

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) 人類世的應用音樂學 01 (英文) Applied Musicology for the Anthropocene 01				
全英語授課	<input checked="" type="checkbox"/> 是 <input type="checkbox"/> 否				
課程領域別	可認抵(三)藝術美感與設計領域				
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>這是一門實驗性的課程，企圖探索音樂與聲音的研究如何能對陷入危機的星球有所貢獻。由於全球環境急速並持續地變遷，我們也急需面對許多難以理解的新議題與思想。因此，這堂課強調的是跨領域的共同學習。我們將從近年來，描述人類活動對地球生態造成可觀影響的地層命名--「人類世」--之討論出發，進而在環境音樂學、民族音樂學、聲音研究、環境人文的研究成果中尋找靈感，以協助我們將知識轉為應用，以協力的方式共同激盪出具創意、教育性、倡議性的行動計畫來面對這個地球上共同遇到的種種未來挑戰。當然，音樂與聲音不是唯一的解決之道，不過本課程的企圖，是要鼓舞所有人在所有知識與生活領域中都注入對人類世危機的覺察與關注。</p> <p>*本課程每週以英語講課 2 小時，並有 1 小時之分組討論，著重以團體實踐的方式計畫期末報告。</p> <p>This course is an experimental exploration into what the study of music and sound can contribute to a planet in crisis. Due to the continuous unfolding of our planet's environmental emergency, we will be grappling with very new, very urgent, and sometimes seemingly impossibly big ideas. We emphasize inter-disciplinary co-learning, radiating outwards from recent discussions regarding the chrono-stratigraphic naming of the "Anthropocene" as a geological epoch in which humans have become a decisive geological force that impacts the earth's ecosystems. We seek to find inspiration from the various fields of ecomusicology, ethnomusicology, sound studies, and environmental humanities, to engage with and channel knowledge into an applied form and collaborate on creative, educational, and/or activist projects for addressing the challenges of our collective future on this planet.</p>				

	<p>Of course, music and sound will not be the sole solution, but our attempt will be to inspire awareness and action in every discipline and every sphere of life.</p> <p>*This is an English medium course in the 2-hour lecture and 1-hour practical group discussion format, with emphasis on producing a final project through team work.</p>
<p>課程目標</p>	<ol style="list-style-type: none"> 1. 反思人類如何透過樂動、發聲、與聆聽與其環境和非人類互動。 2. 剖析「人類世」議題與自我生活和環境的關係 3. 培養跨領域視角，發展批判提問思考、團體合作、與整合不同領域知識框架的能力；運用課程的跨域知識，發揮創意，分組設計一個應用音樂聲音面對某人類世議題的行動計畫 <ol style="list-style-type: none"> 1) To reflect on how humans interact with the environment and other non-human beings through musicking, sounding, and listening. 2) To analyze the relationships among your self, life, environment and issues in the Anthropocene. 3) To develop an interdisciplinary perspective and skills in team-work, critical thinking, asking questions, and integrating knowledge from various fields; to creatively apply knowledge gained from class towards designing an action plan utilizing music and sound to address an urgent Anthropocene issue.
<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;">課程內容</p> <p style="text-align: center;"><u>COURSE SCHEDULE</u></p> <p>Week 1 Introduction: what are we doing here? What can music and sounds have to do with ecologies, environments, and a damaged planet? We assess the present stakes and overview the weeks ahead.</p> <p style="text-align: center;"><u>MODULE I: MUSIC, ENVIRONMENT, AND THE ANTHROPOCENE</u></p> <p>Week 2 Facing the Anthropocene What is the Anthropocene, and how are musicians and scholars responding to this concept?</p> <p>Week 3 The Anthropocene: what's in a name? Why and how was the Anthropocene named this way, and what does this name tell us (or not tell us) about the state of our planet Earth?</p> <p>Week 4 Open-ended ecologies of ecomusicology How have researchers of music applied the concept of ecology in their work, and how does it resonate with how natural science scholars understand ecology?</p> <p>Week 5 Island Ecomusicology We invite Chiang Chiao-Wen, doctoral student in ethnomusicology at the University of Hawaii to share her current ecomusicological research with the Tao people of</p>

Pongso No Tao (Lanyu Island).

Week 6

Break

Double-ten Holidays!

MODULE II: SOUND, LISTENING, AND ECO-LOGIES

Week 7

Eco-humanities in Taiwan

What are ways to build resilience to face the Anthropocene in Taiwan? We invite Professor Lin Yih-Ren to share his walking pedagogy and work in the eco-humanities.

Week 8

Eco-sound collaborations

What are the possibilities for collaboration across the humanities and natural sciences through the mediums of sound and music?

Week 9

Sound-walk

Walking is a form of pedagogy for self-transformation. Following what we read about listening in soundscape ecology and ethnomusicology, this week we will take a sound-walk on the NTU campus, and share with each other what we heard.

Week 10

Mid-term presentation

Each group presents on the Anthropocene issue they want to address in their collaborative project

MODULE III: AN APPLIED MUSICAL TOOLBOX

Week 11

Applied case studies in the Anthropocene

Applying research toward particular social goals is not a new thing. We find inspiration from what applied ethnomusicologists have done, and look at case studies that attempt to apply ecomusicology toward changing the current trajectory in the Anthropocene.

Week 12

From “music” to “musicking”

We switch our thinking about “music” as a product to “musicking” as human actions, to build a toolbox of what can be applied musically towards engaging with the Anthropocene. This week we look at participation, semiotics, politics, and empathy.

Week 13

What can musicking do?

We continue to build a toolbox of what can be applied musically towards engaging with the Anthropocene. This week we look at emotions, selves in community, health and healing.

	<p>Week 14 More-than-human kinships How has research on sound and listening expanded our understanding of human relationships with other more-than-human beings?</p> <p>Week 15 Final project presentations 1 We attempt to incorporate what we’ve discussed into something practical. Project report: groups 1-5</p> <p>Week 16 Final project presentations 2 We attempt to incorporate what we’ve discussed into something practical. Project report: groups 6-10</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>Week 2 - Watch Video: “John Luther Adams: Music in the Anthropocene,” Banff Centre for Arts and Creativity. YouTube channel: https://www.youtube.com/watch?v=wWG0zpPOGcQ</p> <p>Week 3 - Donna Haraway, Noboru Ishikawa, Scott F. Gilbert, Kenneth Olwig, Anna L. Tsing, and Nils Bubandt. 2016. “Anthropologists Are Talking – About the Anthropocene,” <i>Ethnos</i>, pp. 535-544.</p> <p>Week 4 - Jeff T. Titon. 2013. "The Nature of Ecomusicology," in <i>Toward a Sound Ecology</i>, Indiana, Indiana University Press, 2020, pp. 223-228.</p> <p>Week 5 - Jeff T. Titon. 2013. "The Nature of Ecomusicology," in <i>Toward a Sound Ecology</i>, Indiana, Indiana University Press, 2020, pp. 229-235.</p> <p>Week 6 - Lin, Y-R et al. 2020. “Situating Indigenous Resilience: Climate Change and Tayal’s “Millet Ark” Action in Taiwan,” <i>Sustainability</i> 12(24), p. 10676 (pages 1-11, to end of section 3.1).</p> <p>Week 7 - Lin, Y-R et al. 2020. “Situating Indigenous Resilience: Climate Change and Tayal’s “Millet Ark” Action in Taiwan,” <i>Sustainability</i> 12(24), p. 10676 (pages 11-21, from section 3.2 to end).</p> <p>Week 8 - Margaret Q. Guyette and Jennifer C. Post. 2016. “Ecomusicology, Ethnomusicology, and Soundscape Ecology: Scientific and Musical Responses to Sound Study” In <i>Current Directions in Ecomusicology: Music, Culture, Nature</i>, New York: Routledge, pp. 40-46.</p> <p>Week 9 - Margaret Q. Guyette and Jennifer C. Post. 2016. “Ecomusicology, Ethnomusicology, and Soundscape Ecology: Scientific and Musical Responses to Sound Study” In <i>Current Directions in Ecomusicology: Music, Culture, Nature</i>, New York: Routledge, pp. 47-53.</p> <p>Week 12 - Eric Clark, Tia DeNora, and Jonna Vuoskoski. 2015. “Music, empathy and cultural understanding.” <i>Physics of Life Reviews</i>, pp. 61-72 (to end of section 3.4).</p> <p>Week 13</p>

	<p>- Eric Clark, Tia DeNora, and Jonna Vuoskoski. 2015. "Music, empathy and cultural understanding." <i>Physics of Life Reviews</i>, pp. 72-83 (section 3.4 to end).</p> <p>Week 14</p> <p>- Anthony Seeger. 2016. "Natural Species, Sounds, and Humans in Lowland South America: The Kisêdjê/Suyá, Their World, and the Nature of Their Musical Experience." In <i>Current Directions in Ecomusicology: Music, Culture, Nature</i>, New York: Routledge, pp. 89-98.</p>	
<p>成績評量方式 (請說明各項評量項目、比例及標準)</p>	<p>Class attendance: 15%</p>	<p>Students should contact TA before class for approving absences. Unexcused absences will result in deduction of 2% per week.</p>
	<p>Discussion participation: 10%</p>	<p>1) Participation in the TA-led discussion section to discuss the weekly reading and extension questions 2) You will gain 8% for basic participation, and extra points for demonstrating active engagement (eg. asking questions, cultivating sense of community with discussion group, volunteering to share discussed points with rest of class etc.). Points will be deducted if you refuse to participate or engage in inappropriate behavior (eg. harmful speech acts)</p>
	<p>Reading and glossary compilation: 10%</p>	<p>Students should select two terms from the reading to contribute to the shared "conceptual glossary" each week. The terms must be posted before the Monday noontime of each class on Tuesday. You will gain 0.5% for each term posted.</p>
	<p>Mid-term group project oral report: 20%</p>	<p>Students will form groups (of 4-5 people) to collaborate on a creative project for applying ideas from the class on addressing an urgent issue related to the Anthropocene, bringing in material for working on the project each week. Groups should be formed by Week 7. The mid-term report will be on Week 10.</p>
	<p>End-term group project oral report: 25%</p>	<p>Each group will present their project on Weeks 15-16</p>
	<p>End-term individual written report: 20%</p>	<p>Students will individually write up the group project into a final paper (800 to 1500 words). Final papers must be free from spelling errors and follow the Chicago Manual of Style code for citation. Plagiarism will not be tolerated in any form.</p>
<p>課程網址</p>	<p>(網址：http://，資料若無則免填)</p>	

其他補充資料

(資料若無則免填)