

# 國立臺北教育大學通識課程校際選課課程大綱

開課學校	國立臺灣大學				
開課單位/系所	共同教育中心				
授課教師姓名	黃佩玲	職級	助理教授	專/兼任	專任
中英文課程名稱	(中文) 南亞社會與樂舞表演 (英文) South Asian Musical Performance and Society				
全英語授課	<input checked="" type="checkbox"/> 是 <input type="checkbox"/> 否				
課程領域別	可認抵(二)文史哲領域				
開放外校修課人數	共 2 人		※開放之總人數須為雙數		
學分數	3 學分				
課程概述	<p>South Asia is the most densely populated region of the world, home to one-fifth of the people on this planet. “South Asia” as a geopolitical region is a modern concept, however, there are strong cultural and political-economic relationships across its various geographies throughout history that shape the “unity in diversity” of this world civilization. This course weaves together social themes and historical processes for introductory acquaintance with the people of South Asia through the lens of musical performance and its allied arts. While our main focus is on the Indian Subcontinent, which largely falls into the nation-state of India, we will also thematically explore case studies from Pakistan, Bangladesh, Sri Lanka, and Nepal. This course does not aim for coverage of all regions in South Asia, but rather introduces key concepts that can be applied to open up a window to understanding contemporary South Asian society and its diaspora.</p> <p>Over the twentieth century, the most famous exports of South Asian music for global audiences have been the “classical” music and dance traditions of north and south India, Bollywood movie soundtracks, and ecstatic devotional singing such as qawwali and kirtan. This course will engage students in not just learning to appreciate these performances as sophisticated art forms, plus habituate our ears to a diverse range of folk and popular genres, but also delve into the historical and social processes that shape them into the way their exponents and audiences understand them today. We will examine how contemporary performers reenact theorization from ancient treatises, how colonialism, nationalism, and migration reconfigured people’s engagements with musical performing arts, and how social groupings such as caste, class, religion, gender, and sexuality shape the way people make and listen to music across different localities in South Asia.</p> <p>南亞為世界上最稠密的地方，人口佔全球的五分之一。作為地緣政治的單位，「南亞」為相當現代的觀念，然而，此處多樣的地理環境之間於歷史長流中，在文化政治經濟上彼此牽連影響，形成「統一於多樣」的世界文</p>				

	<p>明。這門課程交織社會議題與歷史過程，透過以樂舞為中心之表演藝術介紹南亞的居民生活樣貌。我們主要關注印度次大陸，即當代的印度共和國，並透過主題探索巴基斯坦、孟加拉、斯里蘭卡、及尼泊爾等國家。本課程不企圖地毯式介紹南亞全貌，而是透過關鍵概念，為理解當代南亞社會及其離散族裔開啟一扇窗。</p> <p>二十世紀以降，南亞出口全球最著名的音樂形式包括南北印多樣的「古典樂舞」、寶萊塢電影音樂、以及展現宗教奉愛的梵唱與蘇非卡瓦力吟唱。本課程不僅將介紹學生欣賞聆聽以上的樂種，更包括多樣的在地民間與流行音樂，並從社會歷史角度探究今日的表演者與聽眾如何理解參與這些樂舞。我們將觀察當代演奏者如何重現古典經文中的音樂理論，以及殖民、國族主義、與移民如何重構人們與表演藝術的關係及其實踐，並探索不同的社群組成（如種性、階級、宗教、性別、性向等）如何形塑人們展演與聆聽來自南亞不同地域的音樂文化。</p>
課程目標	<ol style="list-style-type: none"> <li>1) To gain a basic understanding of South Asian society.</li> <li>2) To develop embodied skills of listening, reciting, singing, and movement, to gain intellectual, aesthetic, and emotional understanding of South Asian performance traditions, including (but not limited to) Hindustani music, Karnatak music, Kathak dance, bhangra, qawwali, kirtan, and Bollywood song.</li> <li>3) To apply a sociocultural perspective on the study of music and develop critical thinking skills for examining a diverse range of musical genres in relation to social organization, aesthetics, entertainment, religious practice, politics, and identity formation.</li> </ol>
<p>教學內容及進度</p> <p>(每週進度及教學內容簡述、課程若邀請學者專家演講，請敘明其姓名、單位、職稱及演講主題)</p>	<p style="text-align: center;"><b>課程內容</b></p> <p style="text-align: center;"><u>COURSE SCHEDULE</u></p> <p>Week 1 <b>Introduction: Listening to South Asia – where, when, who, and how?</b></p> <p>A sample garland of musical genres from different geographical regions of South Asia</p> <p style="text-align: center;"><u>MODULE I: THEORY AND PRACTICE</u></p> <p>Week 2 <b>Elite patronage, aesthetics, and theorizations</b></p> <p>On the context and concepts of musical treatises compiled in ancient India Reading:</p> <p>Week 3 <b>Sangīta: song, music, drama, dance</b></p> <p>On the concept of sangīta and its contemporary reenactments</p>

MODULE II: THE “CLASSICAL” TRADITIONS

Week 4

**Social theme I: love and family**

On the forms of “family” that organize musical transmission, situating lineage and courtesan culture

Week 5

**The Hindustani tradition**

On the history and contemporary performance of North Indian art music

Week 6

Double Ten Holiday!

Week 7

**The Karnatak tradition**

On the history and contemporary performance of South Indian art music

Week 8

**Mid-term assessment**

Mid-term exam (open book, recognize and describe musical items)

Week 9

**An online Carnatic singing lesson**

\*Guest lecture demonstration with practical participation (no discussion session this week)\*

We will take an online lesson with Smt. Indu Suresh, a Karnatak vocalist based in Bangalore, to experience the basics of vocal training in Carnatic music.

Week 10

**The rhythmic arts of tabla and kathak**

\*Guest lecture demonstration with practical participation (3hrs, no discussion session this week)\*

We will put theories of tāla into actual practice in the lecture demonstrations by invited speaker-performer Yu Wei-Ting (kathak dance). The class will move to the dance rehearsal room to learn the foundational steps of kathak dance.

MODULE III: PROCESSES AND IDENTITIES

Week 11

**Indenture, nation-making, and diasporas**

On musical adaptations through forced and voluntary migrations during the colonial and post-colonial eras

	<p>Week 12  <b>Social theme II: gender and sexuality</b></p> <p>On the way performers and viewers participate in gender performativity, queering, and transgender identity formation in the subcontinent and the diaspora</p> <p>Week 13  <b>Social theme III: classicization, caste, class, and Dalit movements</b></p> <p>On colonial modernity, new urban classes, nationalism, and processes of “classicization” which erased the work of musicians from particular castes; music in Dalit activism and new movements in approaching castism</p> <p>Week 14  <b>Social theme : Religious identities and practices</b></p> <p>On sound in divine cosmology, devotional love, religious communities, and shared practices</p> <p>Week 15  <b>Virtual “Fieldtrip:” visit the shrine of Shah Abdul Latif in Pakistan Online</b></p> <p>We will virtually visit the shrine of Shah Abdul Latif Bhattai in Sindh, Pakistan and interact with musicians who sing devotional poetry at the shrine</p> <p>Week 16  <b>Wrapping up</b></p> <p>End-term exam (open book, recognize and describe musical items)</p>
<p>指定閱讀資料及  延伸閱讀  (請詳列<u>每週</u>學生  應配合閱讀之篇章)</p>	<p>Chapters (around 10-15 pages each) from: - <i>Everyday life in South Asia, Indiana</i>: Indiana University Press, 2010 - <i>The Natyasastra: English Translation with Critical Notes</i>, New Delhi: Munshiram Manoharlal Publishers, 1996 - <i>Music in North India: Experiencing Music, Expressing Culture</i>, New York, Oxford: Oxford University Press, 2004 - <i>Music in South India: Experiencing Music, Expressing Culture</i>, New York, Oxford: Oxford University Press, 2004</p> <p>Weeks 2-3  Selected chapters (10-15 pages) from <i>The Natyasastra: English Translation with Critical Notes</i>, New Delhi: Munshiram Manoharlal Publishers, 1996</p> <p>Week 4  Selected chapters (15 pages) from <i>Everyday life in South Asia</i>, Indiana: Indiana University Press, 2010</p> <p>Week 5  Selected chapter (15 pages) from <i>Music in North India: Experiencing Music, Expressing Culture</i>, New York, Oxford: Oxford University Press, 2004</p> <p>Week 7  Selected chapter (15 pages) from <i>Music in South India: Experiencing Music, Expressing Culture</i>, New York, Oxford: Oxford University Press, 2004</p>

	Weeks 11-14 Selected chapters (15 pages) from <i>Everyday life in South Asia</i> , Indiana: Indiana			
成績評量方式 (請說明各項評量項目、比例及標準)	1	Lecture attendance	10%	Students should contact TA before class for approving absences. Unexcused absences will result in deduction of 2% per week.
	2	Glossary compilation	10%	Between weeks 2-14, students will select one term after class each week to contribute to the shared “conceptual glossary” and write a short reflection on how you came to understand this term (11 in total). This must be posted on a share online document before Saturday evening 9pm after each class. You will gain 0.9% for each term posted before the deadline; late posts will get 0.1% deducted per day.
	3	Group report and discussion	20%	Students will form groups to report on designated readings. Grades will be given as a group; additional points will be given for active participation in discussions
	4	Mid-term exam	15%	open book, recognize and describe musical items
	5	End-term exam	15%	open book, recognize and describe musical items
	6	Reflection journals	10%	3 learning reflection journal entries at check-points during the semester, details will be announced in class
	7	End-term report	20%	900-1000 words (in English), which includes a) personal reflection on the course themes, and b) observations during the demonstration lectures and virtual field trip.
課程網址	(網址： <a href="http://">http://</a> ，資料若無則免填)			
其他補充資料 (資料若無則免填)				