

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) 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/. 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) and Cheryl Thomas (religion and philosophy, 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
 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 ($\checkmark+$, full marks) for thoughtful work; check-minus ($\checkmark-$, 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