



UNIVERSITY OF REGINA

**Annual Information Form
For Academic Staff Members**

Report for the period January 1 to December 31, 2004
(year)

Name: Charity Marsh	Rank: Assistant Professor
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Faculty (or equivalent)	Fine Arts	Department (or subject area)	Music
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Any additional degrees, diplomas or certificates since last report? If so, please indicate:

Doctoral Defence Date set for late January 2005
Completed Institute on Teaching in Higher Learning

If you were not actively at the University for the full twelve months please indicate reason, with pertinent dates (sabbatical, mid-year appointment, extended sick leave, leave-of-absence, etc.)

Mid-year appointment

A. Teaching and related Duties

1. Teaching schedule for the year under review (including tutorials and directed reading classes):

	Class No.	Section	Enrolment	Lecture Hrs per week	Comments
Winter					
Spring					
Summer					
				<i>should be 3 hrs</i>	
Fall	MU 112		13	2.5 Hrs/Wk	Initially not in the course calendar
	FA 200		15	3 Hrs/Wk	Initially not in the course calendar

2. Indicate any new or special teaching methods, development of new classes, revision of old classes, (with comments):

Both MU 112 and FA 200 were new courses that I developed for this semester.
(Please refer to attached syllabus and poster.)

Within the parameters of both courses I established new uses of technology as part of my teaching methods in order to accommodate guest speakers, engage with music cultural practices other than Western Art Music, and to incorporate a wide variety of artistic texts and mediums as part of the course.

Over the semester I also began to develop four additional new courses. Two of these I am offering in January, FA 300 – Art and Technology in the 20th and 21st Centuries and MU 320G – Themes in Popular Music, (please refer to posters and syllabi), a new upper level course for the Department of Music, MU 320AA-ZZ- Theoretical Perspectives in Ethnomusicology will be offered next year (please refer to development of new courses), and as part of an application to the Transdisciplinary Project Fund, a course cluster including a new upper level Fine Arts interdisciplinary course, FA 300 – Contemporary Perspectives on Indigenous Arts, Music, and Film (please refer to development of new courses), which will be cross-listed with Indian Fine Arts, First Nations University of Canada, will also be offered next year if the application is successful.

3. Was teaching evaluation carried out? By whom? Method? Is material attached?

MU 112 – World Music and FA 200 – The Arts and Everyday Life teaching evaluations will be attached by the Academic Program Coordinator, Jeanette Teece.

* I would like to note that in FA 200 I had a number of students that were disappointed with the amount of material covered because some students expressed that they thought FA 200 should be an “easy” Fine Arts credit. I suspect that this will affect the teaching evaluations for this course.

4. Additional direct contact hours per semester with undergraduate students, such as labs, supervision of practica, tutoring, supervision of co-op students, or other significant blocks of contact time with students. Indicate nature and extent of your role (hours of contact per semester).

Throughout the semester I offered 2-3 hrs for office hours that were quite successful. I often had students coming each week to discuss course materials, projects, and papers.

Over the course of the semester I met with at least six students for extra or special review classes because of excusable or permitted absences. These consisted of approximately 4.5 hours in total.

In November 2004 I sat as an examiner on a third year performance double bass recital.
(Time for Concert and Evaluation 1.5 hrs)

In December 2004 I acted as a jury member for the vocal exams on three days. (approx. 4 hours)

Since July 2004 I have written reference letters on behalf of four students (six letters for applications to graduate schools; two letters for applications to International teaching colleges; and two letters for specialty programs and international university exchanges).

5. Supervision of graduate students and honours students:

Student's name	Department/ Subject Area	Degree Program of Student	Indicate whether individual supervision, member of team, thesis committee, other?
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6. Student counselling. Indicate nature and extent of your role (hours per semester).

I have been assigned seven students to counsel. I have also been approached by other Faculty of Fine Arts students that are not in the Department of Music for academic advising (or counseling). In total I have spent approximately 5 hours performing these duties.

B. Scholarship, Research, or Equivalent Professional Activities

1. Indicate your current area of scholarship, research, professional work, exhibition preparation, etc.

Doctoral Research

Throughout the semester I have been preparing to defend my doctoral thesis, which is scheduled for the end of January 2005. This has included final revisions, writing a defence talk, and preparing questions.

New Research Project

At the same time I have written and started to work on a two-year research project evolving from my dissertation research, entitled "Complex Meanings, Imaginary Freedoms, and Bodily Contradictions: Locating Technologies of Pleasure within Electronic Dance Cultures." (Please see attached proposal.)

Grant Applications

In order to carry out this research I have applied to the SSHRC General Research Fund and The President's Fund, as well as the Fine Arts Research Fund. In both cases I was successful and received nearly the maximum amounts. (Please see attached applications.)

Conference Papers Applications

Also as part of my research plan I have applied to present research at four conferences (please see attached abstracts):

1. "Raving at the Legion: The Electronic Dance Scene in the Great Canadian Prairies." Splendid Isolation: Urban and Rural Flows and Counterflows in Electronic Music and Related Media, Club Transmediale: International Media Art Festival in Berlin, Germany, (February 2005). (Abstract Under Consideration).
2. "(Un)Controllable Raving Bodies: Technological Rationality, Dialectical Thinking and the Search for Pleasure and Freedom." Post-Colonial Distances: The Study of Popular Music in Canada and Australia, (International Association for the Study of Popular Music – Canada Branch) in St. John's, Newfoundland, (June 2005). (Paper Accepted for Presentation).
3. "Reconciliation and Mourning: (Re)Interpreting the Death of Toronto's Rave Culture." Making Music, Making Meaning, 13th Biennial Conference of the International Association for the Study of Popular Music (International Association for the Study of Popular Music) in Rome, Italy, (July 2005). (Paper Accepted for Presentation).
4. "Raving at the Legion: The Electronic Dance Scene in the Great Canadian Prairies." CUMS (Canadian University Music Society) in London, Ontario, (May 2005). (Abstract Under Consideration).

Publications

In Fall 2004 I had two journal articles that were accepted for publication. These are as follows:

"Understand Us Before You End Us': Regulation, Governmentality, and the Confessional Practices of Raving Bodies," forthcoming in the journal, *Popular Music* (Spring 2005).

"Fracturing Myths of Nostalgic Interpretations of Home: Björk's Representations of an Icelandic Diaspora." Forthcoming in *Scandinavian-Canadian Studies: Études Scandinaves au Canada*. (Vol. 16), 2005.

Indigenous Peoples Education Project

In July 2004 I was asked to participate on a project from the Indigenous People's Education Project Fund headed up by Professor Carmen Robertson and Christine Crowe. This project enabled First Nations University of Canada and University of Regina to present Dr. Elizabeth Mackinlay, a visiting scholar from University of Queensland, Australia as a guest speaker and lecturer at a number of public events in October 2005. (Please see attached poster.) For my part of this project, I organized a public ethnomusicology lecture where Dr. Mackinlay spoke on Aboriginal Australian Music and I introduced the discipline of ethnomusicology. During this time, I also organized two guest lectures where Dr. Mackinlay presented two other areas of her research in my FA200 and MU112 courses. Both of these lectures were successful and introduced the students to new ways of thinking about cultural practices that are rarely engaged. Having an ethnomusicologist at University of Regina as a visiting scholar was an incredibly important opportunity for the Department of Music and the Faculty of Fine Arts as this is an area that is only beginning to be developed here at the university. I am thrilled that I was asked to participate and honoured to organize these events on behalf of the Department of Music and the Faculty of Fine Arts.

Chinese Opera Project

Over the semester, with the financial support of the Faculty of Fine Arts Dean's Special Project Fund, the Departments of Music, Theatre, Visual Arts, and Media Production and Studies, as well as the Fine Arts Students' Association I organized a Chinese (Peking) Opera Performance/Workshop/Lecture that was open to the University community as well as the larger surrounding community on November 18, 2004. (Please see poster and program.) By bringing in two world-renowned artists and international Peking Opera stars (William Lau from Toronto, Canada and Lu Min from Shanghai, China) to the University of Regina, the local community was introduced to a significant traditional cultural art form that is interdisciplinary in nature and integrates various elements found within all four of the Faculty's departments. Moreover, the event encapsulated the importance of an interdisciplinary graduate program. The performance/workshop/lecture appealed to a diverse group of people from across the university and the wider community. Following the performance, many people expressed their appreciation, delight, and awe at such an event in person, over the phone, and by email. (Please see attached email memos.) Since then, I have been approached to discuss organizing a weeklong workshop with one of the performers. I have also repeatedly been asked, "What is next?" I am thrilled with the excitement that this performance has created within the Faculty of Fine Arts.

Fine Arts Lecture Series

On November 26, 2004 I participated in the Fine Arts Lecture Series, giving a presentation entitled, "Imagining Female Ecstasy: Queer Experience, (Un)Conventional Narrative, and Rave Culture". The presentation was recorded by Access and broadcast on the Cable channel twice the following week. The event was well attended and drew people from various different faculties and disciplines, as well as some from outside the university community.

The Transdisciplinary Project: 2004-05 Competition

This year I have applied to both transdisciplinary competitions (please see attached application forms). The first application (courses cluster) is a project that partners the Faculty of Fine Arts from University of Regina with Indian Fine Arts from First Nations University of Canada. This project speaks to the need for the building and maintenance of a strong relationship between the two institutions, specifically in the area of Fine Arts, and particularly in the area of Music.

The second application (small project) evolves out of my research and interest in electronic music, DJ culture, and technology. This project is transdisciplinary in that it brings together Music, Interdisciplinary Studies, Media Production and Studies, and Computer Science.

Transdisciplinary Projects Application: Competition A

This course cluster is a shared project between The University of Regina and First Nations University of Canada that invites students to increase their understanding of international Indigenous arts issues in the context of Ethnomusicology, Visual Arts, and Media Production and Studies. Taking the three courses in sequence, students will integrate their increased knowledge of Indigenous music and visual arts by building on content from each course through thematic areas of discussion, field trips, research and assignments. WORLD MUSIC (MU 112) and INDIGENOUS ART HISTORY (INAH 301), already established courses, center on world music and Indigenous art history respectively. The third, new experimental course, CONTEMPORARY PERSPECTIVES IN INDIGENOUS ARTS, MUSIC, and FILM (FA 300), will be cross-listed between the two institutions. It provides students with a framework of contemporary theoretical perspectives through which to consider international Indigenous art, music, film and culture, with a special focus on Saskatchewan Indigenous art, music and culture.

Transdisciplinary Projects Application: Competition B

The Flatland Scratch Seminar/Workshop Series, beginning in February 2005, aims to showcase our scholarly research and expertise related to DJ culture, electronic music and the various technologies used in its production, consumption, and reception on a local, national, and international level. The transdisciplinary nature of the project promotes a contemporary interdisciplinary framework that allows us to think through the dynamic connections between the various apparatuses, soundscapes, environments, and bodies, and the creation of knowledges produced from such relationships. The series will consist of three seminar/workshops presented between February and May 2005, each focusing on one or a combination of the three elements (production, consumption, reception), and facilitated by the three organizers. We will also be inviting local DJs, composers, and technology specialists to demonstrate techniques, present the development of new technologies, and to give performance workshops.

2. List below information which will permit objective evaluation, and an accurate institutional report. List each achievement separately, giving complete information using the following alphabetical sub-headings:
- (a) books; monographs; chapters in books; publications in refereed journals, non-refereed journals, and periodic publications (provide complete bibliographic reference)
 - (b) exhibitions
 - (c) performances
 - (d) participation in conferences as speaker, panelist, chair, etc.
 - (e) professional and consulting activities
 - (f) reviews of books, papers and theses for other universities
 - (g) program development for use in the public domain.

A) Articles in refereed journals:

"Understand Us Before You End Us': Regulation, Governmentality, and the Confessional Practices of Raving Bodies." Forthcoming in *Popular Music* (Spring), 2005.

"Fracturing Myths of Nostalgic Interpretations of Home: Björk's Representations of an Icelandic Diaspora." Forthcoming in *Scandinavian-Canadian Studies: Études Scandinaves au Canada*. (Vol. 16), 2005.

C) Performances:

Organization of the Chinese (Peking) Opera Performance/Workshop/Lecture (Please see attached program) November 18, 2004

D) Conference/ Speaker/Panelist:

Ethnomusicology Lecture as part of the Indigenous Peoples Education Project
 "What is Ethnomusicology?: An Introduction"
 October 6, 2004

Faculty of Fine Arts Lecture Series (Please see attached programme and recording Access on Location #342)
 "Imagining Female Ecstasy: Queer Experience, (Un)Conventional Narrative, and Rave Culture"
 November 26, 2004

E) Professional and Consulting Activities:

Consultant for CBC Saskatchewan – "The Morning Show" (December 2004)

Regina Folk Festival Board Member (Beginning November 2004)

Research Consultant for Heather Hodgson (Métis Music in Saskatchewan and the Prairies)

Guest Lectures:

MU100 "Romantic Composers and their Public" (Oct. 2004)

MU100 "Reading Musical Texts and the Negotiation of Meaning" (Oct. 2004)

MU320 "Interpreting Home: Björk's Representations of an Icelandic Diaspora" (Nov. 2004)

SOSC212 "Post Gender Possibilities? Monsters, Zombies and Cyborgs" (Nov. 2004)

Reviewer for film, *Tide Marks: Legacies of Apartheid*, by Professor Sarah Abbott.
(Please refer to attached review)

Guest Speaker on *Radio Del Arte*. Regina Community Radio. "What is Ethnomusicology?" (Oct. 2004)
(Please refer to recording)

F) Reviews:
Reviewer for *Popular Music and Society*. Fall 2004.

G) Program Development for Use in Public Domain:

Radio Show "Finding the Groove" 91.3 FM CJTR

The Flatland Scratch Seminar/Workshop Series

3. Indicate grants, contracts, and other funding, listing agencies, amounts and dates.

Faculty of Fine Arts Dean's Special Project Fund: \$1350.00 Nov. 04

Faculty of Fine Arts Research Fund: \$2000.00 Nov. 04

The Transdisciplinary Project (Competition A :Courses Cluster): \$15,000.00 (~~waiting for results~~)

The Transdisciplinary Project (Competition B: Small Projects): \$2,000.00 (~~waiting for results~~)

SSHRC Research Grant Fund and/or The President's Fund: \$4958.00 Nov. 04

C. Administrative Duties

Indicate your participation in University administrative activities (indicating your role and contributions).

Department of Music

Admissions, Studies, and Scholarships Committee
(Determining Scholarship Recipients, Curriculum Changes, House keeping)

Concert Committee (Budget, Publicity, Organization of Faculty of Fine Arts Subscription Series Concerts and Events)

Recruitment Committee (Honour Band – Budget, Publicity, Organization)

Faculty of Fine Arts

Interdisciplinary Studies Committee (University Wide Ad Hoc Committee)

C. Public Service

1. Indicate your participation in learned and professional societies (indicate role).

IASPM (International Association for the Study of Popular Music), IASPM – Canada (Research Project Committee), IASPM – U.S., CUMS (Canadian University Music Society), CACS (Canadian Association for Cultural Studies), SEM (Society for Ethnomusicology), Association for the Advancement of Scandinavian-Canadian Studies, CWSA (Canadian Women's Studies Association); Regina Folk Festival Association Member; 91.3 FM CJTR Regina Community Radio Member

2. Indicate special honours or recognition received (with dates)

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3. Indicate other relevant professional activities (indicate whether local, provincial, national, or international, and give dates).

Representing Department of Music and Faculty of Fine Arts at Piping Ceremony and Sweat held in honour of Dr. Liz Mackinlay (visiting scholar from Australia)

Regularly Attendance and Supporter of Local Events:

Art for Lunch (Coordinated by the Department of Visual Arts)

Faculty of Fine Arts Lecture Series

Faculty of Fine Arts Subscription Series

Regina Symphony Orchestra – Sasktel Series

Regina Folk Festival Concert Series

Dunlop Art Gallery Openings

New Dance Horizons Production

Local Belly Dancing Festival and Performances

U of Regina Playwright Reading Series

Concerts of the Soundscapes Symposium

(National Symposium organized by Dr. Pauline Minevich and Dr. Charlie Fox)

“The Unknown Schubert”: Schubert Symposium (International Symposium organized by Dr. Barbara Reul)

Canadian Premiere of *Claudine Von Villa Bella* – the Opera performed at the University of Regina

4. List other relevant community and public affairs activities in which you participated indicating your role.

Regina Folk Festival (Board Member)

Radio Del Arte (Guest Speaker)

Submitted Application for New Radio Program beginning January 2005 (Producer, Programmer, and Host)

I am attaching to this form _____ pages of additional relevant material.

(date)

Dec. 15/04

(signature)

Charity Marsh