

# 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.**

# Essay 1 Rubric

| <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.

# Reflection Paper Rubric

| <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> |

# Final Project Revised Draft Rubric

| <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>          |