduate courses), and group discussion of current events in the form of analysis of videos of protest songs. These lesson plans also demonstrate consistency in planning, showing my preferred structure of an opening guided free-write, a sequence of short activities with various content and group sizes, and wrap-up. My students quickly became familiar and comfortable with this structure, and the sequence of activities tended to keep all of them engaged throughout the entire class. I did receive feedback that some students thought that classes seemed too tied to a schedule, so I became more willing to extend individual activities if discussions were particularly animated.

### **January 25 – Description vs. Analysis**

4:40 **Free-write:** (to be collected) What is the difference between description and analysis?

4:45 **Meta-discussion: Difference between description and analysis**

4:55 **Reading discussion: Ingalls.** With partners, discuss and find supporting quotes. 15 mins in partners, 15 minutes as a class.

- 1) What is Ingalls' purpose in doing this research?
- 2) What is her methodology? How did she go about her research? How do we know?
- 3) What is/are her central argument/s?
- 4) Where do we see description, and where does Ingalls shift to analysis? How does she use description to support her analysis (and can you locate a specific example in the text)?

5:25 **Workshop: Blog 3.** Three student volunteers, 10 mins each.

#### **Questions for author:**

- 1) How did you go about writing this abstract? What was your process? How did you approach the reading?
- 2) What do you think you did especially well? What might you do differently now (after our discussion)? What do you think could be improved?

#### **Questions for peer-reviewers:**

- 1) Do these abstracts give readers a full impression of Ingalls' argument?
- 2) Or do they tend to describe the topic of her research rather than explain the results?
- 3) Do they get bogged down in extraneous details?

**Wrap-up:** How would each of you improve your Blog 3 abstracts?

5:45 **Meta-discussion: Intro to Chicago style**

PASS OUT CHICAGO STYLE CHEAT SHEET

Anyone familiar with Chicago style? What have you used instead?

What is the purpose of citation?

How to find Chicago style manual online

What is the difference between a footnote and a bibliography citation?

Bring cheat sheet back – next week we'll practice with it!

5:50 **Wrap-up**

PASS OUT BLOG 4 ASSIGNMENT SHEET

This Friday: library visit! Music library. Bring laptop. No homework (but look ahead)

Next Wednesday: Blog 4 due. Discuss Blog 4 assignment sheet.

Next Friday: Essay 1 rough draft due

**February 3 – How to Peer-Review; Protest songs**

4:40 **Free-write:** Write about a time (not necessarily writing-related) when you received really helpful feedback

4:45 **Meta-discussion: Peer review**

What are the characteristics of good feedback?

Why get feedback on your writing?

Other than after a first draft, when are some good moments in a project to get feedback (and what sort of feedback might you ask for)?

4:50 **Prepare for Essay 1 peer review:**

PASS OUT PEER REVIEW FORM

Divide into groups for Essay 1 peer review

Go over Essay 1 peer review form – try to focus on bigger issues than line-editing (grammar, spelling errors, etc)

- Fulfilling the entire assignment
- Argument and evidence
- Description supports analysis
- Organization, flow, transitions

5:00 **Group discussion of protest song videos**

1. Description only – what do you hear? What do you see?
2. Is this music?
3. How does this music reflect the identity of the people creating it?
4. How is this music influenced by its culture?
5. Might this music impact its culture?
6. How do protest songs offer us another perspective on the reciprocity between music and culture?

5:20 **Workshop Blog 4.** Four student volunteers, 10 mins each.

5:50 **Wrap-up**

PASS OUT BLOG 5 ASSIGNMENT SHEET

COLLECT ESSAY 1 ROUGH DRAFTS WITH COVER SHEETS

Next Wednesday: Peer review forms due AND Lamott, “Shitty First Drafts”; guest speaker from Writing Studio, peer review workshops

Next Friday: Guest lecturer

**February 8 – Peer Review Workshops for Essay 1**

4:40 **Writing Studio workshop on peer-reviewing**

4:55 **Free-write:** What’s your take-away from the Lamott reading? What stuck with you? What did you find interesting, useful, funny, etc?

If time **Reading discussion:** Lamott, “Shitty First Drafts”

5:00 **Prep for workshop**

5:05 **Workshop.** Groups of 4, 10 mins per person

1. Author: what you especially want help with, read a passage
2. Peer reviewers. Author listens.
  - Specifically to address: thesis, argument, evidence, description/analysis, conclusion, author concerns

5:45 **Workshop Wrap-Up.** Write yourself a plan for revisions

5:50 **Wrap-up.** HW for Friday: Blog 5 (already passed out); Roberts and Yamane reading

### **February 24 – Nontraditional Introductions; Beyond the Five-Paragraph Essay**

4:40 **Free-write:** How many times a week do you typically write? Related: what tasks do you consider to be “writing”?

4:45 **Workshop:** Four sample introductions from my own graduate student term papers.

- What are the features of a traditional introduction?
- How are some of these samples nontraditional in style, structure, or content, and are they effective?

5:05 **Meta-discussion:** Beyond the five-paragraph essay

1. What is the structure of a five-paragraph essay?
2. What are its limitations? (only three supporting claims) Why don't five-paragraph essays work well for college writing? (lack of specific context; lack of argument; repetitive; lack of transitions; weak conclusions)
3. What sort of flexibility does an academic paper have? (number of paragraphs, number of main points, location of thesis, location of topic sentences) What similarities? (intro, body, conclusion)
4. What genres of writing is the five-paragraph essay especially inappropriate for? (poetry, free-writing, fiction, journaling, letters, science texts?...)
5. How should the structure of your paper reflect the goal of your paper (argument-driven, or otherwise) and your audience?
6. What are some features of the five-paragraph essay that are useful to hang onto? (unity, clarity, organization)

5:20 **Write two alternative introductions for your Essay 2 (one nontraditional and one traditional)**

5:35 **Essay 2 peer-review prep:** Divide into peer-review groups for Essay 2

5:40 **Wrap-up**

For next Wednesday: peer-reviews of Essay 2; read Graff and Birkenstein “And Yet”

For next Friday: Blog 7; read Zinsser “The Lead and the Ending”

- PASS OUT BLOG 7

5:45 **Midterm feedback form**